COMPO VICTORY

9,000 Theatres
Now Tax Exempt
Under New 10% Law

REVIEWs (In Product Digest). KNOCK ON WOOD, ELEPHANT WALK, PRISONER OF WAR. (In News Section): PRINCE VALIANT
EXHIBITORS EVERYWHERE ARE SINGING...

'Rose Marie,'
AND YOU'LL BE HEARING THIS:

"JULIUS CAESAR"
(\"I Love You!\")

Frisco
12th Week

Los Angeles
5th Month

Detroit
9th Week

Wash., D. C.
9th Week

Philly
9th Week

Dallas
4th Week

Toledo
2nd Week

Columbus
2nd Week

SENSATIONAL NEW OPENINGS:

Pittsburgh
Milwaukee
Buffalo
Rochester
Syracuse

EXCELLENT BIZ:

Akron
Canton
Reading
Denver
AND MORE ON THE WAY!

* LISTEN FOR THIS:

\"RHAPSODY\"
(\"I Love You!\")

3rd Week at Music Hall swell!
Off to a solid start throughout the nation!
Get set for "THEM"!!

A MONSTROUS HORDE OF WEIRD CRAWLING-GIANTS, CLAWING UP FROM MI

"This city is under martial law. Kill we annihilation 'THEM'!!"

"THEM" STARRING
JAMES WHITMORE · EDMUND GWENN · JOAN WELDON · JAMES ARNESS
CHRIS DRAKE

TRADE SHOWS
APRIL 7

A U B A N Y
Worner Screening Room
310 A. Pearl St. • 12:30 P.M.

B L O O M I N G T O N
800 Screening Room
122 King St. • 7:00 P.M.

B U F F A L O
20th Century Fox Screen Room
790 Franklin St. • 8:00 P.M.

C H A R L O T T E
20th Century Fox Screen Room
305 Church St. • 2:00 P.M.

C H A R L O T T E
Worner Screening Room
1232 Washington Ave. • 1:00 P.M.

C H A R M I N A T I
20th Century Fox Screen Room
520 Pearl St. • 8:00 P.M.

C L E V E L A N D
20th Century Fox Screen Room
2201 Park Ave. • 7:00 P.M.

D E N V E R
Paramount Screening Room
2100 South St. • 2:00 P.M.

D E S M O I N E S
Paramount Screen Room
1225 High St. • 1:45 P.M.

D E T R O I T
Film Exchange Building
2504 Cass Ave. • 2:00 P.M.

I N D I A N A P O L I S
20th Century Fox Screen Room
364 N. Illinois St. • 1:00 P.M.

J A C K S O N V I L L E
Florida Theatre Building
128 E. Forsyth St. • 2:00 P.M.

K A N S A S C I T Y
20th Century Fox Screen Room
1720 Wyandotte St. • 1:30 P.M.

L O S A N G E L E S
20th Century Fox Screen Room
2025 S. Vermont Ave. • 2:00 P.M.

L O S A N G E L E S
Paramount Screening Room
1205 S. Vermont Ave. • 2:00 P.M.

M A N H A T T A N
Paramount Screen Room
1205 S. Vermont Ave. • 2:00 P.M.

M A N H A T T A N
Paramount Screen Room
1205 S. Vermont Ave. • 2:00 P.M.

M I N N E A P O L I S
Worner Screening Room
1000 Currie Ave. • 2:00 P.M.

N E W H A V E N
Worner Theatre Bldg.
1230 Province Ave. • 1:00 P.M.

N E W H A V E N
Worner Theatre Bldg.
1230 Province Ave. • 1:00 P.M.

N E W O R L E A N S
20th Century Fox Screen Room
1205 South St. • 8:00 P.M.

N E W O R L E A N S
20th Century Fox Screen Room
1205 South St. • 8:00 P.M.

O K L A H O M A
Paramount Screen Room
1205 South St. • 1:30 P.M.

O K L A H O M A
Paramount Screen Room
1205 South St. • 1:30 P.M.

O T H E R S
Worner Screening Room
1205 South St. • 1:30 P.M.

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1205 South St. • 1:30 P.M.

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1205 South St. • 1:30 P.M.

P A R I S
Worner Screening Room
1205 South St. • 1:30 P.M.
NOTHING LIKE ITS STAGGERING STORY EVER HIT THE SCREEN BEFORE! NOTHING LIKE ITS SPECTACULAR BALLYHOO EVER HEARD OR SEEN BEFORE!

TO BE SUPER-SATURATED WITH TELECAST-AFTER-TELECAST AND BROADCAST-AFTER-BROADCAST!

THE BIGGEST NATIONAL DAY AND DATE RELEASE EVER RECORDED!

LE-DEEP CATACOMBS TO SPREAD THEIR TERROR FROM LAND, SEA AND SKY!

MR. SHOWMAN, THIS IS WARNER BROS. SHOWMANSHIP!

Screen Play by TED SHERDAN · Produced by DAVID WEISBART
Directed by GORDON DOUGLAS · Music by Bronislau Kaper
"In recognition of their imagination, showmanship and foresight, an honorary award has been voted to the 20th Century-Fox Film Corporation for introducing CinemaScope."

Academy of Motion Picture Arts and Sciences
Cheers for COMPO

The fact that the campaign for relief from the admissions tax was long and arduous makes the victory more satisfying. Amid understandable rejoicing over the new tax, time should be taken to give due credit to COMPO. Without such an all-industry organization sparking the fight, tax revision might not have been granted theatres.

Great importance for the future should be attached to the point that after being grouped with the “cats and dogs” of the amusement business at the beginning of the Korean War, theatres are now separately classified in the excise regulations. The twenty percent admission tax continues to be levied on cabarets, night clubs, professional sporting events, horse and dog races.

Now that theatre admissions are specially handled the way will be open at the appropriate time to press for lifting of the ten percent tax on the admissions above fifty cents or at least increasing that exemption figure substantially. In any event many of the theatres in gravest financial straits are those which have been charging a net admission price of less than fifty cents.

Since COMPO embraces the industry every one is entitled to share in the credit for the success of the tax campaign. Special mention is to be made of Robert Coyne, COMPO executive director, Charles McCarthy, information director, and Albert Sindlinger, statistical expert. Over-all strategy was directed by the tax committee headed by Col. H. A. Cole and Pat McGee, working with the cooperation of the governing triumvirate of Sam Pinanski, Al Lichtman and Wilbur Snaper, who succeeded Trueman Rembusch as Allied’s representative several months ago.

Let’s give one cheer more!

Put Oscar to Work

The television program of the Academy Awards presentation last week was a triumph for the motion picture and its people. One regret is that this unusual opportunity to reach tens of millions was used to sell automobiles—in 1953 it was TV sets—instead of new films.

Only interest in motion pictures and screen personalities could attract and hold the attention of such a great audience, yet all the commercials on the program were for Oldsmobile! Surely this is a situation that should not be allowed to be repeated again. Unlike some industry problems, here is one in which the remedial action is neither obscure nor complex. As many in exhibition, distribution and production—as well as outsiders—have suggested, the television program of the presentation of the awards of the Academy of Motion Picture Arts and Sciences should be sponsored by the industry.

Under industry sponsorship the show should continue to be produced annually in all its splendor but it should include appropriate reference to the new pictures with which the honored artists are associated. Such information would not only be fitting; it would be interesting to the home audience throughout the country. The Oscar is more than a symbol for past excellent service. Those who receive it have new opportunities to exercise their talents in current and forthcoming films.

In the past a few persons have asserted that the industry should not sponsor the Academy Awards in the competitive medium of television. Those who have taken this position should recall that the event happens only once a year and the millions who see it at home get renewed enthusiasm for pictures and for stars. Theatres are in a position to benefit from this enthusiasm throughout the entire year.

Now—not next year—is the time for the industry to make definite arrangements to underwrite the staging of the Academy Awards and the network television charges. The several hundred thousand dollars involved would be well spent.

The Patron and the Tax

Because changes in the admission tax were included in a general excise bill which reduced many taxes, a public relations situation has been created for some exhibitors. Each exhibitor must decide for himself, situation by situation, in the light of community and competitive conditions, how to establish his new admission prices. Care should be exercised to make sure that patrons understand the new pricing policy. Many theatres need all the tax relief granted in order to operate with normal profit. In some situations the tax gains will be split between theatres and customers. In others, probably a small minority, the entire amount of the tax will be cut from the prices. Questions from patrons about admissions should be answered fully and frankly. The public knows the exhibitor has been needing more revenue.

Among the many charitable and humanitarian causes actively supported by Barney Balaban, president of Paramount Pictures, none has been closer to his heart than the Joint Defense Appeal. Therefore, it is especially fitting that he should be honored at a dinner inaugurating the New York campaign on April 8. Mr. Balaban is being saluted for “his efforts in the fight to protect American civil rights and liberties.”

—Martin Quigley, Jr.
Letters to the Herald

CinemaScope—Pro and Con

To the Editor:

We were in attendance at the National Allied convention in Boston last fall, and quite frankly we were as antagonistic as the next exhibitor when the subject of CinemaScope and stereophonic sound came up. However, we like show business and want to stay in it and decided to take a chance on CinemaScope—that it was the one chance for exhibition to survive—both large town and small.

We have just completed seven days of “The Robe”—and as we have been told, we are the smallest theatre to be equipped for CinemaScope and four-channel stereophonic sound thus far—we thought you would be interested in the reaction of the people in our small community.

Visually, CinemaScope in a small theatre is even more impressive than in a large one due to the fact that the illusion in grandeur and size is greater in a small building—providing there is sufficient width. The average exhibitor seems to be of the opinion that the stereophonic sound is lost in a theatre our size. We found the opposite to be true. Not only is stereophonic sound far superior in quality and reproduction to any theatre sound thus far, but we found the directional effect just as apparent as the CinemaScope pictures we have seen in larger theatres.

We did very well with the picture and our public is eagerly awaiting our next CinemaScope attractions. We are stating these facts with the hope that if this letter is published, it will help to inspire confidence in the theatres the size of our own to take the big step and install CinemaScope with full stereophonic sound as we did. In this way everyone, from producer to small town exhibitor, can benefit through more and better CinemaScope products—J. O. GUTHRIE, owner, Karoly Theatre, New London, Ohio: City Hall Theatre, Greenwich, Ohio.

To the Editor:

An open letter to Spyros P. Skouras:

Like the Washington State exhibitor who tendered you his plaudits recently in these columns, I also am an agitated enquirer at the wide screen, stereophonic melee, and I do not operate a theatre in a large city.

However, I do own a small amount of 20th Century-Fox stock. I purchased it in memory of the old “State Fair” days—when the name Fox was synonymous with quality in motion pictures, and I hung on to it with faith undiminished as recently as “Titanic.”

The exhibitor referred to above remarks that some people “feel they are being crucified” by your tactics and those of the other producers who have followed in your footsteps. Don’t you realize in plain sober truth that they are being crucified? Hundreds of small business men have their entire savings invested in the mechanism for exhibiting motion pictures which they assumed to have been standardized in technical form.

Every manufacturer of a product knows that there comes a time when he must “freeze” its design and put it on the market as—even though it could probably be much further improved in time. The original developers of the motion picture art were forced to come to an early compromise on the shape of the picture, and to stick to it—otherwise the industry could never have gotten started.

“You are not original in the desire to go outside the existing form of an art for the sake of variety, but you do come close to originality in your power to force this type of change willily-nilley on the practitioners of your art, and in the feudal power of what amounts to life or death which you hold over the exhibitors who have raised you to the position you hold.

In this day and age you are lucky to hold this power, and it is my opinion that if you abuse it beyond reason it will be taken away from you.

There are around 30 million television set owners who are looking at a picture of 3 x 4 aspect ratio. Not one of these sets could receive a picture of a different shape, or altered in any one of the many other precise standards which have been set for their transmission. The U. S. Government has frozen these standards, and rightly so, for the protection of both receiver owners and station operators all over the country.

The producers of shows for TV have accepted these standards and are doing quite well, thank you, in providing a variety of entertainment of many different kinds.

Have you ever heard of a sonnet by Keats, a concerto by Beethoven? All of the arts are characterized by self-imposed forms, and the true artist works as willingly within this framework as the football player who plays his game by the rules.

Only the motion picture, which was almost ready to be accepted as an art, has seen fit to break the rules, and panicky because of a depression in attendance has sought by a wholly unwarranted disruption of its technical framework the solution to its troubles.

You cannot fool the public. They know that CinemaScope is just a long, thin movie. So do all the honest reviewers who have no axe to grind in giving the flagging movie industry an undeserved shot in the arm.

So “The Robe” has out-grossed any movie in history. If you count in the old-fashioned way by heads of disappointed viewers instead of inflated 1954 dollars, how has it done?

Be honest with yourself, Mr. Skouras, before it is too late.

The people still like to go outside their home for an evening of community enjoyment. They will still laugh and cry together over a “Lilli” filmed almost entirely on one set, or a “Stalag 17” which costs practically nothing but abides by tried and true dramatic rules of hundreds of years standing.

Above all, the public is intelligent. Do not underthink of them. Ask yourself, “Would I go across the street to see this picture myself?” If the answer is not a truly honest “yes,” think twice, Mr. Skouras, before you pour any more money into the campaign to bulldoze audiences into the theatre by sheer weight of size and sound.

There is still no thrill on television which can compete with the way theatre audiences cheered Elizabeth Taylor home in “National Velvet,” or any commercial-riddled so-called drama in this medium that really strikes home like “Bells of St. Mary’s” or “Going My Way.”

You must still have the talent out there in Hollywood. Give some of your great directors and writers free rein again, before they too desert you forever.

We small exhibitors are still waiting. We refuse to dig into our hard-earned savings for wide screens and fancy speakers and lenses for only one reason: we feel instinctively that they will solve nothing.

We are waiting, but we can’t wait long. You have only a few months to start making plain, good movies for us, and releasing them without gimmicks, to play on standard equipment.

Otherwise, when the ruins of CinemaScope lie at your feet, and you finally look around for us, we won’t be there.—J. R. COONEY, president, Waldo Theatre Corporation, Waldoboro, Maine.

6  MOTION PICTURE HERALD, APRIL 3, 1954
MOTION pictures are among the 12 lines of business with which Standard and Poor's Investment Advisory Survey believes will earn 10 per cent or more this year than during 1953. Some others are aircraft, food chains, chemicals, dairy products, tires and rubber goods. The survey also predicts that among the lines which will decline in earnings by 10 per cent or more is radio-television.

- Motion Picture Association officials say they still have not received any appeal from Howard Hughes on the board's fine against RKO over the release of the "French Line," nor have they received payment of the fine. They would not say how long they'll wait before doing something.

- MGM's "Julius Caesar" has pulled in more than $1,500,000. This is from 38 runs. The New York City run, incidentally, now in its tenth month, accounts for $500,000. The film will have 75 more openings during April. It still has no general release.

- The official Government film of the first H-bomb explosion in November, 1952, is finally being released for theatre and television showing, starting April 7.

- It is apparent despite lack of official confirmation at midweek, that Walt Disney Productions is flirting with big-time television production. The board of directors at press time was reported to have put aside approval of a deal with the American Broadcasting Company, pending further negotiation. The board met at Burbank, Cal. Earlier, ABC directors were said to have approved the proposal which were by Roy Disney, president of the film company, and Robert E. Kintner, network president. They are reported to be for a one hour weekly show on film; and also for operation of a southern California amusement park to be known as Disneyland. This latter would apparently be a locale for film production and a tourist attraction.

- Says the Polaroid Corporation: public acceptance of 3-D has grown. Its 1953 report also points to superior draw against "flat" versions. Polaroid covering all its enterprises, reports a net profit of $1,415,021. Its 1952 profit was $597,210.

- Paradox in Italy: The Herald correspondent in Rome reports that Piero Piccioni, whose involvement in a recent murder scandal threatened to topple the middle-of-the-road government in which his father is Foreign Minister, also contributed the musical score to a film called "La Spagagna," described as "open Communist propaganda."

- The editor of the West Virginia "News," Roncervete, W. Va., has his own theory of what happened to the motion pictures and what now will happen. Exhibitor J. C. Shanklin, a close friend of the editor, forwards an article in which he says: "The more we see of television the more convinced we become that we have been wasting a lot of sympathy for the future of the movies. They have nothing to fear if they stick to entertainment. Let the movies forsake all forms of propaganda, political and otherwise, and that includes racial relations propaganda, and they will recover and enlarge a healthy clientele."

- The Senate Small Business Committee's new criticism of Allied States Association for insisting on arbitration of film rentals will not alter Allied's stand, Allied officials insist.
ENLISTING THE INDUSTRY for the Red Cross drive in New York, which must raise $5,900,000. The scene at the Metropolitan Club, in that city, Tuesday, as Spyros Skouras, 20th-Fox president, and chairman of the industry committee, convened its members at luncheon. The speaker is Mr. Skouras. With him are George H. Coppers, National Biscuit Company president and general chairman of the Red Cross campaign; actress Vanessa Brown; actress Phyllis HIl; LeRoy A. Lincoln, Metropolitan Life Insurance board chairman and national campaign vice-chairman; and William J. German. The local industry goal is $44,600.

SIGNING GREER GARSON for "Strange Lady in Town," With Miss Garson are Jack L. Warner, right, executive producer, and Mervyn LeRoy, who will direct. Mr. LeRoy previously directed Miss Garson in starring roles for MGM.

AT THE RECEPTION following the wedding in London of Arthur S. Abeles, Warners' director for Great Britain. At left, Dr. Eric Fletcher; Mrs. Abeles, the former Mrs. Audrey Hanson-Lawson; Wolfe Cohen, Warner International president; and Mr. Abeles.

IN ATHENS, posing at the home of Western New York State circuit owner Nikitas D. Dipson: Mr. and Mrs. James Coston, of Standard Theatres, Chicago; and Mr. and Mrs. Dipson.

AMERICO ABOAF, foreign sales manager for Universal International, as he spoke to trade reporters last week in the New York home office after his return from the Film Festival in Brazil and visits to other countries. See page 34.
INTRODUCING THE SUPER-PANATAR

THE DEVICE, above. At the right, Dr. Robert Gottschalk displays his creation to the press. Below, some who attended the New York demonstration: left, Arthur Steele, Al Suchman, Louis Golding; center, Eugene Pleshette, Bob Shapiro; right, SuperScape inventors Joseph and Irving Tashinsky and producer Sam Spiegel, center.

IN HOLLYWOOD, as the Motion Picture Sound Editors presented their first annual award to producer George Pal and Paramount Pictures, for "War of the Worlds". At the right, Mr. Pal; actress Pat Crowley, who presented the citation; and associate producer Frank Freeman, Jr.

MAKING HIS FIRST VISIT. Eugene P. Walsh, center, recently elected vice-president and treasurer of Universal International, is guest at a studio reception. With him are James Pratt, executive manager; Edward Muhl, vice-president in charge of production; Gilbert Kurland, production manager; and Morris Weiner, studio manager.

SPEAKER, at the organizational meeting last week in New York of the Federation of Motion Picture Councils: Marjorie G. Dawson, associate director of the Motion Picture Association of America community relations department.
TAX VICTORY: 10%, 50 CENTS EXEMPT

by J. A. OTTEN

WASHINGTON: Emerging from a long, hard, two-year battle of the Congress over admission taxes, led vigorously by COMPO, the motion picture industry this week yelled "Victory!"

As President Eisenhower here Wednesday affixed his signature to the excise tax measure immediately before the April 1 deadline, the industry counted its blessings, and they were more than had been expected earlier.

From a compromise committee of House and Senate conferees had come Monday night an exemption from all tax on tickets costing up to and inclusive of 50 cents, as well as the reduction of the tax itself from 20 per cent to 10 per cent. The reduction was basically agreed to by each house separately, while the 50-cent exemption was a compromise from the Senate's unexpected—and very welcome—action of last week in calling for an exemption of tickets inclusive of 60 cents.

COMPO officials estimate that 9,000 theatres in the U. S. will now be tax exempt.

Committee officials estimated that the admissions tax provision as finally approved would cost the United States Treasury about $190,000,000 a year in admissions tax revenue.

The conferees went along with COMPO in an important aspect: The tax rate on the higher-priced tickets would be one per cent for each 10 cents or major fraction thereof, as provided in the Senate bill. The House bill had made the rate one cent for each 10 cents or fraction even if the fraction were a minor fraction. COMPO had argued this would be especially important with respect to children's admissions and tickets for smaller theatres.

A major fraction, Congressional tax experts ruled, is six cents or more. Thus a 54-cent ticket would be taxed five cents, a 55-cent ticket would be taxed five cents, but a 56-cent ticket would be taxed six cents.

Col. H. A. Cole and Pat McGee, co-chairmen of COMPO's tax committee, in a statement issued after the President signed the bill, said the 50-cent exemption in addition to benefitting 9,000 theatres, would remove the threat of bankruptcy from more than 4,800 small town houses and put on a sounder footing another 1,300 now in a marginal position. He also predicted that as many as 1,000 theatres, forced to close because of the 20 per cent tax, would be able to reopen.

In a separate statement, Sam Pinanski, co-chairman of COMPO, cautioned that despite the help the industry will get from tax relief many problems still remain to be solved. Praising the work of Col. Cole, Mr. McGee and Robert Coyne for their leadership, he said, "the potency of intra-industry cooperation has been amply demonstrated. It must continue. We must plan the establishment of a strong, solidly based permanent intra-industry organization."

In another aftermath, a "solemn warning" to exhibition that it guard the admission tax cut from being exploited by local government agencies was sounded by Alfred Starr, former president of the Theatre Owners of America. He coupled the warning with a second admonition which he called a "worse threat." Distribution, he charged, will accept the cut as "signal to increase rentals."

### COMPO Cites Tax Status

The Council of Motion Picture Organizations in the fifth ad in "Editor and Publisher" March 27 made it clear to newspaper editors, as the industry spokesmen have to Congress, what would happen when the expected tax cut went into effect.

"Many theatres will be able to pass the tax saving to the public in the form of lowered admission prices," the ad said. "But, as we have tried to make clear in these advertisements, there are others that will find such a reduction in price impossible."

"The reason for this is easy to understand," it points out. "Prevented from adequately raising their prices during inflation by the 20 per cent Federal admission tax, which acted as a ceiling, these theatres have been operating at a loss for years. If they don't keep for themselves the slight saving represented in the admission tax cut they will have gone out of business."

All this was made clear in the testimony of industry representatives before the House Ways and Means Committee last April. The ad cites the testimony of Pat McGee of Denver, one of the industry representatives, who said: "Maybe one man (meaning an exhibitor) will give it all back, maybe his neighbor, the man across the street, will try to give back part of it, and perhaps some who are in a desperate state will retain it all and still struggle."

### THE OLD AND NEW SCALES

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* Tax not breakable for this total admission price.

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Old and new style tickets for New York's Radio City Music Hall. The ticket at top shows the admission total before tax reduction, and below is the new look.
CINEMASCOPE PROMISE REAFFIRMED BY SKOURAS

Fox Heads Cite Advances, Advantages in System for All Exhibitors

by VINCENT CANBY

This week once again it was CinemaScope, the first and foremost of all the 'scopes, which dominated the news. The occasion was a luncheon at New York's Plaza Hotel with Spyros Skouras, 20th-Fox president, as host to 75 members of the industry and lay press. Led by Mr. Skouras, 20th-Fox's first team of executives presented the latest in the CinemaScope story, four highlights of which were:

- A reaffirmation that 20th-Fox will guarantee profit to every exhibitor who plays a 20th-Fox CinemaScope production.
- A promise that within the next 30 to 40 days the company will hold both here and abroad tests of four-track, magnetic stereophonic sound versus single track sound, to be in conjunction with demonstrations to exhibit technical advances in CinemaScope photography.
- Announcement of reduction by Bausch & Lomb of the price of CinemaScope projection attachments to $247.50 for a small size unit and $597.50 for a large size unit, or $1,095 per small pair and $1,195 per large pair.
- Announcement of completion of seven new CinemaScope camera lenses of increased focal lengths which provide greater flexibility, range and depth.

The Monday presentation was a carefully staged affair, designed to present the latest CinemaScope developments, in relation to all that has gone before in its evolution, while at the same time presenting cogent answers to questions raised recently by promoters of other 'scope systems.

Mr. Skouras presided, introducing key men of the 20th-Fox staff to discuss in detail the various phases of the CinemaScope story. Sharing the speaking chare were Al Lichtman, director of distribution; Maurice Silverstone, president of 20th Century-Fox International; Earl Sponable, head of the company's research department; Herbert Bragg, assistant to Mr. Sponable, and William C. Michel, executive vice-president.

Mr. Skouras and the other company officials emphasized repeatedly that 20th-Fox “welcomes” the introduction of new processes and techniques which will help win and hold public interest for motion pictures in the competitive battle with television. At the same time, they left no doubt that in their minds CinemaScope has no rival on the scene yet.

“In developing CinemaScope,” said Mr. Skouras, “we have had only one goal: to bring back the large masses of people to the motion picture box office. Our aim at all times has been to keep the theatres of the world prosperous and open, because we know that their welfare and their success is our own success... CinemaScope has made this not just a hope but a reality. Every theatre in the United States which has played a CinemaScope picture has made a profit.

“We have said before and we now re-state that 20th Century-Fox guarantees a profit to every exhibitor on every CinemaScope picture.” This, officials explained earlier, would consist of a review of the rental terms of a CinemaScope picture if the exhibitor finds he has not made a profit.

Mr. Skouras revealed that the company has invested $5,000,000 in the process. This includes guaranteed minimum number of sales of lenses, stereophonic sound equipment and screens, research and promotion, among other things. It does not include any film production costs. Despite the fact that 20th-Fox had not yet recouped all of its investment.

(Continued on page 16)

CINEMASCOPE vs. ITS PREDECESSORS

A comparison of the grosses on the first five CinemaScope features with previous regular features is shown below. With the exception of "Gone with the Wind," used as a base for "The Robe," the pictures were chosen because they had approximately the same stars or production values as the CinemaScope features.

<table>
<thead>
<tr>
<th>Production</th>
<th>Weeks in Release</th>
<th>Theatre Gross</th>
<th>Bookings</th>
<th>Film Rental</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Robe</td>
<td>25</td>
<td>24,600,000</td>
<td>1,370</td>
<td>$13,263,238</td>
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<tr>
<td>A Millionaire</td>
<td>18</td>
<td>18,500,000</td>
<td>607</td>
<td>3,726,001</td>
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<tr>
<td>2-Mile Rifle</td>
<td>13</td>
<td>3,672,000</td>
<td>492</td>
<td>1,558,006</td>
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<tr>
<td>Khyber Rifles</td>
<td>12</td>
<td>2,655,000</td>
<td>473</td>
<td>1,306,346</td>
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<tr>
<td>Hell &amp; High Water</td>
<td>4</td>
<td>1,473,600</td>
<td>99</td>
<td>518,739</td>
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<table>
<thead>
<tr>
<th>Production</th>
<th>Weeks in Release</th>
<th>Bookings</th>
<th>Film Rental</th>
</tr>
</thead>
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<tr>
<td>Gone with the Wind</td>
<td>52</td>
<td>5,450</td>
<td>$13,500,000</td>
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<td>Gentlemen Prefer Blondes</td>
<td>34</td>
<td>10,418</td>
<td>4,433,981</td>
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<td>Anne of Indies</td>
<td>123</td>
<td>14,117</td>
<td>1,271,400</td>
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<td>Pony Soldier</td>
<td>69</td>
<td>14,703</td>
<td>1,622,000</td>
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<td>Destination Gobi</td>
<td>52</td>
<td>12,004</td>
<td>1,048,124</td>
</tr>
</tbody>
</table>

MOTION PICTURE HERALD, APRIL 3, 1954
The Hate-Beast who lives to kill is loose in

THE YEAR'S BIGGEST THRILLA!

Gor

Color by TECHNICOLOR

starring

Cameron MITCHELL - Anne BANCROFT

with

Raymond Burr - Charlotte Austin - Peter Whitney - Lee Marvin - Warren Stevens

Produced by ROBERT L. JACKS - Directed by HARMON JONES - Written by LEONARD PRAS

A Panoramic Production Released by 20th Century-Fox
He's in the aisles! He's in the balcony! He's everywhere...
in 3-D!

ILLA AT LARGE

Lee J. Cobb
John G. Kellogg
KINS and BARNEY SLATER

It’s a Showmanship Natural from the word Gorilla! Get the action-packed pressbook, start planning your campaign now! Sure-fire ads! Pages of ticket-selling exploitation ideas... ballyhoo, special fronts, novel lobby displays, contests for fans of all ages! Get behind this great attraction... there’s real money in it!

AVAILABLE IN MAY! DATE IT NOW!
vestment in equipment, Mr. Skouras said, it had nevertheless recommended to Bausch & Lomb that it reduce the price of the lenses as of April 1.

Referring to the company's insistence upon stereophonic sound, the 20th-Fox chief said, "We can easily abandon our policy. We would then be heroes—but thousands and thousands of theatres would close their doors."

The company, he continued, will approach once again Theatre Owners of America and Allied States Association for a series of single track versus stereophonic sound tests, and he expressed hope that committees would be selected in each exchange area "to bring in their own findings." Should the industry overwhelmingly reject stereophonic sound, he said, 20th-Fox would "give every consideration" to the possibility of giving up its present policy on that score.

Mr. Lichtman, hitting at those who would "bastardize the medium," outlined his sentiments and the company's conviction of the need for stereophonic sound.

Repeats Fox Policy on Exhibitor Credit Aid

He also reiterated 20th-Fox's policy of aiding small exhibitors who wish to equip but who do not have the ready cash. In no instance, he declared, where 20th-Fox has been asked to help the exhibitor gain long-term credit, has the company failed the exhibitor.

On the question of product, Mr. Lichtman said that CinemaScope productions now in release, before the cameras or planned, number 75. This figure includes 30 from 20th-Fox, 14 from Warner Brothers, 15 from MGM, two from Universal, eight from Columbia, three from Walt Disney, two from United Artists and one from Allied Artists.

Mr. Lichtman also enumerated the 20th-Fox policy on double feature programs. "With CinemaScope," he said, "we're trying to kill double bills," maintaining that the twin feature has never been liked by the public.

Briefing the press on the foreign field, Mr. Silverstone declared that "The Robe" gross was running 400 per cent greater than the company's previous record grosser, "The Snows of Kilimanjaro." In 79 engagements "The Robe" has grossed more than the average 20th-Fox picture does in 18,000, he said.

Some 1,000 theatres abroad, he reported,

FOX MORE THAN DOUBLES EARNINGS

Twentieth Century-Fox Film Corporation and wholly-owned subsidiaries Tuesday reported consolidated net earnings of $4,560,887 for the year ended December 26, 1953. This amounted to $1.65 per share on the 2,769,486 shares of common stock outstanding. Comparable operations for the year 1952 showed net earnings of $2,178,117 which amounted to $.78 per share. The net earnings for the fourth quarter ended December 26, 1953, amounted to $3,127,850 as compared with $900,849 for the fourth quarter of 1952.

HERBERT BRAGG, 20th-Fox research authority, as he told of trial-and-error, evolved improvements, and advantages of magnetic sound used in CinemaScope. With him is distribution director Al Lichtman.

Editor Talks to NYU Group

Martin Quigley, Jr., editor of The HERALD, addressed the Pre-Bar Association of the law school of New York University, Wednesday, March 31, on the subject "Movies, Morals and the Law."
Court Clears Way for RKO Hughes Deal

The way was cleared for the carrying through of the Howard Hughes-RKO Pictures deal last Friday when Chancellor Collins Seitz, in Wilmington, Del., ruled against two minority stockholders seeking to enjoin the sale of the company to Mr. Hughes.

Chancellor Seitz, in dismissing the suit brought by Louis Schiff and Jacob Sacks, wrote a 34-page opinion.

Under the deal, which according to the Hughes offer, had to be consummated not later than 10 A.M. Friday, April 2, stockholders were to receive their pro-rata share of the purchase price, consisting of $6 for each share tendered for redemption. The Hughes $23,489,478 offer set the Friday deadline for the transfer of the company's assets to Mr. Hughes.

Chancellor Seitz found that the plaintiffs had failed to sustain the burden of proof of showing fraud or bad faith and that they were not entitled to an injunction. The chancellor also noted that the plaintiffs have not pressed for a receiver, and assumed that this action was abandoned.

The chancellor's decision concluded a judgment on the merits in favor of the defendant RKO. The decision came following a four-day hearing early in March and the vote of the RKO stockholders in Dover, Del., last week which approved the offer.

Meanwhile in Las Vegas, Nev., the RKO Pictures minority stockholders suit pending against Mr. Hughes was dismissed Tuesday by the District Court of Nevada. Plaintiffs were Eli and Marion Castellano and Louis Feuerman.

MGM Plans II, 5 Months

MGM has revised its tentative schedule of releases and will make available to exhibitors 11 pictures from April to August.

In the new program announced for the coming months, "Gone With the Wind" is definitely set for release in July on wide screen. It will be continued in its original 220-minute length. Nine of the 11 pictures are in color, the two exceptions being "Executive Suite" and "Prisoner of War.

"Julius Caesar" will make a 12th picture and will be continued to be handled with an eye toward special bookings.

For April the schedule provides for "Gypsy Colt," with Donna Corcoran, Frances Dee; "Rhapsody," Elizabeth Taylor, Victor Gassman; "Executive Suite," William Holden, June Allyson and Fredric March.


July will have the new release of "Gone With the Wind," and "Betrayed," Clark Gable, Lana Turner.

In August there are "Seven Brides for Seven Brothers," CinemaScope, Howard Keel and Jane Powell; "Her Twelve Men," Greer Garson, Robert Ryan.


PROMISE TOP PRODUCT ONLY AT PARAMOUNT'S PAGEANT

Exhibition was informed by Paramount Monday that the company henceforth will deliver top product exclusively "because theatre men want and need such pictures to make money."

A. W. Schwalberg, president of Paramount Film Distributing Corp., and Don Hartman, Paramount Pictures executive producer, outlined this policy from the screen of 28 theatres in as many key cities to audiences of exhibitors, brokers and critics, who attended the initial presentation of the week's Paramount Pictures Pageant.

Affirm Dismissal of National Screen Suit

PHILADELPHIA: The United States Court of Appeals here Wednesday affirmed the dismissal of the Lawlor and Panter suit against National Screen Service Corporation and all motion picture distributors. The decision was unanimous.

Mr. Panter and Mr. Lawlor, as the Independent Poster Exchange, filed the suit in 1949, claiming monopoly and violation of the anti-trust laws. In November, 1953, Chief Judge Kirkpatrick of the U. S. District Court granted a motion to dismiss the action. The Poster Exchange appealed, resulting in Wednesday's decision.

Praising the dismissal as "gratifying," Herman Robbins, president of National Screen, said "National Screen will continue its efforts to render useful services at modest prices to exhibitors."
Cash In On The Biggest Movie News
PARAMOUNT'S CROWD-PULLING

ROMAN HOLIDAY
with the Academy Award performance for
BEST ACTRESS OF THE YEAR
AUDREY HEPBURN

STALAG 17
with the Academy Award performance for
BEST ACTOR OF THE YEAR
WILLIAM HOLDEN

ROMAN HOLIDAY
WILLIAM HOLDEN
AUDREY HEPBURN
Produced and Directed by William Wyler
Screenplay by Ian McLellan Hunter and John Dighton
Story by Ian McLellan Hunter

STALAG 17
with the Academy Award performance for
BEST ACTOR OF THE YEAR
WILLIAM HOLDEN

STALAG 17
starring
WILLIAM
DON
OTTO
HOLDEN • TAYLOR • PREMINGER
Produced and Directed by Billy Wilder
Written for the screen by Billy Wilder and Edwin Blum
Based on the play by Donald Bevan and Edmund Trzcinski

MORE ACADEMY AWARDS—to Edith Head for its costumes—and to Ian McLellan Hunter for its story.
Never before has the awarding of the Oscars aroused such widespread interest. The TV and radio audience totaled over 60 million theatregoers in every city, village and hamlet in America—with headlines in every newspaper from coast to coast! We’re ready to give extra fast service, plus special Academy Award campaign material, to all the alert showmen who are rushing to book Paramount’s winners. The quicker you act, the bigger the profits!

**SHANE** is hotter than a smoking gun too because the Irving Thalberg Award for Distinguished Achievement went to its producer-director, George Stevens, and it won the color cinematography Oscar for Loyal Griggs.

**THE WAR OF THE WORLDS** has new sensation-value because millions have just heard that it grabbed the Oscar for special effects, devised by its producer, George Pal.
Installation of Perspecta Sound Is Urged

All theatre owners who also are "good housekeepers" were advised last week by Barney Balaban, Paramount president, to install Perspecta Stereophonic sound.

In an interview in New York following the announcement that Paramount had joined MGM in the adoption of Perspecta Sound, Mr. Balaban said that whether or not the exhibitor installs the Perspecta Sound reproducer, he will be furnished with prints. However, he added, "if I were an exhibitor and wanted to do a good housekeeping job, I would install the system with my large screen." Perspecta Sound is a single optical track so equipped with a control that it can be played directionally over several speakers, or in the conventional manner through one speaker.

Paramount, said Mr. Balaban, had adopted Perspecta Sound in an effort to move toward standardization. He said Paramount made its decision on the basis of the MGM study of the system which he described as simple and cheap.

In Hollywood, Y. Frank Freeman, Paramount vice-president in charge of the studio, was host Thursday at a special demonstration at the studio of the company's VistaVision process. On hand were exhibitors from the six western branch territories, as well as theatre men from the Los Angeles area who had been unable to attend the earlier showings. The time and the theatre for the New York VistaVision showings will be set in the near future.

All Loew Theatres Plan Perspecta Sound Units

All Loew's theatres in the United States and Canada soon will begin installation of Perspecta Sound integrators, reproducers to be used with the new Perspecta Stereophonic optical sound system used by Paramount and MGM recently announced they would use in recording all forthcoming films. Target date for public introduction of the new equipment is about June 1, according to Joseph R. Vogel, vice-president in charge of Loew theatre operations. Since all Loew theatres already have installed equipment for use with magneto-stereophonic sound, the new scheme requires only the installation of the Perspecta integrator unit. The same horns and wiring system are used for both.

Loew Theatres Honor Veteran Film Critics

The current issue of "Movie Memo," Loew's Theatres' house organ, is a salute to the "Motion Picture Critics' 30-Year Club," honoring MGM's 30th anniversary jubilee. Included are pictures and brief biographies of 19 veteran motion picture critics, led by Terry Ramsaye, "Chief of 1905," who is consulting editor of Quigley Publications.
"The Naked Jungle" in Technicolor is runaway boxoffice sensation! Awe-inspiring grosses first in Michigan, now coast to coast. Paramount's hard-hitting campaign, with big TV support, brings you the chance to cash in on the top profit hit of the season!
WARMTH OF VARIETY PARTY
IS MATCHED BY ITS HEART

NEW and reelected officers of International Variety at
the Convention in Dallas last week: Seated, Marc
Wolf, International Main Guy; John H. Rawley, first
assistant chief Barker; George Hoover, new Inter-
national chief Barker; George Eby, second assistant
chief Barker; Jack Beresin, retiring chief Barker;
standing, William McCraw, executive director; Ed-
ward Shattas and Ezra Stern, International fixers;
Benny Goffstein, new International press guy; Nathan
Golden, chairman Heart Committee; Ratus Harvey, International representative at large; and Ed Emanuel, new property master.

Dr. Karl Friedrich Meyer, right, receives the Humanitarian Award from Jack Beresin. It was awarded for his development of a polio vaccine.

Clive Waxman, right, receives the Heart Citation from Barbara Stanwyck at the banquet concluding the convention. The Citation, awarded to the Tent doing the best “Heart of Variety” charity work was won by Grand Rapids, Tent 27, with Omaha, Tent 16, getting Honorable Mention.

George Hoover of Miami, new International chief Barker, with Supreme Court Justice Tom C. Clark, guest of the convention on its final day.

Robert Stack and Barbara Stanwyck watch an operation on a baby at Dallas’ Freeman Memorial Clinic. Miss Stanwyck, soon to star in UA’s “Witness to Murder”, and Stack, new 20th-Fox star, presided at several of the convention functions.
VARIETY Clubs International concluded one of its best attended conventions in its history last week in Dallas with a banquet attended by 1,000 canvassmen, delegates and guests. Wednesday, the day preceding the closing, the delegates in an all day session listened in close and heart-warming attention to the tent-by-tent reports on the "Heart of Variety," the details of the expenditures for charity by each tent. These, summarized in the chart below, ranged from cancer, cerebral palsy, polio and heart clinics and research, to important and valuable work done through boys clubs and camps in preventing juvenile delinquency and caring for handicapped children.

Winner of the annual Heart Citation, presented by Barbara Stanwyck at the concluding banquet, was Grand Rapids Tent 27, for its sponsorship of Youth Commonwealth, Inc., a boys club on a grand scale. Omaha's Tent 16 was a close second in the judging for its building and entire operation of a school for handicapped children.

Guests of honor at the concluding Humanitarian Award banquet, held in the huge Automobile Hall of the Dallas Fair Grounds, included Supreme Court Justice Tom C. Clark, Judge Sarah Hughes, Jeffrey Hunter and Debra Paget, 20th-Fox stars, and Dallas civic and social leaders. Robert Stack, introduced by John H. Rowley, the convention chairman, was master of ceremonies. The Humanitarian Award was presented to Dr. Karl Meyer by Jack Beresin, retiring chief barker.

<table>
<thead>
<tr>
<th>Tent No.</th>
<th>City</th>
<th>Membership</th>
<th>Name of Main Charity</th>
<th>Expenditures</th>
<th>Pledge 1954-55</th>
<th>Number of People Benefiting</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>Main Charity</td>
<td>Additional</td>
<td></td>
<td></td>
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<td></td>
<td>Charity</td>
<td>Charities</td>
<td></td>
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<td>1</td>
<td>Pittsburgh</td>
<td>684</td>
<td>Roselia Foundling Home &amp; Camp</td>
<td>$71,383.00</td>
<td>$2,854.00</td>
<td>$74,237.00</td>
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<td>2</td>
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<td>Foundation for Retarded Children</td>
<td>25,000.00</td>
<td>8,175.00</td>
<td>33,175.00</td>
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<td>3</td>
<td>St. Louis</td>
<td>175</td>
<td>Day Nursery Care Program</td>
<td>40,000.00</td>
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<td>Cerebral Palsy Clinic</td>
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<td>Albany</td>
<td>91</td>
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<td>8</td>
<td>Indianapolis</td>
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<td>Cerebral Palsy Association and Boy Scouts &amp; Boys' Clubs</td>
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<td>Children's Hospital</td>
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<td>Minneapolis</td>
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<td>Variety Club Heart Hospital</td>
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<td>11</td>
<td>Philadelphia</td>
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<td>Variety Club Camp &amp; Infantile Paralysis</td>
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<td>236,000.00</td>
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<td>12</td>
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<td>Variety Club Heart Clinic</td>
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<td>Des Moines</td>
<td>115</td>
<td>Des Moines Health Center</td>
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<tr>
<td>14</td>
<td>Omaha</td>
<td>86</td>
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<td>796</td>
<td>Variety Clubs Boys' Ranch</td>
<td>122,310.91</td>
<td>8,505.94</td>
<td>130,816.85</td>
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<td>16</td>
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<td>103</td>
<td>Variety Manor for Children</td>
<td>80,000.00</td>
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<td>82,200.00</td>
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<td>17</td>
<td>Baltimore</td>
<td>305</td>
<td>Boys' Club &amp; Summer Camp</td>
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<td>18</td>
<td>Memphis</td>
<td>215</td>
<td>Home for Convalescent Children</td>
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<td>2,000.00</td>
<td>10,000.00</td>
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<td>Atlanta</td>
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<td>Cerebral Palsy Home</td>
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<td>Oklahoma City</td>
<td>291</td>
<td>Variety Club Health Centers</td>
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<td>6,500.00</td>
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<td>720</td>
<td>Children's Cancer Research Foundation</td>
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<tr>
<td>22</td>
<td>Charlotte</td>
<td>202</td>
<td>Children's Cancer Clinic and Eye Ear Clinic</td>
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<td>23</td>
<td>Los Angeles</td>
<td>322</td>
<td>Variety International Boys' Club</td>
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<td>24</td>
<td>Chicago</td>
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<td>LeRabeia Jackson Park Sanitarium</td>
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<td>25</td>
<td>Grand Rapids</td>
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<td>Youth Commonwealth</td>
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<td>Toronto, Canada</td>
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<td>Variety Village for Handicapped Boys</td>
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<td>Boys' Clubs &amp; Orphan Home</td>
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<td>6,000.00</td>
<td>18,000.00</td>
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<td>28</td>
<td>New Haven</td>
<td>58</td>
<td>Jimmy Fund &amp; Fresh Air Fund</td>
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<td>San Francisco</td>
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<td>Blind Babies Foundation</td>
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<td>30</td>
<td>Miami</td>
<td>377</td>
<td>Variety Children's Hospital</td>
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<td>309,126.25</td>
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<td>31</td>
<td>Houston</td>
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<td>Variety Boys' Club</td>
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<td>32</td>
<td>New York</td>
<td>562</td>
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N.R.—Not reported.
The First True-Life Adventure Feature
The Living Desert
Thanks to the Academy members, my staff, and our patient cameramen.

THE MOST HONORED MOTION PICTURE SERIES
IT’S BREAKING RECORDS ACROSS THE COUNTRY!
IN BIG CITIES! IN SMALL TOWNS! IN BIG THEATRES!
SMALL HOUSES!

Walt Disney opens up a whole new world of entertainment

THE **Living Desert**

First Feature-Length True-Life Adventure
Print by TECHNICOLOR

Buena Vista Film Distribution Co., Inc.
1270 Sixth Avenue, New York, New York
WASHINGTON: "As of today," the Tushinsky SuperScope lens represents the best buy for exhibitors desiring wide screen film projection in either indoor or drive-in theatres, according to the "watchdog committee" of Allied States Association. This decision was announced this week in a letter to Allied members from Abram F. Myers, general counsel. The watchdog committee was appointed to keep an eye on new projection and sound processes. It consists of Wilbur Snaper, Sidney E. Samuelson, Irving Dollinger and Mr. Myers, and recently it witnessed the New York SuperScope demonstration.

Mr. Myers said the words "as of today" were included in the watchdog committee's conclusion because "this is a fast-developing art and one never knows when something new will be announced that will excel all that has gone before." In the same bulletin, Mr. Myers criticized Loew's for permitting foreign exhibitors to play CinemaScope pictures with Perspecta Sound while requiring U. S. exhibitors to install the more expensive stereophonic sound in order to get MGM CinemaScope films for their theatres.

"This, it seems to me, has the effect to make second class citizens of the American independent exhibitors," Mr. Myers stated. "I do not see how this can be explained on any theory except that there is a compact between Fox and Metro, or between either or both of them and the major circuits that have installed stereophonic sound, to the effect that the domestic commerce in CinemaScope pictures shall be burdened with costly stereophonic sound as a means of crippling the small independent theatres in their efforts to compete with the circuits. We sincerely hope there is some other explanation of Metro's queer attitude and that it will be forthcoming soon."

Mr. Myers, however, praised Loew's and Paramount for giving exhibitors the option of converting to Perspecta Sound with respect to all Paramount films and to Loew's non-CinemaScope films. "The unholy plan to force all exhibitors to convert to CinemaScope with its trimmings of stereophonic sound and Miracle Mirror screens has been given the Humpty Dumpy treatment and can never be put together again," he declared.

Cites Cost of New Systems

American Broadcasting-Paramount Theatres, Inc., will have spent approximately $6,000,000 by the end of this year in equipping about 260 theatres for 3-D, CinemaScope and stereophonic sound; Leonard Goldenson, president, announced last week in the company's annual report to stockholders.

Of the $6,000,000 total, Mr. Goldenson said that $3,621,000 had been spent in 1953. He also reported that during the year the company disposed of its interests in 39 theatres, leaving it with a whole or partial interest in 669 theatres at the year end. The company is required to divest itself of 65 more theatres by September 3, 1954, to complete the requirements of the consent decree.

Mr. Goldenson told the stockholders the new screen techniques had been a great stimulant to the industry and "movie-goers everywhere" and that further improvements could be expected. "Public response and taste," he added, "will dictate the standards which will ultimately be used and accepted."

During the year the company paid dividends amounting to $4,445,000 or 89½ cents per share on the 5% par preferred and $1 per share on the common. At the same time it collected and turned over to the Government $21,450,000 in admission taxes.

Commons Gives 2nd Reading To Commercial TV Bill

LONDON: The Government's Television Bill-establishing a commercial television service—was accorded a second reading in the House of Commons by 296 votes to 209.

The future of commercial TV, this side still seems uncertain, however. Herbert Morrison, deputy leader of the Labour Party opposition, warned the House that if and when his party is returned to power it would scrap the entire plan if it were not then in operation. On the other hand he reserved the right to modify it if it were working. Certainly, Mr. Morrison said, a Socialist Government would eliminate advertising from TV programs.

Allied Appoints Five Regional Vice-Presidents

Five regional vice-presidents for Allied States Association were appointed last week by Ben Marcus, president. The men and their territories are: Irving Dollinger, New England, Connecticut, New Jersey, eastern Pennsylvania and Maryland; Jack Kirsch, Michigan, Indiana, Illinois and Wisconsin; Horace Adams, West Virginia, western Pennsylvania and Ohio; Benjamin Berger, Iowa-Iowa-Nebraska, North Central states, Kansas-Missouri, Mid-Central states, Rocky Mountain states; Abe Berenson, Mid-South states, Oklahoma, Gulf states and the Texas territory.

Benjamin Aids Fund for Westminster Abbey

Robert S. Benjamin, chairman of the board of United Artists, is chairman of an appeal for the American Fund for Westminster Abbey, among firms and executives in the motion picture industry. Greer Garson, Danny Kaye and Radie Harris are soliciting stage and screen performers. The Fund's co-chairmen are Morris L. Ernst, William V. Griffin and Langdon P. Marvin.

British Labs Resume as Talks Go on

by PETER BURNUP

LONDON: Following the intervention of the Labour Minister and his appointment of a committee to investigate the dispute between the Fifty Laboratories Association and the Association of Theatrical and Cine Technicians, temporary agreement was reached and the laboratories were scheduled to resume work Thursday. The threat of a complete shutdown of all laboratory work here thus is held in abeyance—for the time being.

After talks with the Labour Minister, in which the latter asked both parties "to take immediate steps to enable normal working to be resumed in the film laboratories," the Laboratory Association announced that it would withdraw its dismissal notices and reopen its plants on an assurance from the union that for its part it would abandon restrictive practices (over-time ban and 'work-to-rule').

The union announced, consequently, that it had agreed "without prejudice" to lift its work-to-rule and overtime ban but that, at the same time, the Minister should "extract" undertakings from employers' associations other than F. L. A. with regard to "hostile action" and that their dismissal notices be withdrawn at once. The latter reference is to the Producers' Association and the Newsreel Association which had announced their intention to close down activity as a result of the labor dispute.

Both associations have promised to withdraw the notices when normal working is resumed at the laboratories.

Sixty-eight theatres had opened here with CinemaScope as of this Monday. "The Robe," 20th-Fox's spokesman claims, continues to draw business everywhere. Already the company's share of the take is more than that from the complete release of an average picture. "Reef" continues for a fifth week at the Carlton, with "The Robe" returning there April 2.

The Rank Organization has booked no other CinemaScope picture since "The Robe" and "Millionaire," so 20th-Fox continues to book the independents. "Reef" will be on release April 4 and "Khyna Rifles" by about mid-April.
MILLIONS SEE AWARDS, VAST SCREEN PROMOTION

Glamor, Excitement Mark Annual Affair with Full Coverage Over World

HOLLYWOOD: The 26th annual Academy Awards presentation took place at the RKO Pantages theatre in Hollywood, Thursday, March 26, conferring upon William Holden and Audrey Hepburn the designation of best actor and actress, respectively.

Above, Burnett Guffey, photography; Daniel Taradash, screenplay; Donna Reed, supporting performance; Fred Zinnemann, direction; Buddy Adler, production. Right, Walt Disney, shorts, documentaries. Below, Edith Head, costumes.

The Production Code and its Administrator, Joseph I. Breen, received a special nod from the Academy of Motion Picture Arts and Sciences last week at the Awards presentation. Mr. Breen was honored with a special Oscar for "his able and dignified handling of the Production Code, which has served as a bulwark against self-appointed wildcat censorship groups." Charles Brackett, president of the Academy, presented the Award.

and honoring Columbia's much-cited "From Here to Eternity" as the year's best picture.

The traditional ceremonies were marked with the accustomed fanfare and glamour. Interest was aroused throughout the world. In this country millions of people witnessed the presentations over television. The show was carried over the NBC-TV network nationwide under the commercial sponsorship of Oldsmobile. In addition, the show was covered by radio, press, shortwave and transcriptions.

Detailed listing of the awards follows.

Best Picture
"From Here to Eternity," Columbia. Buddy Adler, producer.

Best Performances
Actress—Audrey Hepburn in "Roman Holiday," Paramount.
Supporting Actor—Frank Sinatra in "From Here to Eternity," Columbia.
Supporting Actress—Donna Reed in "From Here to Eternity," Columbia.

Best Direction
Fred Zinnemann, "From Here to Eternity," Columbia.

Best Writing
Story—"Roman Holiday," Paramount, Ian McLellan Hunter.
Screenplay—"From Here to Eternity," Columbia. Daniel Taradash.

Best Art Direction


Best Cinematography

(Continued on page 30)
Now all seats are

Watch an audience, as one of today's wide-screen romances unfolds. There's a new feeling of reality—a new sense of being right in the midst of things. And everyone in the house shares it. All of this comes from combined new technics in picture-taking, processing and projection—problems which the Eastman Technical Service for Motion Picture Film is helping the industry solve. Branches at strategic centers. Inquiries invited.
down front!

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, California
THE AWARDS
(Continued from page 27)

Best Costume Design

Best Film Editing
"From Here to Eternity," Columbia. William Lyon.

Best Sound
"From Here to Eternity," Columbia. John R. Livadary.

Best Musical Achievements

Best Short Subjects

Best Documentary

Special Awards
Irving G. Thalberg Memorial Award: To George Stevens.

Special Honorary Awards
To Joseph I. Breen for his administration of the Production Code.
To 20th Century-Fox for CinemaScope.
To Disney.
To Bell & Howell Co., for its years of service to the industry.

In addition to the awards listed above the Academy made the following awards for scientific and technical achievements:

Special Effects: "War of the Worlds," Paramount.

Cinerama Award: To Fred Waller, for designing and developing the multiple photographic and projection systems which culminated in Cinerama.

Class I Award: To Professor Henry Christen and Earl Sponable, Sol Halprin, Lorin Gignoon, Herbert Bragg and Carl Faulkner of 20th Century-Fox Studios for creating, developing and engineering the processes and technique known as CinemaScope.

Class II Award: To the Reeves Soundcraft Corporation (Hazard Reeves accepting in New York) for the development of a process of applying strips of magnetic oxide to motion picture film for sound recording and reproduction.

Lippert Will Have 18 to End of Year

CHICAGO: Eighteen features for release during the balance of 1954 were announced here this week by Robert L. Lippert at the annual Lippert Pictures sales convention at the Blackstone Hotel.

Included in the 18 are five by William F. Brody, who attended the sessions for his first meeting with the 28 Lippert distributors. Arthur Greenblatt, general sales manager, presided.


Mr. Lippert also disclosed that beginning in July, the company's features will go out under the new releasing label of Screen Art. These will include Mr. Brody's "Thunder Pass," "Dynamite Anchorage," "Fugitive Valley," "The Gunslinger" and "Cry Vengeance."

Also set for latter half of 1954 are Paulette Goddard in "The Unholy Four"; Lloyd Bridges and Finlay Currie in "The Deadly Game"; Richard Conte and Mari Aldon in "A Race for Life"; and "The Black Pirates."

Fox to Open $1,000,000 Theatre in Denver

DENVER: The opening of Fox Intermountain Amusement Corporation's new $1,000,000 deluxe Fox Centre theatre here has been set for April 29 by F. H. Rickertson, Jr., president. Industry leaders from all parts of the country have been invited to attend the opening. "This theatre will stand as a symbol of the motion picture exhibitors' renewed faith in the future of the motion picture industry," Mr. Rickertson said in announcing the opening. The new Fox Centre will be a part of the operation of Ray W. Lewis, Intermountain's metropolitan district manager here.

"Safari" to FWC House

"Champagne Safari," a color film record of the Rita Hayworth-Prince Aly Khan honeymoon through Europe and Africa, will have its premiere this month at the Fox West Coast Cinema theatre, San Francisco. It was announced in New York last week by Herbert Bregstein, president of Defense Film Corp., which owns the world rights to the feature.

Class III Award: To the Westrex Corporation for the design and construction of a new film editing machine—a platoon in the vast army of scientists and technicians whose patience and unique talents have helped to brighten the screens of the world.

LATE REVIEW
Prince Valiant

20th-Fox—For Young and Old
(Color by Technicolor)

Once upon a time, before Gene Autry and even before Bronco Billy, the annual releases of another generation were properly thrilled with the exploits of King Arthur and His Knights. These legends contained all the basic plot material that has been retold in cowboy Westerns, ever since. "Prince Valiant" is juvenile fare, for the same reason, but it will command a new audience today.

Told in settings that are convincing, with impressive backgrounds for CinemaScope, the current adventure will be sound exciting and entertaining by all ages, including those who have never grown up. It has new dimensions, so even the same stories of gallant heroes and damselly villains look different on the screen. But with lances instead of lasso, and shining sword instead of six-gun, it's still a Western in the tried and trusted forms of movie experience, which has never failed.

The picture is based on King Features Syndicate's successful cartoon strip of the same name, and while liberties have been taken with the ancient folk tales, it is hard to tell where legend leaves off and license begins. In the dialogue, which is right out of the cartoon strip—much of the time—you are most forcibly reminded of the adaptation of today. And there is much of Disney in the presentation of scenes, for only a cartoon character, with Disney inspiration, could fight such battles, and win, against such odds.

Robert Wagner, in the role of "Prince Valiant," manages to give us a gayer measure of Douglas Fairbanks, Sr., just to mix up all the periods it is a motion picture history. He certainly deserved his knighthood, and to win his girl, after all the spectacular fighting he did. Whether the lad will ever be recognized again without his Viking hairdo is a question.

It's the settings and the production values that will enhance the adventure and make it a Western, and a large number of friends among them.

James Mason, Victor McLaglen, Sterling Hayden, Brian Aherne, Debra Paget and many other of the knights and knobby characters, are in keeping with their costumes, but Janet Leigh and Debra Paget are straight out of Hollywood—people you can call off the bus, just outside the CinemaScope sight lines. The scene where the girls are first introduced shows great restraint.

Major credit must go to Henry Hathaway, director, and Robert L. Jacks, producer, for making this as convincing and really entertaining as it is, obviously with tongue in check, but with a sincere desire to create top bracket entertainment. Technicolor is given a field day, with all praise for the outdoor scenes, and only a few garish interiors that could hardly be helped in an assortment of costumes such as you'd expect in King Arthur's Court. They didn't try to hard to keep the color in low key, in those days, so it's realistic, as most of this entertaining film.

See at the 20th Century-Fox Little theatre. Reviewer's Rating: Excellent.—WALTER BROOKS.


MOTION PICTURE HERALD, APRIL 3, 1954
"Pictures with that Universal Appeal"...
The 26th annual Awards function of the Academy of Motion Picture Arts and Sciences taught Hollywood a good deal. Pre-eminently it taught the professional town that it has no business being smug, a lesson the collective arts and sciences of the cinema community had been hopeful of skipping lightly over, although unhappily aware that it was lurking there to be learned one dark day—which turned out to be a bright night instead. The learning was less painful than anticipated, being cushioned with pomp and circumstance, but it was inescapable.

A Program Full of Top Bracket Talent

The artists and the craftsmen of the motion picture, long and undisputedly the world's greatest in their respective lines of endeavor, were shown that it is possible now for a firm like General Motors to buy for a little more than a quarter of a million dollars a production presenting more top-tier personalities than any studio could procure for 50 times that sum, and to convey it simultaneously and gratis to more millions of people than attend all the theatres in the United States on a single day in the best of contemporary conditions.

To be sure, the occasion was special, the personalities were donating their presence, and the motion picture was sure to be greater gain than Oldsmobile, but the lesson was there, the thing had been done, and what's been done can be done again—will be done again—better and, for such is the course of progress when Big Business takes hold, cheaper!

No time at all ago Hollywood would have scoffed at mention of such a possibility. No time at all ago most studios were stoutly refusing to let their stars go on television (some still are, with qualifications) lest they dim their box office allure. Only yesterday—the really big-league stars, the class of player who used to confesse to do two or three radio appearances a year at $5,000 apiece, looked down their noses at television much as Broadway stars looked down at the flickers half a century before them.

Smug Attitude Is Now Out of the Window

These smug attitudes are out the window. The biggest and the best of cinematic personalities are stamping the television screens of the nation in behalf of the pictures they're in. That's good business for everybody, naturally, but "everybody" is a completely inclusive word.

When it was proposed, two years ago, that the Academy's awards ceremony be televised, in addition to being broadcast, as had been done for many years, the board of governors rejected the idea. Quite a number of reasons for the rejection were stated, but the unstatable reason that really made the difference was the belief that television had not attained a technical proficiency equal to presenting the film stars attractively.

That and the other reasons were swept aside a year ago and the first televising of the event went off very well indeed. This year's ceremony, undertaken more confidently in view of last year's success, eclipsed its predecessor in so many ways that next year's exercises, providing for continued improvement, loom almost frighteningly, from the professional point of view.

Yes, the Academy telecast taught Hollywood plainly enough that it has no business being smug, if it ever had. But Hollywood learned something else, too, which ought to be made known. That is to say, more accurately, that the Hollywood which was present in the Pantages theatre, a group embracing all the leaders and the principal experts, learned it. The Oldsmobile commercials, widely reported as especially satisfactory among commercials on home receivers, were all but unbearably intrusive as experienced in the theatre.

The conspicuous explanation of this contradiction is the fact that Man has not been conditioned to the interruption of his theatre entertainment, whereas the home observer of free viewing material has been.

THE studios started six pictures and finished seven, for a shooting level of 22.

MGM started "The Last Time I Saw Paris," beginning with background footage in Paris, using so far unnamed color. This picture is being produced by Jack Cummings and directed by Richard Brooks, and it has Elizabeth Taylor, Van Johnson, Walter Pidgeon, Donna Reed, the 1954 Academy Award-winner, Eva Gabor, Kurt Kasnar and many others in the cast.

"Athena" is another MGM project, this one in color by Technicolor and wide screen. This is being produced by Joe Pasternak and directed by Richard Thorpe, Jane Powell, Edmund Purdom, Deborah Reynolds, Vic Damone and Louis Calhern are in the principal cast.

Universal-International began shooting "Three Gobs in Paris," with color by Technicolor and on the wide screen, which has Tony Curtis, Gloria DeHaven, Gene Nelson, Paul Gilbert, Mara Corday and Christiane Martel among its players. The producer is Albert J. Cohen, and the director is Richard Quine.
Schimel Will Head UJA Campaign

Adolph Schimel, vice-president, secretary and general counsel of Universal Pictures Corporation, was appointed chairman of the amusement division of the United Jewish Appeal for the 1954 campaign at the first planning and organization meeting held recently at the Paramount home office in New York. Mr. Schimel served as division chairman for last year’s campaign.

Barney Balaban, Paramount president, was host at the luncheon which accompanied the meeting and introduced Edward M. Warburg, U.J.A. national chairman, who discussed the needs of Israel at the present time.

Reporting on the amusement division’s accomplishments in the 1953 campaign, Mr. Schimel disclosed that contributions amounted to $886,000. The total for the preceding year was $816,000. He said that the vendors’ division, chairiied by Charles Moss, accounted for $33,000, and that Mr. Balaban was instrumental in obtaining outside contributions amounting to about $120,000, with which the amusement division was not credited because the donors were from outside its ranks.

Mr. Schimel reappointed Abe Dickstein chairman of the film exchange division and expressed hope that Mr. Moss, now in Europe, would serve again in his previous capacity. Spyros Skouras, Jr., was named to head the corporate gifts. It was announced that the main campaign function will be held at the end of May, probably in the form of a luncheon, as last year.

Legion Approves Five of Six New Productions

The National Legion of Decency this week reviewed six new films, putting two in Class A, Section I, morally unobjectionable for general patronage; three in Class A, Section II, morally unobjectionable for adults, and one in Class C, condemned. In Section I are “Jungle Man-Eaters” and “The Seige at Red River.” In Section II are “The Eternal Mask,” “The Lonely Night” and “Kalls into Laramie.” In Class C is “Sensualita,” because it “dwells without variation upon suggestiveness in situations, costuming and dialogue and, as such, in the manner of treatment seriously offends Christian and traditional standards of morality and decency.” The Legion also noted that it had placed “La Ronde” in Class C when it was reviewed November 8, 1951.

Defer Virginia Unit Meet

RICHMOND: Leonard Gordon, president of the Virginia Motion Picture Theatre Association, has announced that the convention originally planned for May 25-27 has been changed to June 8-10 at the Chamberlin Hotel, Old Point Comfort.

MOTION PICTURE HERALD, APRIL 3, 1954
People in The News

Arnold M. Picker, United Artists vice-president in charge of foreign distribution, left New York last weekend for Paris on the first leg of the European phase of his round-the-world trip.

Don Hartman, executive producer of Paramount Studios, left New York by plane for London last weekend on an extended European tour of the company’s overseas offices.

Albert D. Hecht has been named vice-president in charge of production of the National Television Film Council.

Roy Fjastad last week named head of the Paramount studio music department, succeeding Louis R. Lipstone, who died last week.

Barney Pitkin, Connecticut exchange manager for RKO Radio Pictures, will be honored at a testimonial dinner at Waverley Inn, Cheshire, Conn., tentatively set for April 27.

Jack Lord, motion picture and television actor, has been signed for representation by Famous Artists Corp.

Danny Kaye has closed a deal with Paramount for the release of his next independent production, “The Court Jester.”

Aboaf Cites Fine Market

Latin America is a “wonderful market” and is becoming more important as European restrictions and other difficulties increase, Abaaf Aboaf, Universal-International national foreign sales manager, declared in New York last week following his return from the Brazilian Film Festival and visits to other Latin American territories.

Even now, despite depressed admission prices in some countries below the border, and continuing remittance delays, the market accounts for 26 per cent of the company’s foreign business, he said. The year 1953 brought more business than 1952, and from current reports, he said he could predict the company this year will be about 12 per cent ahead of 1953.

One of the factors, he pointed out, is realignment of ownerships and booking policies in some of the major countries. Theatres have been away from circuits; there are now more first runs. Another factor, according to Mr. Aboaf, is Universal’s “bread and butter” fare.

Brazil, he declared, has become the world’s third largest film market. The Government recently allowed a special admissions increase for CinemaScope, and this may indicate a general increase, he thinks.

Although European pictures are receiving more bookings, they are merely replacing the product of countries like Mexico, whose pictures have declined in quality, he said.

Downing Announces Additions To Heart Dinner Committee

Russell V. Downing, chairman of the dinner committee for the New York Variety Club first annual heart award dinner, has announced the following additions to the sponsoring committee: Charles Allocato, Robert S. Benjamin, Max A. Cohen, George F. Dembrow, Richard Dickson, Emanuel Frisch, Peter S. Harrison, Benjamin Kalmenson, Edward Lachman, Abraham Lastfogel, Jack Levin, Mrs. Charles E. Lewis, Al Lichtman, Sidney B. Lust, Harry Mandel, Carl Marks, James A. Maloney, Louis Nizer, Eugene D. Picker, Martin Quigley, J. Robert Rubin, Montague Salmon, Abraham Schneider, Robert Shapiro, Ben Shlyen, John E. Stott, Morton Sunshine, S. J. Switow, and Douglas Yates. The dinner will be held at the Waldorf Astoria Hotel May 6. William J. German, president of the Variety Club Foundation to Combat Epilepsy, will be the guest of honor.

Cleveland Catholic Parents Threaten Theatre Boycott

Cleveland theatre owners have received notice from the Catholic Parent-Teacher League of its recent resolution to boycott theatres which play a picture condemned or not bearing a Production Code seal. The resolution says in part: “We will call to the attention of our membership all condemned films and the theatres presenting them.” It interprets the section of the annual Legion of Decency pledge asking communicants not to go to places of amusement which show immoral films, as meaning “specifically that we will stay away for good from any theatre whose management has purposely, wilfully, and with forethought, shown a condemned film.”

Arthur Silverstone Gets Fox Sales Promotion

Al Lichtman, director of distribution for 20th Century-Fox, this week announced the promotion of Arthur Silverstone to assistant general sales manager, to work with Mr. Lichtman and executive assistant general sales manager W. C. Gehring. At the same time, Glenn Norris, Atlantic division sales manager, has been promoted to eastern sales manager, Mr. Silverstone’s former position. Both appointments become effective April 5.

Councils in Federation Hit Censor

The newly-formed Federation of Motion Picture Councils, last Wednesday, the final day of its three-day meeting in New York, passed a resolution stating opposing legal censorship of motion pictures as “un-American in principle.”

Winding up the meeting, delegates to the new Federation noted that its predecessor group, the Motion Picture Council of America, was formed “in revolt against legal censorship of motion pictures administered by political appointees.”

“Through the ensuing years of experience with state and municipal censorship,” the resolution said, “it has been our experience that legal censorship involving previous restraint creates more problems than it solves and is un-American in principle.”

The Federation resolution also expressed the group’s “intention of encouraging, supporting and cooperating with the Motion Picture Association of America in its program of voluntary-self-regulation.” Related by their common interest, the delegates, representing 85 motion picture councils, voted in their opening session to federate.

Following the adoption of a constitution and by-laws, the new federation elected the following officers: Mrs. Max M. Williams, Royal Oak, Mich., president; Mrs. Arretus Burt, St. Louis, first vice-president; Mrs. Edward Hass, Springfield, Mass., second vice-president; Mrs. W. Lasheby Nelson, Jr., Philadelphia, recording secretary; Phillip A. Ley, Youngstown, O., treasurer.

Speakers who addressed the delegates included Richard Griffith, director of the Museum of Modern Art film library; Paul Terry, producer of “Terrytoons”; Herbert Barnett, president of the Society of Motion Picture and Television Engineers, and vice-president of Cinemara Corp.; Sigmund Spastch, film chairman of the National Federation of Music Clubs; Arthur H. Debra, director of community and exhibitor relations of Motion Picture Association of America and Mrs. M. Henry Dawson, MPAA associate director of community relations.

To Honor Balaban at Opening JDA Dinner

Barney Balaban, president of Paramount Pictures, will be honored for his "efforts in the fight to protect American civil rights and liberties" at the opening dinner of the 1954 Joint Defense Appeal campaign, it was announced by Irving M. Engel and Henry E. Schultz, co-chairmen for JDA in Greater New York. The dinner will be held Thursday, April 8, at the Waldorf-Astoria.

The dinner will open the JDA drive to raise $5,000,000 to finance the activities of the American Jewish Committee and the Anti-Defamation League of B'nai B'rith.

MOTION PICTURE HERALD, APRIL 3, 1954
ARKANSAS

Four Fabian and two Stanley Warner tri-city first-run theatres increased the weekend matinee-piece gross by $50 to 65 cents, and the evening admission from 74 to 85 cents. The houses (Palace and Strand in Albany, Proctor's and Plaza in Schenectady, and Proctor's and Troy in Troy) helped the weekend sales to 85 cents top, 18 months ago.

... "Julius Caesar," which had been playing the smaller and art theatres, was booked into the 3,650-seat Palace, at $1 top, for what Fabian division manager Saul J. Ullman called "a fine Lenten presentation."

... "Satchel Pauper," the second recent Universal release to score a box office bullseye at the Strand, was moved to the Ritz.

... Visitors included: Louis W. Schine, Donald G. Schine and Dorene Schine Higier.

... John Gardner's Turnpike drive-in, Westmore, which opened at the same time as Alan Iselin's Auto-Vision, East Greenbush, F. Chase Hathaway's Hoosick drive-in, and Harry Lamon's Riverview, Rotterdam, and Sunset, Kingston, is on a week-end schedule for early spring.

ATLANTA

Mrs. Ernest Schwartz, widow of the Cleveland, Ohio, exhibitor, died in Miami Beach, Fla. Her husband died six weeks ago.

... Frank Benton, of Benton Bros. Film Express, Atlanta and Jacksonville, Fla., expects to open offices in Miami and Tampa.

... The second of the series of spring meetings for the members of the Motion Picture Exhibitors of Florida will be held near the end of April in Miami.

... Randolph Elming, manager of the State theatre, Cocoa, Fla., has installed CinemaScope equipment.

... Bernard Sammons has been appointed manager of the Lyric, Dunellen, Fla. He replaces Gordon Cooper, who has been transferred to the Inverness theatre, Inverness, Fla.

... The Carolina theatre, Rock Hill, S. C., has closed its doors. Bill Cooper, local manager for Stewart and Everett Theatres, stated that the closing was due to high state and Federal taxes.

... O. C. Lam, president of Lam Amusement Co., Rome, Ga., has appointed C. F. McDannel as manager of the Royal, Hogansville, Ga. He replaces Frank Jackson, who has been transferred to La Grange, Ga.

BALTIMORE

Among the local exhibitors attending the SuperScope demonstration in New York were: Leon Back and Ed Kimpel, Rome Theatres; Bill Brizendine, Schauber Theatres; Aaron Seldner, New Albert theatre; Sam Temple, Durkee Theatres; Henry Dunman, Dunman Theatre Supplies; Rodney Collier, Stanley manager and chief booker Tent No. 19; Lauritz Garman and his daughter Alice, Garman theatre, have returned from the Variety Convention in Del-

WHEN AND WHERE

April 6-8: Annual convention, Allied Independent Theatre Owners of Wisconsin, Hotel Shroeder, Milwaukee.

April 19-21: Spring convention, Allied Theatres of Michigan, Hotel Statler, Detroit.

May 2-7: Semi-annual convention, Society of Motion Picture and Television Engineers, Statler Hotel, Washington, D. C.

May 4-5: Annual convention, Allied Theatre Owners of Iowa, Nebraska and Mid-Central, Fontanelle Hotel, Omaha.

May 4-5: Annual convention, Independent Theatre Owners of Arkansas, Marion Hotel, Little Rock, Arkansas.

May 10-11: Annual convention, North-Central Allied Independent Theatre Owners, Nicollet Hotel, Minneapolis.

June 8-10: Annual convention, Virginia Motion Picture Theatre Association, Chamberlin Hotel, Old Point Comfort, Virginia.

June 15-16: Annual spring meeting, Allied Theatre Owners of Indiana, South Shore Hotel, Lake Wawasee, Ind.

BUFFALO

The Old Vienna theatre, which a few weeks ago re-opened and closed the same evening, when work got around that bingo would be tried there, announced closed April 9 with a weekend vaudeville policy.

... Frank E. Tindle, a director in Skyway Drive-In Theatres, Inc., and immediate past president of the Y.M.C.A. board, will be honored April 7 at a luncheon in the Buffalo Hotel in recognition of his "distinguished service to the Y.M.C.A."

... Paramount branch manager Ed DeBerry greatly pleased with the big turnout for his "Paramount Pictures Pageant" last Monday in the Niagara theatre.

... Tony Ragnos, who operates the Transit drive-in near Lockport, is building a new 900-car outdoor at Wheatfield on the Niagara Falls boulevard near the Connecticut City.

CHICAGO

Jerry Hogan, veteran stage hand who collapsed on the job a couple of months ago, is back at work after surgery to remove a needle from his spleen.

... Chuck Dyas' new drive-in, under construction for the past three years on the outskirts of Earlville, Ill., will open some time during April under the name "Dyas' 34 drive-in."

... Jack Kirsh, president of Allied Theatres of Illinois, has returned from a Florida vacation.

... Ted Tokarz has opened the rebuilt Holiday, Round Lake, Ill. The old building was demolished by a windstorm last summer.

... Ed Trinz of the Clark theatre is in from the West Coast on business.

... Robert Ruggles has taken over the Maine, Antioch, Ill., from Ted Tokarz.

... Mort Green, veteran theatre manager more recently in the television sales field, is in Michael Reese Hospital.

... Paul A. Watkins has taken over the Lux in East Peoria, Illinois.

CINCINNATI

Contrary to the general practice in practically all other parts of the country, the "Hamilton Journal-News" does not place a premium on theatre or amusement advertising, it was revealed recently. Rates are the same for theatres as all other types of business. Paul Hallow, formerly associated with the Alpine circuit in West Virginia, has joined the local S. & S. chain, operating downtown Keith's theatre, the Twin drive-in and other suburban houses.

... The Federation theatre, in Dayton, Ohio, has been closed for an indefinite period, it was announced by the owner, Mrs. Mary Semelroth, who also operates the Franklin theatre, in nearby Franklin, Ohio.

... The Roslyn theatre in Evarts, Ky., and the Bardo theater in Barbour, Ky., have been acquired by O. G. Roaden, who operates some 16 other houses in the area.

(Continued on following page)
CLEVELAND

"The Little Fugitive," playing simultaneously at the Fairmount theatre on the east side of town and the Detroit on the west side, was held over for a 10-day run. Only "The Robe" held 10 days in these houses... Harry Weiss returns here as Paramount exploitation representative. Paul Guzmanovic is first of the migratory exhibitors to return from Florida. Robert Wilk, ITO secretary, made a TV appearance of Dorothy Fulheim's Friday news program to discuss the evils of state film censorship. Frank Slavik, of Middletown, Ohio now operating three indoor and two outdoor theatres, acquired lease on the Garrettsville theatre, Garrettsville, Ohio. Al Boudouris announced sale of the Little Flower drive-in, Ottawa, didn't go through. Edward Graves, with 20th-Fox for 30 years as cashier and booker, is now a member of the Warner booking staff.

COLUMBUS

Grandview, Hudson and Pythian, neighborhood theatres of the Miles circuit, have installed Cinerama equipment and are now showing films. Meeting of the board of directors of the Independent Theatre Owners of Ohio is scheduled here April 6. A Cleveland hotel will be selected at the meeting for the 1956 National Drive-in Convention and dates designated. Eddie Force, manager of RKO Grand, Chicago, has succeeded James Corriewa as manager of RKO Grand here. Corriewa has resumed his former line of work, physical education, at the Roger Eells studio here. Ted Cooper, manager of RKO Grand here, and Barbara Myers on the staff of "Twic," local attendances magazine. Miss Myers is now on the staff of the Dispatch.

DENVER

Les Smith, assistant manager at the Paramount, Cheyenne, Wyo., has been promoted to city manager at Longmont, Colo., by Fox Inter-Mountain Theatres, succeeding Robt. Demski, who had been named manager of the new Centennial drive-in. Denver, set to open this month, . . . Annel Hudson, Mayan assistant manager, father of seven-pound son, Shawn Dennis. . . Ross Black, veteran film row employee, is assisting C. G. Diller in operation of several Colorado theatres. . . V. J. Dugan, 20th-Fox branch manager, to Los Angeles for sales meeting. . . Robert Hill, operated on at hospital, recuperating at home. . . Arthur Salcido buys County drive-in, Tucumcari, N. M., from Waido Shusher. . . Tom Bailey, Lipsper's franchise owner, to Chicago for sales meeting... Hugh Ferguson, 47-year-old son of Mrs. Louise Ferguson, office manager at National Theatre Supply, died suddenly in St. Louis following heart attack.

DETROIT

The Telenevis has changed to a first run policy again showing "Genevieve." Quick in getting in on Academy Award publicity, United Detroit and Coop are running "From Here To Eternity," "Roman Holiday" and "Stalag 17" in their various houses. Optimism was the keynote of a column-long interview with Butterfield manager, Arthur Sanford, in the Pontiac Press. Sanford felt that the turning point had been reached in the industry's downward trend with 1953 the best year since 1947. Sanford has been the Oakland, first run Pontiac house. . . A parade of ancient autos from Henry Ford at the Ford Greenway, with a fanfare to celebrate the opening of "Genevieve." Also celebrating, the Cinerama Corporation partied their employees under the stage Saturday. Occasion was appreciation for the fine job all did handling the extra duties during the recent anniversary.

HARTFORD

The Hartford territory's first drive-in theatre built with CineramaScope screens and stereophonic sound will have its opening about April 14. Sperie Perakos, general manager of the seven-unit Perakos Theatre Associates, has disclosed that the $200,000, 300-car capacity Plainville (Conn.) drive-in, will have a mid-April opening. . . Paul Sullivan, manager, Blue Hills drive-in theatre, Bloomfield, Conn., has been elected vice-president. Peter LeRoy continues as president and treasurer, and his son, Milton, as secretary and film buyer. . . Morris Keppner and Lou Lipman, building a 750-car capacity, $100,000 drive-in theatre at Mansfield, Conn, plan an April 14 opening. . . Mr. Keppner has left Hartford Hospital following surgery. . . Sperie Perakos is publicity chairman for the April 9 Yale Glee Club concert in New Britain, Conn.

INDIANAPOLIS

Clifford Wallace, who opened the first Paramount office here and was United Artists district manager coming for the years, died here March 22. He owned the Boone theatre at Thorntown. . . Mare Wolf, general manager of Y & W, will be master of ceremonies for the Sigma Alpha Mu fraternity annual dinner dance here Saturday. . . charles Heston spent Monday here making the rounds with Dave Friedman, Paramount field representative. . . The Allied Theatre Owners of Indiana board will meet at noon April 6 in the Hotel Lincoln here. . . The Indiana Film Transit Co. has issued a new tariff, with the same rate charge but a $2 minimum. . . Howard Rutherford, manager of Loew's is back from a three week vacation in Florida.

JACKSONVILLE

Lee Chumley, Paramount branch manager, left hurriedly for his old home in Arkansas, where his father was seriously ill. Mrs. Evelyn Hazouri, formerly a Fox booker, is now independently booking for the suburban drive-in, Gainesville. . . The Boynton theatre, Boynton; and the Florida theatre, Daytona Beach. . . In from the road for branch office meetings were Metro salesman John Allen, of the Ft. Myers office, and Bob Capps, of Northwest Florida. . . Exhibitors on Film Row included Les Sipe, who operates drive-ins at Gainesville and Ft. Lauderdale, and L. V. Desquinn, New theatre manager. . . Back from Washington, where they saw Florida's Congressional delegation in connection with the tax cut were LaMar Sarra, Florida State Theatres, and Horace Denning, Dixie Drive-Ins, both of this city; and Bolivar Hyde, Talgar Theatres, Lakeland.

KANSAS CITY

Eleven drive-in theatres are now operating within driving distance of Kansas City — three on the Northland, one on the Northwest and seven on the Southwest at the edge of the city, and the others from two to 30 miles away. Most recently opened for the season are the New 50, the Terrace, the Kansas, the Lakeside and the Crest. The Claro, Leawood and Shawnee make up the eleven. . . Phil Blackey, many years with Commonwealth, in its city theatres and later with its drive-ins, has been appointed manager of the circuit's downtown Regent in Kansas City, with duties also assisting in the management of the other Greater Theatres of the circuit in the metropolitan area. . . J. D. King, city manager at Lawrence, Kas., for Commonwealth, has been appointed western division manager, succeeding Lloyd Morris who moved over to film buyer.

LOS ANGELES

In town to buy and book was Paul Robinson of the Park theatre, Tucson. . . Mel Ben-Aaron is operating the Pilot, Palm Beach, Car- dena, returned from vacationing in Mexico. . . Jim Schiller, exploitation man for Allied Artists, was in San Francisco to set up a (Continued on opposite page)
**MID-SOUTH**

 campaigning for that company’s “Riot In Call Block” 111, The Lou Lindseys of the Acorn Press, were off to Las Vegas for a short vacation. The latest edition to the sales staff of National Theatre Supply is Cal Tyler. The long-dark Sunset theatre in Jackson has had a gala reopening when Lou Federici who operates the Cinema theatre here, took over the house with a straight art policy. Harry Nace and Vice Murphy were in town on a buying and booking assignment for the Harry L. Nace Theatre in Cape, Warner Bros., billed, was injured in an auto accident.

**MEMPHIS**

 Four Oscar-winning films were in progress in Memphis and two already booked when announcements were made. “From Here to Eternity,” was at the Ritz, “Roman Holiday” and “Shane” at Strand and “Stalag 17” at Rosemary. D. C. Pratt, owner of New Dixie at Fulton, Miss., entered Baptist Hospital in Memphis for a kidney operation. Arthur and Earl Elkin, owners of Elkin at Abercorn, Miss., left for Jackson for Florida holiday. Grover Wray, Exhibitors Services, Memphis, is off to California for a vacation with Mrs. Wray. Arkansas theatre, first run movie house in Little Rock, Ark., which is booked out of Memphis, will close because “of a scarcity of A pictures.” Russell Bovin, St. Louis, district manager of Loew’s Theatres, was in Memphis. M. A. Lightman Jr., president of Malco Theatres, Inc., was a winner in the open bridge tournament of Mid-South Bridge Conference held in New Orleans.

**MIAMI**

 Producer Sam Briskin and director Tony Mann were in Tampa working on Paramount’s “Strategic Air Command” in which Jimmy Stewart is to be starred. In the Sunny Isles, Miami Beach area, a 94-acre tract is being developed to include a modern shopping center complete with a motion picture theatre. WTVJ, Wometco’s “Theatre of the Air” and Florida’s first TV station, celebrated its fifth birthday recently. Two Wold Premiere were set for Wometco as “Lucky Me” getting a tri-Florida State Theatres boost with Robert Cummings, Nancy Walker and Phil Silvers doing personal appearances and “The Miami Story” a Columbia picture produced by Sam Katzman, getting Wometco’s triple theatre play. Two of the Wometco houses, Miami and Capitol are getting installations of RCA equipment for theatre TV.

** MILFUAKE**

 Jack Frackman, branch manager here for the Republic exchange, announced that William Young is their new salesmen. Mr. Young was formerly manager for SRO here. Mr. Bates, office manager at Republic, celebrated his birthday the other Friday. William Spooner was in town at the Milwaukee Film Center, Inc., to announce exhibitors with Pola-Lite’s single strip 3-D process. Mrs. Helene Hanke, Lyric theatre here, and Mrs. Evelyn Gutenberg, Grand theatre here have left for three weeks in Hawaii. The Airway theatre here, operated by Jerry and Gene Godecki, is now featuring CinemaScope. The Vista theatre, Mukwono, operated by Paul Novatski, will reopen shortly. James Schmidt is the new assistant booker at the Columbia office here. Hugo Vogel and Sam Kaufmann attended the Variety Club convention in Dallas.

**MINNEAPOLIS**

 Trial of a suit by the Twin City Theatre Co. of St. Paul against Minnesota Amusement Co. began before a jury in Ramsey county district court in St. Paul. The Twin City Theatre group is asking return of $75,000 it claims it paid for the Strand and Tower theatres in St. Paul in 1950. The plaintiff claims the Minnesota Amusement Co. misrepresented the earnings of the two second-run theatres. Frank Hahn will open his new Triad drive-in at Ashland, Wis., May 6. Herb Greenblatt, KKO Central division sales manager, and his assistant, Milton Platt, were in. Er Seidel, advertising and publicity director for Minnesota Amusement Co., his wife and daughter vacationed in Los Angeles.

**NEW ORLEANS**

 The Carver, Lazarus-Dichary project, the negro patronage theatre, is now presenting “The Rove.” Among the two-week holdovers are “Rose Marie” at Loew’s, “Melba,” at the Civic and “The Long, Long Trailer” at the Joy. “The French Line,” billed strictly “adult entertainment,” is in a third week at the Tudor. Aiken Johnson, brother of L. C. Montgomery, president Delta Theatres, Inc., passed away March 26 in Ferriday, La., where he had lived in retirement on his ranch the past 10 years or so. The L. C. Montgomery’s will observe their 30th wedding anniversary by taking an extended trip to Europe and the British Isles. They plan to leave New Orleans April 15. The long-shuttered Leslie, Denham Springs, La., is slated for reopening in about 30 days. L. E. Watson, the new owner, is having it enlarged and re-equipped.

**OKLAHOMA CITY**

 Debra Paget and Jeffrey Hunter, on a goodwill tour for the industry were in the lobby of the Harber theatre last week to meet all camera and sign autographs. “The Command” is having a week’s run at two suburban theatres, the Will Rogers and the May. “Night People” is now showing at both at the Criterion and Plaza theatres.

**OMAHA**

 William W. Troxel, 71, who entered the theatre business 30 years ago as owner of the Dundee in Omaha, died at his home after a lingering illness. After selling the Dundee he bought theatres at Newman Grove and Wilber, Neb., and only a few weeks ago sold his theatre at Bancroft. For last 12 years he managed the Beacon in Omaha. PEICO employees gave general manager Henry McGrath a party and watch on his twenty-fifth anniversary with the firm. Elmer Huhnkeu, Iowa-Nebraska Allied treasurer, said his brother who lives in Milwaukee had been ailing. Tom Cox, ex-manager of the Orpheum, has returned to Omaha after two years in service, most of the time in Germany. F. A. Van Husen, former owner of the Western Theatre Supply Company and recently affiliated with the Ralph Goldberg Theatres, is recuperating after a heart attack. Herman Gould has opened the 8th and Center Drive-In.

**PHILADELPHIA**

 Stanley Warner Circuit leased its darkened Ogontz in that section of the city to a church group re-lighting the former key neighborhood house as “Philadelphia’s First Reel Theatre” on April 10 with “The Revolt of Berlin.” An upstate group from Wilkes-Barre, Pa., seeking a change in zoning to create a 700-car drive-in theatre on the site of the Flouvntown Fair Grounds in nearby Flouvntown, Pa., Charles Cohen, manager of the Fairmount, became a grandfather with the birth of a son to his daughter-in-law. April 12th has been chosen by the local Variety Club luncheon at which the members will honor James F. Clark, Mod Highway Express, film delivery service, and first chair banker of the local tent No. 13, and Earl W. Sweigert, veteran distributor executive, who was one of the organizers of the Variety Club. Exhibitors in Wilmington, Del., planning a protest to the “Wilmington Sunday Star” on its new rate card increasing contract rate for amusement advertising.

**PITTSBURGH**

 Jeff Chandler spent Tuesday here plugging his new Universal-International picture, “Yankee Pasha” at the Harris as well (Continued on following page)
(Continued from preceding page) as his new Decca records . . . Loew’s Penn set “The Naked Jungle” to follow “Act of Love.” That house will feature “Teheran, the White Cham” as its Easter movie along with one of its rare stage shows . . . “Turn the Key Soitly,” which was forced out of the Squared Hill art house after just one week because of a third run booking for “The Living Desert” will return to that house, probably right after the Disney Oscar-winner leaves . . . Perry Como, once of nearby Canonsburg, will headline the Variety Club telethon April 24 from the Farmington (Pa.) Y.M.C.A. for an addition to the Clubs pet project, the Roselia Foundling and Maternity Home. Dennis James will emcee the show . . . Latest double-bill to get a first-run in a score of local and district houses pairs “Jezebel” with “White Fire.”

PORTLAND
Second and third run houses are scratching for product. Long holders have cut down available product making 30-day advance bookings a problem . . . Jesse Jones’ Family drive-in was set to open March 31 with lots of local promotions by manager-general manager Keitz Petzold . . . Frank Alexander, noted theatre organizer, passed this week . . . William Thedford, Evergreen vice-president, was in town to conduct a locked room dinner with all Evergreen managers in the Oregon district. The meeting was part of a National Theatres drive . . . Oregon district manager Russ Brown and booker Lou Metzlar went to Seattle last week . . . Guild manager Marty Foster is checking New York for John Walker Hoffman, Paramount field man in the NW, became the father of a 7-pound daughter this week. Mother, the former Marilyn Goldstein, was in the press department of a radio station in Minneapolis Minn. This is their third girl.

PROVIDENCE
The Majestic theatre was the scene of the New England premiere of the 3-D film “Phantom of the Rue Morgue.” . . . “The Glenn Miller Story,” starring James Stewart and June Allyson, held for a second week at the Y Theatre. Another popular was Walt Disney’s “The Living Desert” that it held for a fourth week at the Avon Cinema . . . The Boro drive-in, on Route 1 between Providence and North Attleboro, was the third open-airer in this territory to open for the new season . . . House and distributor continued to run good-sized advertisements in local newspapers, plugging “The Long, Long Trailer,” (and their own mobile homes), as the picture held for a second week at Loew’s State. The Bay State drive-in, just over the Massachusetts state line between Providence and Fall River, announced a twin-featured program would inaugurate their 1954 season . . . Gifts were awarded the first 100 female patrons as the Route 44 drive-in ushered in the new season.

SAN FRANCISCO
William Greenbaum’s Film Booking Agency of Northern California has taken over the Sequoia and Colonial at Sacramento . . . William Blair sold the Calistoga in that town to Walt Wickoff. . . . Affiliated Theatres’ Weed, Winton, has been sold to Jacob A. Leech who formerly owned the Ocean drive-in, Crescent City. Booking will be done by Dick Miller of Medford, Oregon . . . At the Westin Stair Theatres, Chan Carpenter, booker, resigned to work for Roy Cooper’s booking agency and Cooper’s former secretary resigned to work for him also. She is Mary Mora, Fred Dixon, former supervisor of bookings, took over Cooper’s Golden State post as buyer and Robert Nafiy, Jr., took over Dixon’s desk . . . Harry Sack, co-owner of the Haight theatre, died suddenly May 21 while engaged in a game of golf.

TORONTO
Nipitwan Theatres Ltd. of Regina, headed by Leonard Reinhold, will erect a two-story restaurant and banquet hall next to the Nortown which I. Reinhold operates . . . A motion picture on industrial design will be financed by the Federal Government to the tune of $25,000 . . . Manager of Telepix Movies Ltd., TV film distributing firm here, is Lloyd Burns. Joseph Dunklenan, company founder, is president . . . Private exhibition groups organized on a non-profit basis in Manitoba are no exception to censorship regulations, according to Merrill Newton, Provincial censor . . . Bill Lester arranged for a group of youngsters from St. Patrick’s Orphanage to attend a special vaudeville show . . . Winnipeg branch of United Artists is leading the third group in the 36th Anniversary sales drive, while Saint John is third. Winnipeg manager is Abe Feinstein and I. J. Davis is in charge at Saint John.

VANCOUVER
Charlie Doctor, Capitol manager, was the winner of $400 first prize in the I.F.D. contest on “Gilbert & Sullivan.” International Film Distributors offered $1,000 in prizes exclusively for Famous Player managers for the best exploitation campaigns . . . Jim Fairley, manager-projectist at the Park, Parksville, on Vancouver Island, as a result of a booth mishap has a badly dislocated back . . . Edward Cloutier, doorman at the Capitol, Prince Rupert, headed the entire Famous Players Circuit in individual sales of books of theatre tickets at Christmas, according to a final tabulation. Benbroof closed its local office Wednesday . . . Bell & Howell of Canada have taken over the Benbroof negatives . . . Vickie Allan, formerly at the Paramount, Chilliwack, now with the Capitol, Vancouver, who was married to Frank Reddyears, Phyl Latta, (former Phyl Dixon) cashier at Columbia Films, has joined MGM in the same capacity, replacing Violet Bedford, who was with MGM for 17 years. The latter returned when she received her C.A. degree . . . Barbara Gray, of Columbia, is ill.

WASHINGTON
Stanley Warner district manager Charles Grimes is recuperating from recent surgery at Doctors Hospital . . . Many Washington exhibitors and theatre people generally were at the Spyros Skouras testimonial dinner in Baltimore Wednesday, given by the Baltimore Variety Club . . . There will be an official “unveiling” of Stanley Warner’s Metropolitan redecorating job April 17 with the opening of “Lucky Me.” . . . Glenn Norris, 20th Century Fox district manager, had sales meetings with managers in Washington and Pittsburgh . . . The Variety Club had Open House March 27 . . . Jake Flax, Republic Pictures branch manager, was planning to spend a little time in Florida after attending the Variety Clubs convention in Dallas.

Forms Israel Company
Yehoshua Brandstatter, managing director of Israeli Motion Picture Studios, Ltd., has announced he has completed negotiations for the formation of World-Wide American Pictures, Inc. (TSRAM) with headquarters in New York. TSRAM will be headed by Sanson R. Diamond, president, and will represent Israel’s largest studio in the United States, Canada, Central and South America.
SMART showmen who know the value of good theatre housekeeping, and recognize the fact that Mother, when she brings the family to the theatre is always appreciative of the good housekeeping gestures that go with the season, are facing the fact that theatres generally need refurbishing; but this year it’s vital to give your place of business a new aspect in addition to ratios.

The public have been told, and they will discover for themselves, that the movies are better than ever, and that something new has been added that gives motion pictures a new advantage, in the competitive battle for the public’s amusement dollar. They will be looking around to see what’s new, from the moment they cross the sidewalk towards your box office. Give them the look of fresh paint, the smell of cleanliness, and the glamor of a theatre, which differs from most places of business because we deal in glamour, and must have the appearance to justify it.

People go to the theatre, in preference to staying home, because they want to feel they are “going out” for pleasure, and to see and enjoy that brightness that goes with the atmosphere of a theatre in contrast even to their own homes. They like to see people, and meet friends, and be seen themselves, in company, at the right places. Theatre managers have more reason for Spring house-cleaning than even Mother does, with her annual effort. There’s lot of valuable community and public relations in the process of paint, polish and priming at this time of year. Your neighbors along Main Street will observe, and do likewise. A whole neighborhood can be lifted out of seasonal doldrums and made to feel better, with a dose of Spring tonic that originates at their community playhouse. Of course, there’s never any excuse for being far behind with house cleaning, but that doesn’t stop Mother, who has the place in an uproar with her campaign for chasing dirt.

And you can go far in community affairs if you key a Spring drive of this sort with the sponsorship of paint and housewares dealers, with the Fire Underwriters, the Safety Councils, the Village Improvement Association, the women’s organizations and civic clubs, the school authorities, all down the line, interested in the same thing at the same time, for better living in your town.

JEFF JEFFERIS sends us a copy of his monthly programs, from Piedmont, Missouri—“written by Jeff and censored by Maude, as usual”—a good showmanship team who work together for the advantage of their industry—and he makes a side remark, addressed to us, because the reverse side of the program is devoted to a personal message to his home folks, in the friendly style of the middle west. He asks, “How corny can a guy get?”—but he needn’t worry. If it will make him feel better, the Round Table is sometimes designated as “the corn crib”—and we have three red ears hanging over the transom, where they usually put the horseshoe for luck.

There is much to enjoy and appreciate in Jeff’s own style. He announces that he is closing the Jeffers theatre on April 27th, and his Pine Hill Drive-in will open April 29th. He says “Maude and I decided to keep the theatre closed this summer, as we have a lot of remodeling to do.” His patrons have been proud of Jeffers theatre housekeeping for 21 years, and this is the opportunity for a new approach. He thinks folks will really be surprised.

Jeff has some little differences in Drive-in operation that bring a smile of appreciation. He runs a “midnight” show, at 11 p.m. on Saturday nights, and charges those who stay for it when they leave! That’s new and different. And he raises his own beefburgers on the premises. Says he never saw a pair of more contented steers.

WERE GLAD that the Rivoli theatre has re-opened with “The Lost Weekend”—which was an all-time record breaker in this same theatre when it was first released—and that Vincent Trotta’s “one man show” is installed in the Rivoli mezzanine as a feature during the run. We expect photographs and publicity material from Monty Salmon, who has been boosting for an exhibit of the fine drawings of the veteran industry artist.

—Walter Brooks
**Exploitation—On the Mark**

Dane Clark, star of United Artists’ "Go, Man Go!" makes a personal appearance in the lobby of the Globe theatre, to present free basketballs to the first 25 amateur basketball teams to purchase tickets.

Garters for all! Those red garter girls, Pat Blake and Betty Thomas, right out of the Paramount picture, scatter souvenir garters to movie fans at the opening of "Red Garters" at the Fox Wilshire theatre, Los Angeles.

Alfred Lowenthal gave early patrons a "millionaire snack"—French Parfait—at the opening of his new CinemaScope film at Skouras’ David Marcus theatre, in the Bronx.

For the opening of "The Glenn Miller Story" at the Capitol theatre, on Broadway, these attractive models carried portable radios bringing the tunes directly to potential patrons.

Keenan Wynn, in person, created quite a sensation at the premiere of "Tennessee Champ" at Loew’s State theatre, in Memphis, where he not only made friends and influenced people, but met with local Golden Gloves fighters, in the theatre lobby.
QUIGLEY AWARDS CONTENDERS

MARK ALLING Gold State San Francisco, Cal.
J. T. BRIDGES Victory, Timmins, Can.
C. F. BRODIE Regal, Barrow, Eng.
BILLY BURKE Capitol, Brantford, Can.
TERRENCE C. BUTTLE Rex, Reading, Eng.
H. STUART CODDE 20th Century-Fox Sydney, Australia
GERRY COLLINS Loew’s, Toronto, Ont.
MAX COOPER Cine, Glen Cove, N. Y.
E. DE LAMATER, JR. Rhodes, Atlanta, Ga.
ELMER N. DE WITT Valentin, Defiance, O.
BOB DIEM Colonial, Reading, Pa.
THOMAS di LORENZO Drive-In Massapequa, N. Y.
CHARLES DOCTOR Capitol, Vancouver, Can.
RICHARD EMPEY Granada, Duluth, Minn.
JACK FINK Park, Tampa, Fla.
GEORGE J. FORHAN Belle, Belleville, Can.
MARTY FOSTER Guild, Portland, Ore.
MARCEL GALEAZZI Republic Pictures Rome, Italy
ARNOLD GARY College Birmingham, Ala.
PETER H. GASTON Savoy, Sale, Eng.
ALVIN GUGGENHEIM Yale, Houston, Texas
E. D. HAINE Odooen Birmingham, Eng.
MERL F. HALFORD Martin, Thomson, Ga.
J. P. HARRISON Campus, Denton, Texas
ROBERT HARVEY Capitol, North Bay, Can.
G. C. HOPKINS Ashtree Wellesbourne, Eng.
SAM HORWITZ Harbor, Brooklyn, N. Y.
JAS. S. HOWARD, JR. Air Vue Drive-In Goldsboro, N. C.
TED IRWIN Electric, Laredo, Kansas
JEFF JEFFERS Jefferis, Piedmont, Mo.
HAROLD C. JENKINS Coosa Childersburg, Ala.
HELEN JOHNSON State Statesville, N. C.
SUNTORN JUJANDHU Chelten Thai Bangkok
MICHAEL KING Alhambra, Toronto, Can.
SIDNEY KLEPPER College New Haven, Conn.
FRANK KOVALETZ Paramount Wilkes Barre, Pa.
D. E. LACEY Savoy South Shields, Eng.
FRED C. LENTZ Paramount, Toledo, O.
NORMAN LEVINSON Poli, Hartford, Conn.
A. LOWENTHAL David Marcus New York, N. Y.
J. NORMAN LONGLEY Imperial, Walsall, Eng.
EDWARD McGLOINE Palace, Cincinnati, O.
WILLIAM MCLARTY Regal, Hamilton, Ontario
MOREY MARCUS Republic Pictures Hong Kong
JOSEPH MIRASOLA Lincoln Union City, N. J.
STUART MURRAY Hays, St. Paul, Minn.
K. NAIR Republic Pictures Bombay, India
RUFUS C. NEAS State Moorseville, N. C.
HENNING NOACK Republic Pictures Copenhagen, Denmark
R. W. PARKER Regal, Terre Haute, Ind.
C. D. E. PARKIN Ritz, Wigan, Eng.
MERLIN W. PAUL Hunt’s, Wildwood, N. J.
FRED PAULUS Republic Pictures Manila, P. I.
GEORGE PETERS Loew’s, Richmond, Va.
LESTER POLLOCK Loew’s, Rochester, N. Y.
ROY RAISTRICK Gaumont Sheffield, Eng.
BILL RIDING Regent, Harrisburg, Pa.
JAMES ROBERTSON Regal, Girvan, Scot.
CARL ROGERS Loew’s, Daytona, Ohio
ROBERT E. ROSEN Bismarck, N. D.
MORRIS ROSENTHAL Poli, New Haven, Conn.
JERRY SCHUR Crotona New York, N. Y.
JACK SIDNEY Century, Baltimore, Md.
JOHN L. SMITH Palace, Abbeville, S. C.
BOYD SPARROW Warfield San Francisco, Cal.
LENIE SPRINKLE Lyric, Elk, N. C.
D. CRILY STEIN 20th Century-Fox Johannesburg, S. Africa
BILL TRAMBUKIS State Providence, R. I.
C. B. TRISCIUZI Republic Pictures Rio de Janeiro, Brazil
D. J. VAN LEEN Centro Films Amsterdam, Holland
EDUARDO V. VIDAL Republic Pictures Mexico City, Mexico
JOHN W. VARD Seneca Niagara Falls, Can.
W. H. WILSON Paramount Edmonton, Can.
MARTIN S. WUCHER Town, Miami, Fla.
B. F. ZALCITA Republic Manila, P. I.
“Search for Stars” Held

During our recent vacation from this desk, Frank Hughes, manager of the Avenue theatre, San Francisco, sent news of his new talent show, “Search for Stars” which opened with so much success that it has now been held over for an additional six weeks. It has brought up the box office by 140 per cent. We’re glad to publish the story, with credit to him for the Bay Area’s popular discovery show, which is now being copied in other houses.

Successful amateurs who have appeared on important radio and TV shows provide a nucleus for incoming talent, all of whom strive to impress the Avenue audience with their talents. New people are being found regularly, who will go on to other appearances, and who may find success in any of the allied fields of radio, television or motion pictures.

"100 Gals" Awarded To "100 Winners"

Peter Melnyk, manager of the Century theatre, Bonnyville, Alberta, promoted a cooperative advertising deal with a local gas station, who gave out a gallon of gas to each of 100 winners who purchased lucky number tickets. An insurance agency paid for the distribution of handbills, each with a safety-pin attached, in case you lost a button laughing at “Seared Siff.” His program calendar, lithographed in Canada by Pan-American Advertising Service, New Hope, Ont., is very attractive in color, and style. It is underwritten by cooperative advertisers.

Merry-Go-Round Horses Double in Ballyhoo

William Butterfield, owner of the Lake Drive-In theatre, Pasagoula, Miss., an old hand at exploitation, had his entire staff in western costume, placarded the concession counter with one-sheets and photographs, had a display of old guns, and the horses from his playland’s merry-go-round, as ballyhoo and atmosphere for Republic’s “Jubilee Trail.”

Boyd Sparrow reports that the San Francisco Chronicle gave Loew’s Warfield theatre a nice break with pictures and story on the opening of “Rose Marie.”

Ben Domingo, manager of RKO Keith’s Memorial theatre, Boston, combined two national tieups in his lobby for “Glen Miller Story”—Army Recruiting and Webcor phonographs.

Bob Diem, manager of Loew’s theatre, Reading, Pa., not only had that New Moon trailer tieup for “The Long, Long Trailer” but had so many trailers and so much street frontage that it looks like a parade, just parked in front.

Not Lauren Bacall, Marilyn Monroe or Betty Grable, above, but their duplicates, top-winners in a contest promoted by RKO Theatres in New York with the cooperation of the the New York World-Telegram—and we’ve seldom seen such look-likes. It was an exciting finish, for a contest to promote “How To Marry a Millionaire.”

These winners were chosen in the finals, held in the swank Continental Room of the liner Nassau, at Pier 42, North River. Under newsreel floodlights, punctuated by the glare of photographers’ flash bulbs, the contenders vied for a top prize of a $500 savings bond, but the experience all three are looking forward to is that luxurious, seven-day, all-expense-paid, vacation cruise aboard the liner to the Bahamas. It will be the first trip for any of the trio, who’ll sail together on April 9th. Before they go, each will get a complete vacation wardrobe, a nationally known wrist-watch, and a new hair-do, all contributed by sponsors.

Our Vice President in charge of such matters has been deprived of Portfolio for his failure to get us invited to the affair. They had 15, count’em, 15 Marilyn Monroes, every one exactly like the original Marilyn in one way or another, and it’s said that as many millionaires crashed the party to see if they could out-play Joe DiMaggio, against the field.

Johnny Corbett, manager of Schine’s Glove and Hippodrome theatres in Gloversville, N. Y., held a joint staff meeting on stage, at the showing of Irving Mack’s training film, “Courtesy Is Contagious”—with this line-up of employees who are said on the idea, and drive it home with slogans, based on what they’ve learned.

JOHN CHAMBERLIN, TREASURER
JOHN CHAMBERLIN, TREASURER
JOHN CHAMBERLIN, TREASURER
JOHN CHAMBERLIN, TREASURER
JOHN CHAMBERLIN, TREASURER

MOTION PICTURE HERALD, APRIL 3, 1954
FST Create Their Own Pressbooks

Howard Pettengill sends samples of the kind of pressbooks which are created by Florida State Theatres and circulated to managers in the circuit, directly from the headquarters advertising and publicity office in Jacksonville. We've known this was common practice in Howard Pettengill's contact with circuit houses, but we haven't known many other instances where it is as well handled. It's a little difficult to determine how much, but these books are actually printed in Florida for the purpose, and how much is assembled and bound from national sources, but the result is uniformly good.

The campaign manual for Walt Disney's "Living Desert" is a substantial job, with sales ideas and suggestions, partly in mimeograph, but with added proof pages, where actual ad copy can be tipped in. Prevue comment cards and the use of opinion quotes gets special attention, and there is sound advice as to how to get the family trade with a typical Disney attraction. Also, we note in passing, a warning to "delete or cover art on snakes" in lobby display, proving that Florida managers know patrons don't like snakes.

On "The Bigamist" the sales approach runs along "True Confessions" lines and the warning line is repeated in every ad—"Adult Entertainment for Adult Audiences."

Special lobby display was prepared in the Jacksonville Art Shop and shipped to theatres in the circuit booking. Newspaper teaser ads were smartly designed to capitalize the adult approach and the nature of the picture, which is proper handling for this type of attraction. It's never smart to ignore the warnings on adult pictures.

Local Playdates Listed In National Advertising

The first 1,150 theatres which dated Universal's new Technicolor adventure film, "Saskatchewan," will also book their playdates, listed in record-making two-and-a-half page ads in Collier's and Look magazines, dated March 19th and 23rd. This marks the largest number of dates ever listed in this type of national magazines, in line with the advertising policy of Universal's Dave Lipton, who seeks to bring this "want-to-see" promotion closer to the actual theatre playdates, throughout the country.

British Round Table

D. Hughes, manager of the Regal cinema, Cheltenham, sent photos of Ava Gardner with a covering letter to American bases and the larger factories for "Mogambo," in addition to the usual exploitation. . . . O. Lennox, assistant manager of the Regal cinema, Hamilton, Scotland, obtained a natural tieup when a local restaurant called "The Spider's Web" agreed to a window display in exploitation of "The Maze." . . . C. G. Mansfield, manager of the Savoy cinema, Edinburgh, Scotland, promoted a jungle window display in a local florist shop, complete with bears borrowed from a furrier for "Tarzan" and the She-Devil," and good business proved the value of this extra effort. . . . S. V. Murchie obtained valuable away-from-theatre publicity on "East of Sumatra" through a tieup with a nearby laundry whose trucks carried advertising for the picture at the Gaumont cinema, Liverpool, where he is manager. . . . I. C. Mykans who manages the Odeon theatre in Clachmshield, sends photo of good exploitation tieup with the local Road Safety Committee for "From Here to Eternity" and says it is the first time they have been known to tie up with anybody. . . . E. B. Pace's simple but attention-getting exploitation stunt for "Sombrero" at the Rex cinema, Islington, was a man in Mexican costume sitting outside the theatre in typical head down, crossed legged siesta. . . . R. Parrott, manager of the Ritz cinema, Doncaster, hopeful that material sent us on recent exploitation will qualify him for Round Table membership, and we assure him that he has been enrolled and card is on the way. . . . Roy Raistrick, manager of the Gaumont, Sheffield, sends a fine "How to Marry a Millionaire" entry for the next Quigley Awards competition. He plays up a different angle by offering five days in Paris to the girl whose voice is most similar to Marilyn Monroe's. . . .

Miss Lily Watt, manager of the Odeon theatre, Coatbridge, Scotland, and one of our best Round Table members anywhere in the world, displays her Scroll of Honor citation, won in the third quarter for the Quigley Awards of 1953—to a visitor, Roy Rogers, in person, on a six-weeks tour of Britain's music halls.

As a matter of interest, in addition to the Roy Rogers Fan Club, with over 50,000 members, there are now 65 cinemas with Riders Clubs in Britain. Roy returns with the resolution to make new films for theatres, at long last. It's been years since his loyal fans had a current release.
CANDY, BEVERAGE VARIETY GROWS

Popcorn may be the kingpin of theatre refreshment vending, but both candy and beverages have made significant gains in popularity among patrons of the indoor snack bars. As a consequence the visitor to the refreshment stand now finds a greater variety of confectionery and soft drinks to choose from than ever before!

These were important findings in the Sixth Annual Theatre Refreshment Sales Survey in which exhibitors throughout the United States were polled concerning various aspects of their snack service operations. (The first report on the survey results was published in the Better Theatres Market Guide Number, issued March 27.)

That increase in the range of candy brands available at the theatre snack stand has grown steadily the past few years. Back in 1952 the average theatre was shown in survey results to offer its patrons a choice of about 29 bars. Last year this figure jumped to 35. In 1954 it is 40—an advance of 22½% in only two years!

Where such an increase in the kinds of candy stocked in theatres, it was inevitable that the list of “best-sellers” among the brands should also be considerably expanded. As a part of the poll each year exhibitors are asked to name the ten brands which are most popular among their patrons. In tabulating the results it was found that there were 156 different kinds!

From all the brands listed each year the Herald selects those which received the largest number of votes, and these are awarded Theatre Sales Champion Shields, which signifies that they lead in popularity with theatre patrons. (The complete list of winners is reproduced at right.)

In addition to naming their “best-selling” candies, exhibitors reported the beverages which are most often purchased by their clientele.

While less popular with theatre patrons than either popcorn or candy, according to survey results, beverages have over the years gradually earned for themselves a substantial place in refreshment stand business. While in 1952 exhibitors reported that an average of only 6 out of each 100 patrons purchased a soft drink, this year that figure was 24—a jump of almost 500%!
Allied Artists

JACK SLADE: Mark Stevens, Dorothy Malone—With the aid of some extra advertising especially a big two column that provided by Allied Artists, this vehicle has been given a strong push. It's a light action picture as far as the action is concerned, since Mark Stevens kick's off seven or eight people during the first 10 minutes. If your patrons like a rough, tough picture, there will be a chance to see Jack Slade. Show day, Friday, Saturday, February 4, 5, 6—Mel Edelstein, RKO, Liberty Theatre, Hingham, Mass.

RIOT IN CELL BLOCK 11: Neville Brand, Leo Gordon—This picture is terrific in excitement, in fact and at the box office. It was advertised on television in this section of the country, which aroused a great deal of enthusiasm, and the people simply wanted to see it. We suggest this sort of advertising for future pictures. Played Sunday, Monday, Tuesday, Wednesday, March 6—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

TURPEDO ALLEY: Mark Stevens, Dorothy Malone—Very interesting picture, full of action, and well directed. My patrons seemed to enjoy it thoroughly. Played Saturday, March 12, 13, 14—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

SOMBRERO: Ricardo Montalban, Cyd Charisse—This is strictly a large action picture. Even if you can't getc a big house for it, you can make your pa-
trons so for musicals in a big way. Small town and rural picture fans will enjoy this picture. Played Sunday, February 28, 29, 30, 31, 2, 3, 4, 5—Mel Edelstein, Lythia Theatre, Hingham, Mass.

WILD NORTH: Stewart Granger, Cyd Charisse—I looked for some good pictures that I could buy rights for showing late in the March weather, and this was one of them. If you haven't played it, do it now, as it has everything. Box office good. Played Monday, Tuesday, Wednesday, Thursday, February 13, 14, 15, 16, 17, 18, 19—Mel Edelstein, Lythia Theatre, Hingham, Mass.

PARATROOPER: Alan Ladd, Leo Genn—Alan Ladd plays the part of an American who joins the para-
troopers in England prior to the United States entry into World War II. There is plenty of action and the story is authentically British. In addition, the Technicolor photography is very good. This gave a good account of itself at the box office, considering that war pictures haven't been too successful lately. Played Sunday, Monday, Tuesday, Wednesday, Saturday, January 29, 30, 31—Mel Edelstein, Lythia Theatre, Hingham, Mass.

FLIGHT TO TANGER: Joan Fontaine, Jack Pal-
ence—This is a just a fair drama with a mixed up plot. I couldn't figure out who was chasing who, and the audience had the same trouble. They had better give this picture more than one chance, but we won't play it. Played Thursday, Friday, Saturday, February 23, 24, 25—Mel Edelstein, Lythia Theatre, Hingham, Mass.

Metro-Goldwyn-Mayer

BRIGHT ROAD: Robert Hutton, Dorothy Dun-
riddle—This has an all Negro cast and I'm sure our patrons will enjoy it. If it hadn't been on March blizzard there were so many comments that people wanted to see the picture but couldn't get in. Play it up and give it preferred time. I think it will make money for you. Very small town, rural patron-

EASY TO LOVE: Esther Williams, Van Johnson—I played this picture starting New Year's Day and it was grand entertainment for the whole family. The usual fine photography and settings that typify a Metro picture were not left out, and on a wide screen the color actually is very good. But maybe the public is getting tired of Esther Williams, as the box-office returns were not as good as expected. Business was average, but my patrons liked what they saw, so I hope its continued. Played Friday, Saturday, Sunday, Monday, January 1, 2, 3, 4, 5, 6—Mel Edelstein, Lythia Theatre, Hingham, Mass.

ESCAPE FROM FORT BRAVO: William Holden, Eleanor Parker—This is one of the best outdoor action pictures that have ever come out of some time. The picture was well acted and the photography was excellent. I played it at a ratio of 1:3:1 on the wide screen, and somone the shots were breathtaking. Business was very good and comments were likewise. Played Friday, Saturday, Sunday, Monday, December 27, 28, 29, 30, 31—Mel Edelstein, Lythia Theatre, Hingham, Mass.

GIVE A GIRL A BREAK: Marge & Gower Com-
phon, Debbie Reynolds—This is just a fair musical that failed to do average business. The dancing is good, but our patrons do not especially like the Champs as the leading stars. Debbie Reynolds was satisfac-
tory, but the picture lacked a story to keep the audi-

RKO Radio

TARZAN AND THE SHE-DEVIL: Lex Barker, Joyce Mackenzie—I never fail on these Tarzan pic-
tures. This one is excellent. "Cheta," the monkey really stole this picture. If your patrons like jungle pictures, play it. Do extra business both nights. Played Friday, Saturday, Sunday, February 5, 6, 7—James Hardy, Shools Theatre, Shoals, Ind.

TEMPO: Howard Hill and Wild Animals—With this one we had some of the biggest fun and games we have had since we opened. It may seem strange to follow exhibitors that although we live in central Africa and are supposed to see lions and tigers each day (which we don't in the 14 years I've been here, I've only seen them on the screen) we fill the house to capacity each performance with a good wild animal film, especially if authentic and in color. "Tempo" 
brought us the biggest gross for Sunday-Monday-Tuesday week we ever opened. We were sold out for the first two nights ahead, a thing that never happens here. Played Friday, Saturday, January 29, 30—Mel Edelstein, Lythia Theatre, Hingham, Mass.

Columbia

FLIGHT NURSE: Joan Leslie, Forrest Tucker—This is a good picture that portrays the feminine side of the Korean police action. There is action, romance and humor, and all in all it's a charming picture. Business was good and everyone seemed to enjoy it—even the men. Played Friday, Saturday, January 29, 30, 31—Mel Edelstein, Lythia Theatre, Hingham, Mass.

MISSOURIANS: Tne Monte Hale, Paul Hurst—I use this picture in my 99 nerve centers. I got the same day I played the Monte Hale-Rzy Whitley stock. These two fellows put on a good show and the patrons in and around the lobby. We need more fellows of the type of Hale and Whitley touring the country to create good will for the industry. Would like to see a new series of westerns with these two stars. Played Tuesday, March 2—S. T. Jackson, Jack-
sou Theatre, Prentiss, Ab.

TRENTS LAST CASE: Michael Wilding, Margaret Lockwood—Very good detective story, well acted by top British actors, and one on audience will enjoy, especially in college towns. Played Wednesday, Thurs-
day, March 28, 29, 30, 31—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

Republic

MR. POTT'S GOES TO MOSCOW: George Cole, Nalla Grey—An excellent comedy for an art house. The picture is tops with good story, but business not at its best. I should like to keep it in. Played Thursday, Feb-
ruary 28, March 1—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

United Artists

RIVER STREET: John Payne, Evelyn Keyes—This is a very good picture, and one on audience will enjoy, especially in college towns. The cast isn't terrific and neither is the title, but once you get them inside the theatre, they'll really enjoy the proceedings. Business was average, but the comments were good. Played Wednesday, Thursday, January 27, 28—Mel Edelstein, Lythia Theatre, Hingham, Mass.
DRIVE-IN EQUIPMENT


USED EQUIPMENT

BIG SAVINGS ON BIG SCREENS AND LENSES at Star! Write us! Pair Simplex-Acme Projectors: super 90 ampere Lamps, RCA rotary stabilizer sound, heavy bases, rebuilt: $1,095; Breakert Enare Lampsouses, rebuilt: $449.93 pair; 14-inch electric Ticket Register, rebuilt: $19.95; Century CC Mechanisms, rebuilt: $57.95; Gralord Speakers: $24.95. What do you need? STAR CINEMA SUPPLY, 447 West 52nd St., New York 19.


BUY BY MAIL AND SAVE! RECTIFIERS, G. E. copper oxide, 40 to 60 amps., baking at $250 pair; Breakert Enares $35 less reflectors; DEVrys less amplifier and speaker: $500. 1 kw. lamps and rectifiers, $300. Special discount on lenses. DOUGLAS EQUIPMENT CO., P. O. Box H, Cincinnati 10, Ohio.

POSITIONS WANTED

ARE YOU SEEKING CAPABLE, QUALIFIED manager, well recommended for top operation? BOX 2779, MOTION PICTURE HERALD.

MANAGER, ASSISTANT MANAGER, PROJECTI- onists, and/or doorman. Nine years experience. BOX 2780, MOTION PICTURE HERALD.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, noon-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

SEATING


BOOKS

"NEW SCREEN TECHNIQUES" — THE new book that is a "must" for everybody in or connected with the motion picture industry—clearly presents, authoritative facts about 3-D, Cinemascope, Cinecolor, and other processes—illustrated throughout—production, distribution, and exploitation—contains 26 illustrated art- icles by leading authorities. Illustrated by Quigley, Jr. 288 pages. Price $4.50 postpaid. QUIGLEY BOOK- SHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUES BOOK of PROTECTION. 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 and its relation to theatre projection, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Thursday at the Schneider Hotel, Milwaukee, is expected to break all attendance records for such affairs in Milwaukee. Featured speakers at the affair will be Ben Marcus, president of National Allied; Sig Goldberg, president of the Wisconsin unit, and Al Sindingler, research expert.

MOTION PICTURE and TELEVISION ALMANAC—the big book about your business—1953-54 edition. Of interest to all operators. Complete listing of feature pictures 1944 to date. Order your copy today: $3.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

THEATRES

FOR SALE—99-CAR DRIVE-IN THEATRE, wonderful location, prosperous area, 24 hrs., New York City, Gross approximately $300,000, handsome net. Price $120,000. BOX 2779, MOTION PICTURE HERALD.

BUSINESS BOOSTERS

FREE BROCHURE DRIVE-IN, INDOOR ADVERTISING specialties. PARRIHERST ENTERPRISES, Lansing 16, Mich.

NEW EQUIPMENT

SAVE ON CARDS! ALL SIZES MOTORIZED carbon savers for single trim are large (Mighty 90, etc.) $59.95. S. O. S. CINEMA SUPPLY CORP., 602 W. 56th St., New York 19.

BIPANORAMIC SCREENS—LOW PRICES All purpose metallic screens 96 x 96. Wide angle lenses, special apertures immediately available. S. O. S. CINEMA SUPPLY CORP., 602 W. 56th St., New York 19.

STUDIO EQUIPMENT

HARNESS YOUR EXPERIENCE—SHOOT LOCAL motion pictures, commercial, documentaries. Arrange advertising tie-ups with local merchants. Ask for Film Production Catalog ST-10. S. O. S. CINEMA SUPPLY CORP., 602 W. 56th St., New York 19.

HELP WANTED

WEST COAST CIRCUIT LOOKING FOR aggressive, imaginative dynamic advertising and promotional specialist. Opportunity for right party to progress with rapidly expanding part of the country. Send the details of your qualifications, experience, age, marital and family status, etc. in a letter to BOX 2790, MOTION PICTURE HERALD.

THE

Harry R. Horgan Dies
NEWPORT, R. I.: Harry R. Horgan, 57, owner of the Opera House and a member for many years of civic organizations, died March 23 of a heart attack in the Newport Hospital. He took over the Opera House 30 years ago, where he switched from stage presentations to motion pictures. He is survived by his wife, a son, three daughters.

George E. Whiteside
George E. Whiteside, 80, pioneer theatre owner and operator of the Avon in Corvallis, Ore., was a native of Burling- ton, Iowa.

John F. Murphy
PROVIDENCE: Local theatremen were shocked on hearing of the death of John F. Murphy, former manager of the Avon Theatre here, in an automobile crash in Maine. Mr. Murphy managed the Avon prior to entering the U. S. Air Force. After discharge in 1946, he became manager of the Waterville, Me., Opera House, and later managed two Maine drive-ins.

AFL Council Asks Top Aid

HOLLYWOOD: Because of "growing un- employment" in the motion picture studios, the Hollywood AFL Film Council last Sun- day in an "urgent communication" asked industry leaders to fight against artificial monetary restrictions and subsidies by for- eign governments which cause American industry to produce pictures abroad.

When foreign government representatives participate in negotiations between the American and foreign film industries, the American government should be a "support- ing member" of the American "negotiating team in order to equalize the bargaining power," the council said.

The council said it recognized that "the economic welfare of the employees in the motion picture industry depends on the eco- nomic health of our whole industry" and de- clared that the picture industry was particularly affected by the rapid decline of the domestic production of this industry. . . ."

The communication was sent to Eric Johnston, Motion Picture Association of America; Ellis Arnall, Society of Independ- ent Motion Picture Producers, with copies to John Foster Dulles, U. S. Secretary of State, and other State Department officials.

Expect Big Turnout for Wisconsin Allied Meet

The "year-of-decision" convention of Allied Independent Theatre Owners of Wisconsin, to be held next Tuesday through Thursday at the Schneider Hotel, Milwau- kee, is expected to break all attendance records for such affairs in Milwaukee. Featured speakers at the affair will be Ben Marcus, president of National Allied; Sig Goldberg, president of the Wisconsin unit, and Al Sindingler, research expert.

Ballantyne Wide Drive-in Screen

The Ballantyne Company of Omaha this week announced two new developments concern- ing wide screens for drive-ins. The first is a projection tower 10 feet high by 90 feet wide and the second is prefabricated sections for the stand- ard Boyer screen tower which can convert them to wide screen use.

MOTION PICTURE HERALD, APRIL 3, 1954
**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 122 attractions, 5,347 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>
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<tr>
<td><strong>King of the Khyber Rifles (20th-Fox)</strong></td>
<td>11</td>
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<td><strong>Knights of the Round Table (MGM)</strong></td>
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*Lili (MGM)* |

- 8 | 31 | 26 | 16 |
- 21 | 16 | 35 | 3 |
- 20 | 52 | 28 | 4 |
- 7 | 1 | 2 | 8 |
- 1 | 4 | 1 | 1 |
- 37 | 22 | 1 | 1 |

**Man Between, The (UA)** |

- 2 | 3 | 2 |

**Man in the Attic (20th-Fox)** |

- 8 | 3 | 2 |

**Marry Me Again (RKO)** |

- 2 | 11 | 16 | 9 |

**Martin Luther (de Rochemont)** |

- 21 | 15 | 2 | 3 |

**Miss Sadie Thompson (Col.)** |

- 8 | 7 | 3 | 3 |

**Mister Scoutmaster (20th-Fox)** |

- 3 | 17 | 54 | 31 |

**Mogambo (MGM)** |

- 43 | 68 | 24 | 3 |

**Mum from Home (Para.)** |

- 5 | 1 | 8 | 1 |

**Moon Is Blue, The (UA)** |

- 42 | 32 | 26 | 15 |

**Moonlighter, The (WB)** |

- 3 | 11 | 17 |

**Nebraskan, The (Col.)** |

- 2 | 4 | 3 | 2 |

**99 River Street (UA)** |

- 1 | 2 | 13 | 2 |

**Paretrooper (Col.)** |

- 1 | 19 | 12 | 10 |

**Paris Model (Col.)** |

- 2 | 3 | 1 |

**Prisoners of the Casbah (Col.)** |

- 8 | 5 | 1 |

**Private Eyes (AA)** |

- 3 | 6 | 2 |

**Public Enemy (WB) (Reissue)** |

- 2 | 1 | 7 |

**Qou Vadis (MGM) (Reissue)** |

- 5 | 9 | 6 | 3 |

**Red Garters (Para.)** |

- 2 | 1 | 4 | 8 |

**Ride Clear of Diablo (Univ.)** |

- 3 | 7 | 6 | 1 |

**Riders to the Stars (UA)** |

- 2 | 1 |

**Riot in Cell Block 11 (AA)** |

- 5 | 6 | 1 |

**Rob Roy (Disney-RKO)** |

- 9 | 3 | 1 |

**Robe, The (20th-Fox)** |

- 64 | 7 | 2 | 1 |

**Roman Holiday (Para.)** |

- 14 | 41 | 38 | 8 |

**Sadie (MGM)** |

- 1 | 1 | 8 | 6 |

**Sable Jet (UA)** |

- 2 | 24 | 36 | 16 |

**Saskatchewan (Univ.)** |

- 6 | 7 | 1 | 1 |

**Sea of Lost Ships (Rep.)** |

- 1 | 5 | 8 | 2 |

**Shane (Para.)** |

- 56 | 47 | 7 | 2 |

**Shark River (UA)** |

- 16 | 10 | 1 | 4 |

**She Couldn't Say No (RKO)** |

- 2 | 3 | 1 |

**Sins of Jezebel (Lippert)** |

- 2 | 7 | 6 | 2 |

**Sky Commando (Col.)** |

- 4 | 4 | 1 | 1 |

**Slaves of Babylon (Col.)** |

- 1 | 3 | 2 |

**So Big (WB)** |

- 19 | 68 | 22 | 5 |

**Stand at Apache River (Univ.)** |

- 1 | 4 | 17 | 15 |

**Steel Lady, The (UA)** |

- 9 | 10 |

**Take the High Ground (MGM)** |

- 11 | 43 | 48 | 9 |

**Tata, Son of Cochise (Univ.)** |

- 1 | 3 | 2 |

**Terror on a Train (MGM)** |

- 1 | 4 | 3 |

**Those Redheads from Seattle (Para.)** |

- 7 | 19 | 19 | 4 |

**Three Sailors and a Girl (WB)** |

- 1 | 7 | 18 | 5 |

**Three Young Texans (20th-Fox)** |

- 3 | 1 | 9 | 3 |

**Thunder over the Plains (WB)** |

- 1 | 8 | 21 | 24 |

**Top Banana (UA)** |

- 9 | 3 | 2 |

**Torch Song (MGM)** |

- 9 | 20 | 21 | 3 |

**Tumbleweed (Univ.)** |

- 1 | 21 | 26 | 7 |

**Veils of Bagdad (Univ.)** |

- 1 | 4 | 18 | 8 |

**Vicki (20th-Fox)** |

- 1 | 5 | 16 | 11 |

**Walking My Baby Back Home (Univ.)** |

- 33 | 40 | 26 | 2 |

**Waltz Across (Univ.)** |

- 23 | 22 | 33 | 7 |

**War of the Worlds (Para.)** |

- 2 | 7 | 19 | 39 |

**Wild Ones (Col.)** |

- 1 | 1 | 5 | 2 |

**Wings of the Hawk (Univ.)** |

- 6 | 19 | 24 | 33 |
‘Drive A Crooked Road’ Seen As Sleeper Of The Year

The sleeper of the year so far (i.e., an unexpected bonus for film-goers) is an electrifying crime thriller. This is Columbia’s “Drive A Crooked Road,” acted (but not overacted) by Mickey Rooney with Dianne Foster and Kevin McCarthy. A nearly perfect thing of its kind.

REPRINTED FROM THE LOS ANGELES TIMES

A NEW AND GREAT MICKEY ROONEY

DRIVE A CROOKED ROAD

Starring

MICKEY ROONEY - DIANNE FOSTER

NOW DATING FROM COLUMBIA!

Screen Play by BLAKE EDWARDS • Produced by JONIE TAPS • Directed by RICHARD QUINE
Keep COMPO Alive!—An Editorial

APRIL 10, 1954

MOTION PICTURE HERALD

Allied Sponsors
12 Features with
Playdate Guarantee

UA's 35th BIRTHDAY

THIS WEEK: Better Refreshment Merchandising

BetterTheatres for APRIL

The Role of Stereophonic Sound
Wide-Screen's New Adaptability
Loren Ryder Explains VistaVision
She's even more exciting now as a brunette!

LANA TURNER

“The Greatest Sin... To Steal Another Woman’s Man”

TRADE SHOWS—APRIL 26th (Except Denver *April 27th)
"Leo, that's a great title, FLAME AND THE FLESH", for a LANA TURNER picture. It even tops the marquee value of Lana's famous title "The Bad And The Beautiful."

"Come to the Trade Show friend, and you'll see that the combination of LANA TURNER with the title "FLAME AND THE FLESH" to sell a great attraction is sure-fire!"

M-G-M's Sensation In Fiery TECHNICOLOR

FLAME AND THE FLESH

Filmed in the pleasure haunts of Europe!

Co-Starring

PIER ANGELI · CARLOS THOMPSON

with BONAR COLLEANO

Screen Play by HELEN DEUTSCH

Directed by RICHARD BROOKS · Produced by JOE PASTERNAK

Based On a Novel by AUGUSTE BAILLY

The Industry's Showmanship Event! M-G-M's 30th Anniversary Jubilee!
A REPORT TO THE EXHIBIT
and a cordial invitati

"We are showing you a glimpse of
our future—because it is your future, too!"

ON APRIL 26TH

EVERY EXHIBITOR IN THE NATION IS INVITED TO A
PRESENTATION BY JACK L. WARNER IN A
SPECIAL CINEMASCOPE SUBJECT TO BE SHOWN IN
SELECTED THEATRES IN EVERY EXCHANGE CITY!!

Warner Bros. Studios are now engaged in
by far the biggest, costliest of all our production
programs. Almost any one of the pictures ready, in
production, or soon to be made, could have been con-
sidered the leading industry attraction of any past
season. We want you to have the whole story—all
the history-making facts that speak for themselves.

AND ON THE SAME OCCASION AT THE SAME THEATRES
SPECIAL SCREENING OF ALFRED HITCHCOCK'S
$dial M for Murder$
THIS SCREEN REPORT, prepared especially for exhibitors, shows actual scenes from our forthcoming productions to give you a detailed review of the look and shape of things to come... the scope of the great books, great plays, great stories and great talent in the Warner Bros. pictures on the way to your screens.

We sincerely urge that you make every effort to attend. We are positive that what you will see will convince you as we are convinced that for the customers of Warner Bros. and for the Studios of Warner Bros. the times just ahead will be the most mutually profitable of any time we have made pictures and you have shown them.

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*— denotes 2D

3 DIMENSION
IN THE HITCHCOCK MANNER!
AND
WARNER COLOR

STARRING
RAY MILLAND
GRACE KELLY
ROBERT CUMMINGS
Soon!
IN
CINEMASCOPE
IN THE WONDER OF STEREOPHONIC SOUND
ROBERT MITCHUM • MARILYN MONROE
in 20th Century-Fox's
River of No Return
color by TECHNICOLOR

20th Century-Fox presents ROBERT MITCHUM and MARILYN MONROE in "RIVER OF NO RETURN"
with RORY CALHOUN • Tommy Rettig • Murvyn Vye • Douglas Spencer • Produced by STANLEY RUBIN • Directed by OTTO PREMINGER • Screen Play by FRANK FENTON • From a story by Louis Lantz • Color by Technicolor
Keep COMPO Alive

IRONIC as it may seem, COMPO's very existence as a living tool in the service of the motion picture industry is in jeopardy while cheers are still ringing for its successful tax fight.

This bizarre state of affairs is due to the fact that COMPO, apart from the tax campaigns, never received wholehearted support from all sectors of the industry. Some exhibitor leaders, unwisely it would seem on the record, surmised that a strong COMPO would be a threat to the existence and financial well-being of regional organizations. From the beginning, some important circuit executives, for unknown motives, took a dim view of COMPO.

Make no mistake—if COMPO is not promptly given a precise mandate to continue in operation and a practical program to carry out, it will wither and die. That will mean many battles that need to be fought for the industry will be waged without this most potent weapon.

During the several years of the pre-Korean War tax campaign and the recent successful drive COMPO functioned under a compromise of expediency. To salvage the feelings of those who opposed it, all funds were earmarked for activities in support of the tax committee.

With the same teamwork, careful planning and enthusiastic execution that characterized the tax campaign, a properly backed COMPO should have equal success in other fields. The industry needs a united voice today more than ever before. No false sense of security should be felt because one-half the country's theatres no longer pay admission taxes and the other half pay 10 percent.

The activities with which COMPO should be charged fall into two general classes: 1) Protection of the industry's rights, and 2) Promotion of the industry's business.

Protection includes not just elimination or blocking of unfair, discriminatory taxation at the national, state and community levels. It also means defense against all customs, rules, laws and practices that place an exhibitor (or producer or distributor) at a disadvantage with respect to other businessmen. On the tax front there is work to keep part of the COMPO staff busy indefinitely. Too many states and communities have been eyeing theatre admissions as a source of revenue. Too many states at present are collecting such levies. There are also censorship laws, Sunday closing regulations and special licenses which require attention. The existence of a discriminatory ordinance in any community is a threat to the entire industry.

Up to now COMPO has not been given a real chance to serve as a promotion facility. Motion pictures need to be sold institutionally and nationally more than ever. The movie-going habit must be stimulated. It can be—but not without effort on an all-industry basis. Soon the most direct type of competition for leisure entertainment time—home television—will win increased audiences as color receivers become cheaper and widespread. Today a handful of homes have color TV. Tomorrow millions of homes will be so equipped.

The motion picture industry as a whole has failed to get full advantage of the new techniques because too frequently individual companies have made announcements that confused the public. COMPO should be in a position to enlighten the press and public generally in order that the maximum possible stimulus be given to the box office. After all each of the techniques seeks acceptance at the same theatres from the same public.

Many all-industry promotions belong under the sponsorship of COMPO. It is the natural organization to present the next Academy Awards show. It is the logical unit to work on improving the industry's public relations. It is the best voice for winning enhanced prestige.

Those who believe in COMPO should make themselves heard immediately. The executive committee representing all the constituent organizations should be summoned to a meeting this Spring in order to formulate new plans. If COMPO is allowed to drift along without support and without a policy through the Summer, it will soon be past reviving.

If COMPO is allowed to die, the responsibility rests with its members, individually and collectively.

—Martin Quigley, Jr.

U. A. 35 Years Young

The new management team of Arthur Krim, Robert Benjamin, Matthew Fox, William J. Heineman, Max E. Youngstein, Arnold Picker and Seymour Peyster has reason to be well satisfied with the excellent results of their direction of the affairs of United Artists during the past two years. Now on the eve of the company's thirty-fifth anniversary its prospects have never been brighter. UA has lined up a larger number of "A" budget films for release in each of the next two years than any other company. At a time when exhibitors have set up a hue and cry for more quality films, UA has set its sights high.

During its life span to date United Artists has had a fascinating history. Right from the beginning it served as a medium of bringing fresh ideas for productions into the screen marketplace.

Mr. Krim, Mr. Benjamin and their associates continue the basic policies of the UA founders, applying them to current conditions in the industry. Today, as in 1919, UA is an independent distributor with the purpose of "marketing photoplays in the interests of the artists who create them."
Letters to the Herald

Academy vs. Industry
To the Editor:
I am sure that the televising of the Academy Awards last Thursday night was a good thing for the industry as a whole. I am told, from an unofficial source, that this event attracted an audience of approximately sixty million viewers.

While watching this telecast I couldn’t help thinking what a wonderful thing it would be if instead of advertising Oldsmobiles they had advertised some of the new product coming to the nation’s theaters. In other words, Paramount, MGM, Warner Bros., Fox, etc. buy the advertising time for their new releases. Also, reserve the spots before and after the local theaters to advertise current movies.—JOHNNY H. JONES, Ritz and Jake Theatres, Shawnee, Okla.

To the Round Table
To Walter Brooks:
Your “Misapprehension” article (issue of March 13) is a masterpiece of “whole truth” that should be read, then told over and over again by every single individual in this industry, and an honest effort made by every manager in the business to get the “whole story in which there will not be half truths” into every newspaper across the land in which a movie institution stands!! Better understanding for Patrons . . . Patrons for Better Understanding.—MIKE STRANGER, Plymouth Theatre, Worcester, Mass.

Small Theatres
To the Editor:
As always, the film companies are putting the small independent behind the blind ball by making less product and raising rentals and asking for more percentage. Will there ever be a time when the small independent is helped instead of hindered?—Minnesota Exhibitor.

Institutional Ads
To the Editor:
Give COMPO a great big hand for that No. 1 ad in a series which is to be published in “Editor and Publisher,” the magazine that goes to the nation’s publishers of our newspapers.

May it be the beginning of a new deal in a public relations program for our business, which not only will reach the publishers but which idea can ultimately be converted into one designed to reach people of all walks of life, to sell them again on the idea of movies and what movies mean to them in the way of entertainment.

If there ever was a time in the history of our business when we should think along institutional lines in selling movies as entertainment to the nation, that time is now.

We, of course, will have to have the support of the producers in turning out films which will have a universal appeal particularly to women, and blood and thunder stuff is not the answer, of course. People can be brought back to the movies in great numbers with good institutional advertising in the nation’s leading magazines and on the local level. Exhibitors would welcome ads, or some source where institutional type of ads could be secured. Maybe COMPO will do something about this when the “Editor and Publisher” campaign has ended.—Georgia Exhibitor.

Trailers
To the Editor:
Whoever is making the trailers up for all features should resort to the climax or plot, not a bunch of nonsense, as they are now doing. Most of the trailers give the patrons the wrong impression of the features. Why don’t the companies do something about it?—Castle Theatre Corporation, Wichita Falls, Tex.

On Rentals
To the Editor:
I buy from seven companies. Out of this seven, two sell me double features of their own product at below pre-war prices. The others still seek higher rentals. The results: 3/4 of my playing time or more is taken up by these two companies. I’ve been forced to close mid-week because of high rentals.—West Virginia Exhibitor.

More Thought
To the Editor:
We need more good pictures. Lay off weak stories. Use some thought and sense instead of “Hollywoodism,” and let exhibitors in on planning, etc.—California Exhibitor.

More Shorts
To the Editor:
We need more diversified short subjects or help avoid the more than one feature programs.—Texas Exhibitor.
On the Horizon

> The Independent Theatre Owners Association has accepted “unanimously” the invitation of New York’s Mayor Wagner to take the initiative in formulating a constructive youth program designed to combat juvenile delinquency. The association has appointed a committee which soon will meet with the Mayor’s Advisory Council and with representatives of the Metropolitan Motion Pictures Theatres Association.

> The Senate Small Business Committee is temporarily soft-pedaling any film inquiries. Partly that’s because it’s busy on other matters, partly because it wants to let die the recent tempest in a teapot over the release of its annual report.

> The recently-passed excise tax bill could help the industry in another important way besides cutting the admissions tax: it puts close to another $900,000,000 back into consumer pockets for spending, by cutting other excise rates also.

> Industry-wide negotiations for “white-collar” distribution employees belonging to Local H-63 of IATSE will be launched next year for the first time, according to a verbal agreement reached between union and distribution officials.

AMERICAN film companies received $176,200,000 in 1953 from foreign showings of their films, the Department of Commerce estimated this week. This was a considerable increase from the $167,-

000,000 estimated for 1952 and the $160,400,000 for 1951. U.S. payments to foreign countries for films shown here amounted to $5,200,000 in 1953. The U.S. was in the black over the $4,000,000 estimated for 1952, but well below the $11,000,000 estimated for 1951. The figures were presented by Carl F. Oechsle, Deputy Assistant Secretary of Commerce, in testimony before Congressional committees in support of the proposed universal copyright convention and in support of proposed legislation to implement U.S. participation in the new convention.

The Bank of America is determined to make some money from those 30 films it foreclosed. It is renting them for approximately five years to General Teleradio, principal owners of the Mutual Broadcasting System. The price is $1,250,000. Most were made between 1946 and 1949. Universal released 11 of them; United Artists, eight; MGM, three; Republic, one; Eagle Lion, four; Columbia, one; RKO Pictures, two. A few of them: “Arch of Triumph,” “Secret Beyond the Door,” “The Private Affairs of Bel Ami,” “Four Faces West,” “Let’s Live a Little,” “Magic Town,” “The Miracle of the Bells,” “Macbeth.”

The film industry loses a sometimes-critic, sometimes-friend in Congress in the announced decision of Senator Ed Johnson of Colorado not to run for another term. As chairman of the Senate Commerce Committee during recent Democratic-controlled Congresses, Senator Johnson was a close student of the film and broadcasting industries.

Some lens manufacturers have reported indication among orders for new lenses, that there is an impression among exhibitors that prismatic anamorphic systems, like that of Joseph and Irving Tushinsky, are able to expand any print for projection of a wide-screen picture. The only prints which can be expanded are those having the photograph compressed for optical increase of the width in projection. The expansion must be at substantially the same ratio (not to be confused with “aspect ratio,” or picture proportions) as that employed for making the particular print being projected.

Paramount likes the reaction to its Spring Pageant, and may have on one this spring, according to A. W. Schwalberg, Paramount Film Distributing Corporation president. He termed the exhibitor acceptance of the screenings “fabulous,” citing an attendance of 25,000 people through the country.

Having hit the jackpot with “The Glenn Miller Story,” Universal-International is going to try again. The next subject will help make the picture. He is clarinetist and band leader Benny Goodman. He will make recordings of all the musical numbers. Mr. Goodman is as legendary a character as Glenn Miller. He was our “King of Swing”; his recordings are collectors’ items; his band graduated star leaders and virtuosos of jazz; and he is respected as a player of the clarinet in “good music” orchestras such as the Philadelphia Symphony and the NBC orchestra, which is very good music, indeed.

In BETTER THEATRES

Submitting the claims of stereophonic sound for a place in the technical advancement of the motion picture, in two articles: “Stereophonic Sound in the Development of New Techniques,” and “Making Growth of the Art Complete with Stereophonic Sound,” the Better Theatres Section of this issue turns to the most recent developments—

The Tushinsky variable anamorphic system, in “Wide-Screen’s New Adaptability” ...

Paramount’s VistaVision, in the first of three articles by Loren L. Ryder, head of the Paramount Engineering and Recording Department; and ...

The Perspecta sound system, in “Three-Channel Sound from One Optical Track”.

MOTION PICTURE HERALD, April 10, 1954
LAUNCHING THE UNITED ARTISTS FILM FESTIVAL, marking its 35 years; some of the guests at a New York reception Sunday honoring Lillian Gish. They are Gloria Swanson, Carmel Myers (Mrs. A. W. Schwalberg), UA vice-president Max E. Youngstein, Miss Gish, and Mr. Schwalberg, Paramount sales chief. See page 20.

This week in pictures

A THRILL FOR THE VISITORS. Mr. and Mrs. Habananda, who operate theatres in Thailand (Siam), have an unexpected pleasure on their tour of the Paramount studio. On the set of "The Country Girl," Bing Crosby signs an autograph book.

A BOOST FOR VISTAVISION came this week from producer Fred Brisson, in New York. Saying he was the first independent to advocate using it, he predicted its universal adoption. He will use it for his next, "The Girl Rush," which will release through RKO, which will star Rosalind Russell, and cost more than $2,500,000.

"INDUSTRY MAN OF THE YEAR," 20th-Fox president Spyros P. Skouras receives his citation at the Baltimore Variety dinner March 31, from Maryland Governor Theodore McKeldin, right.

WALT DISNEY GOES TO TELEVISION. The scene, at left, as the historic agreement was signed. See page 12. Mr. Disney is seated. In array around him are American Broadcasting Company president Robert E. Kintner; AB-Paramount Theatres vice-president Sidney E. Markley; and Disney Productions president Roy Disney.
MUNIO PODHORZER, of the Casino Film Exchange, New York, has been named representative for a major group of German producers, and will establish an office for promotion and distribution.

AT THE MIAMI BEACH "Lucky Me" opening: star Phil Silvers, Variety International chief Barker George Hoover; Nancy Walker; and host Major Albert Warner.

AT DINNER preceding Columbia's Brooklyn screening for New York exhibitors, of its "The Jolson Story" with the "new look": A. Montague, Columbia sales manager; Max Feltlman, Louis Weinberg, Russell Downing, Ben Joel, Eugene Picker, Joseph Vogel, John Murphy, Paul Lazarus, Jr., and Leonard Goldenson. See page 36.


ALLIED SPONSORS PRODUCTION, PLAN 12 FILMS, ONE A MONTH

WASHINGTON: Allied States Association announced Tuesday it had entered into an agreement with a Hollywood independent producer for 12 feature pictures to be delivered at the rate of one a month beginning in late summer or early fall. The theaters would not put up any money in advance but would merely sign contracts to take all 12 films at predetermined flat rentals, on a fixed run status.

General Counsel Abram F. Myers, who announced the arrangement, said it represented Allied’s “first step in its endeavor to secure additional product for the pictures-starved independent exhibitors.” He emphasized that Allied would continue to work on its previously-announced plan to influence one of the major companies to produce more features, and might also make similar arrangements with others.

The arrangement announced Tuesday was with Hal R. Makelim, who heads his own production company, Hal R. Makelim Productions, and a distributing company known as Atlas Pictures Corp. Mr. Myers said Mr. Makelim leases an RKO-Pathe studio in Hollywood, and has been working on his plan for almost a year, traveling some 15,000 miles in the past three months checking and perfecting it.

To Encourage Production

Mr. Myers recalled that Allied had long been working on a plan to influence one of the major companies to step up output by increasing exhibitor stockholding in the company and by guaranteeing playdates for any additional films. He pointed out that the February board meeting had declared that this plan would take some time to accomplish, and that in the meantime ways should be studied to encourage independent film production. Mr. Makelim appeared before the February board meeting to outline his plan, and an Allied committee, after study, recommended that Allied go ahead with it.

This is the way Mr. Myers described it:

“Mr. Makelim will get his profit from marketing the pictures to additional theatres.

In other words, the 2,500 ‘charter members’ will underwrite the production costs, but will not advance any money. Presumably Mr. Makelim will get his advance capital elsewhere on the strength of the advance contracts. The exhibitors will pay as the films are delivered.

Total costs are being allocated among the several film territories in the proportion that each territory contributes to the gross film rentals for all companies. Mr. Myers said these ratings are ‘well known.’

If the films are successful, the 2,500 ‘charter members’ will also get certain rebates under a profit-sharing clause in the contract.

Allied members ‘and others who may be invited by the regional leaders’ will be given the opportunity to sign contracts at a series of meetings to be held in May and June. Mr. Makelim will disclose the names of available story properties, stars, directors and technicians at these meetings. Then he will return to Hollywood and start production. Mr. Makelim, whose film career dates back to when he was a 16-year-old actor for Essanay in Chicago, formed Atlas Pictures last year to distribute independently. The first picture for Atlas was ‘Man of Conflict,’ which he produced and directed.

John Wurberg is acting for Allied in completing the arrangements on the coast, and Trueman T. Rembush is serving as coordinator in planning the meetings.

List Meeting Dates

Firm dates for local exhibitor meetings are these: Denver, May 3; Omaha, May 4; Kansas City, May 5; and Minneapolis, May 11. Other tentative dates are: Milwaukee, May 13; Chicago, May 14; Columbus, May 17; Pittsburgh, May 18; Philadelphia, May 19; New York, May 20 and 21; Boston, May 24; Baltimore, May 25; Indianapolis, May 27; New Orleans, May 28; Memphis, June 1; St. Louis, June 2; Oklahoma City, June 4; and Dallas, June 7.”

Disney Signs TV Contract

Walt Disney has entered television. The announcement came from the American Broadcasting Company and the Disney organization late last week and stated that it was the result of more than a year of “exploration.” It ended the walters of rumors that Mr. Disney, as a major producer, would be the first of his kind to enter television production actively and follows many months of study and negotiation.

Mr. Disney will produce each year at least 26 one-hour programs for television. He will make them at his Burbank, Cal., studio. ABC will present them weekly beginning in October. It will disclose time period and sponsors later. ABC also obtains exclusive rights to present any future Disney properties for television which might be forthcoming from the organization.

The two organizations have worked on a corollary project. With the added participation of ABC Paramount Theatres, Inc. (the latter being ABC’s parent company), they will develop “Disneyland.” This will be in Southern California. It is reported it will be a sort of amusement park featuring Disney characters, and that some of the programs will emanate from there, as well as some motion pictures.

Meanwhile, Mr. Disney said his organization is cognizant of responsibilities to both theatres and television and believes them compatible, and that its faith in motion pictures for theatres is so great it has in work three of its most expensive pictures, “20,000 Leagues Under the Sea,” “Lady and the Tramp” and “Sleeping Beauty.” It also, he pointed out, has outlined its screen program for the next five years.

Court Denies Lloyd Right To See Decca Books

George Lloyd, former Decca Records director, who has been critical of the management headed by Milton Rackmil, president of both Decca and Universal, was told this week in New York Federal Court he may not see Decca books. Judge Morris Eder held he was not entitled to the examination because he no longer is a director. Meanwhile, the Decca Stockholders Protective Committee has mailed to stockholders demands for new directors so that Mr. Rackmil may be replaced. Its literature states Decca Records sales have declined while those of opposition companies have increased. The committee has nominated for the board Robert Allen, Washington news commentator; Michael Francis Doyle, Philadelphia lawyer; Mr. Lloyd, an insurance man, and Spencer Samuels, art dealer.

MOTION PICTURE HERALD, APRIL 10, 1954
MAY USE OLD TICKETS FOR REASONABLE TIME

Present stocks of serially numbered admission tickets may be used for "a reasonable period of time on or after April 1" provided signs are conspicuously placed at the ticket window showing the admission price and tax, and tickets sold after April 30 must be overprinted or overstamped. These instructions, from the Internal Revenue Service, were passed on this week in a special bulletin from the Council of Motion Picture Organizations. Concerning refunds, the Service told COMPO that if an exhibitor wants money back on admission tax tickets he sold prior to April 1, for use after April 1, he must show evidence that the latter has received reimbursement. Such reimbursement must be made, or the consent obtained, before the event for which the charge of admission was made.

TAX CUT BENEFITS BIG AS PUBLIC ACCEPTS

Newspaper Comment Aids; Recent Shifting Prices Make Acceptance Easy

The enormous and immediate value to the industry of the tax cut enacted by Congress last week was apparent this week in the news from cities and towns across the country. The benefits operated flexibly to the advantage of both of those exhibitors—mostly in smaller situations—who were able to record an immediate advance in revenue by pocketing the difference between the new and the old tax, and of those who passed the benefits on to the public, reaping some benefits in the area of public relations.

Two factors operated to the benefit of the industry, both of them in the direction of making the new scales acceptable to the public. One was favorable newspaper comment and the second the fact that box office prices recently, because of advanced admission price pictures, have been in a state of flux.

A spokesman for one large circuit pointed out that the newspapers, on the whole, had been very cooperative, realizing the merits in the industry's position that in many situations the 10 per cent tax cut and the tax exemption on tickets of 50 cents and less, had to be retained by the distressed exhibitors.

Another circuit exhibitor claimed the public doesn't the picture, explaining that during the past year most theatres have maintained a "flexible" price policy, increasing prices for CinemaScope productions, roadshow pictures and such films as "From Here to Eternity."

The success of the excise reduction bill prompted Eric Johnston, president of the Motion Picture Association of America, while in Paris late last week, to issue a call to all foreign countries to follow the lead of the U. S. Congress. The action, said Mr. Johnston, "should meet cordial reception all over the world. I hope that every country with amusement taxes will consider the U. S. action a sound precedent for reducing such taxes."

City-by-City Report Tells Own Story

Following is a city-by-city account of the admission picture in the first week of tax relief.

ALBANY: Theatres here are retaining most of the tax reduction money. Fabian's Palace and the Stanley Warner Strand, which recently increased the weekday matinee charge from 50 to 60 cents and week nights from 74 to 85 cents, kept the afternoon scale but cut the evening price by five cents.

BALTIMORE: First run theatres are passing along a portion of the tax cut to the public. The Town, Little and Hippodrome have cut the 80-cent admission to 75 cents. Morning prices are below the 50-cent tax free figure and remain unchanged. Neighborhoods in almost every instance had a 50-cent admission price or less. BOSTON: Major circuits in downtown first runs have reduced evening prices from 95 to 90 cents and from 90 to 85 cents. Morning prices remain at 50 cents, while afternoon prices have been reduced from 74 to 65 cents or from 65 to 60 cents. American Theatres Circuit, with many neighborhood houses, also cut the old prices with the adjustment of a penny or two.

BUFFALO: Downtown first runs reduced their prices from $5 to 50 cents until 6 P.M., with evening prices remaining the same as before at 80 cents. The Seneca and Elmwood, community houses which recently raised prices to 55 cents, will go back to 50 cents.

CHICAGO: Leading independents and such circuits as Palaban & Katz, H & E Balaban, Alliance Theatres and Great States are continuing their former prices. With a few minor exceptions, all are holding the line. A neighborhood repeat houses which had been charging 55 cents have gone to 50 cents.

CINCINNATI: RKO and other first-run houses have cut the 80-cent admission to 75 cents and are considering other reductions for some later date. Several houses showing CinemaScope features have reduced matinee tickets from 74 to 70 cents and evening tickets from $1 to 95 cents.

CLEVELAND: A survey of the Greater Cleveland area indicates that first subsequent runs, including those in the local, Community, Modern, Washington, Warner, RKO and Loew circuits are maintaining prices as before. Some are adjusting scales "to eliminate traffic in pennies."

COLUMBUS: First runs have lowered their weekday matinee and weekend evening prices by five cents. Most neighborhoods are holding at the old level.

DENVER: The only houses making downward price adjustments are those which previously charged 55 cents those now being cut to 50 cents. Pat McGee, co-chairman of the COMPO tax repeal committee, said he would not make any prices in Cooper Foundation theatres of which he is general manager.

DETROIT: Major circuit houses so far are holding the line, but managers are worried over the fact that publicity on reductions in luxury prices may be dangerous, especially because theatres last year asked patrons to sign petitions for tax reduction.

HOLLYWOOD: The policy of the first run theatres in this territory still remains undecided, with prices holding at former levels for the time being.

INDIANAPOLIS: First run theatres are splitting the tax cut with the patrons at most price levels, but the subsequent run situation still is fluid.

KANSAS CITY: The RKO Missouri and the Paramount reduced prices from 15 to 10 cents, but most first runs and subsequent runs have stayed the same. Individual situation of a theatre, rather than circuit policy, has dictated the action of a theatre.

MEMPHIS: With the exception of the Memphis Little theatre, a civic project which benefited from total elimination of the admissions tax, there have been few if any price reductions by theatres, first run or otherwise.

MILWAUKEE: For the time being, the circuits seem to be absorbing the tax saving. Small neighborhood houses, however, are reducing prices to the nearest nickel while drive-ins are raising prices from 74 to 85 cents.

MINNEAPOLIS: Both the circuits and the independents have indicated that they will continue prices as before.

NASHVILLE: The Rockwood Amusement Company is reducing prices in some situations, while the Crescent circuit contemplates "few if any changes." A spokesman for the Bijou Amusement Company stated flatly that prices would be held since it had absorbed the tax from the beginning.

NEW ORLEANS: On the whole, the admission price pattern here remains unchanged. It is pointed out that local admissions still include city, state and welfare taxes.

NEW YORK: Most independent and circuit operators have lowered prices here between five and 15 cents. Included in those reducing prices are such big Broadway houses as Radio City Music Hall, Roxy, Paramount, Capitol, Astor and Loew's State. Maintaining previous levels are the Globe and Maritain.

OKLAHOMA CITY: Video Independent Theatres has reduced admission prices. Most major houses, however, here and in Tulsa, are holding the line.

PITTSBURGH: Matinee prices in almost all situations have been reduced by five cents. Evening prices remain the same.

PORTLAND: Most theatres here still are undecided on what they will do. Neighborhoods in them are reducing prices five cents.

SALT LAKE CITY: It seems to be "wait-and-see" in all situations here. In the meantime, prices continue at the same old level.

WASHINGTON: If any general pattern prevails this week, it is that while any price eliminating tax was over 60 cents, at least part of the tax cut is being passed on to the public. Where prices were below 55 cents, the exhibitor is keeping the tax cut money. The exceptions to this are children's tickets.
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These six 30-minute suspense features starring Paul Douglas, are that extra to your show that brings extra profit to your boxoffice. Broadway’s Mayfair is playing one, Broadway’s Victoria is playing another. They’re all excitement-packed. And on every bill, Play Paramount News and Shorts
TECHNIQUES IN BRITISH TEST

Warner Demonstrates 2 Sound Systems, as Fox Reaffirms Its Policy

by PETER BURNUP

LONDON: Two events here in the last 10 days have added more fuel to the fire of the controversy surrounding the question of stereophony with CinemaScope.

On April 2 at the Warner theatre, Warner Brothers staged the first actual test to be held here of four-track magnetic stereophonic sound versus single track optical sound. It was an affair carried out with great showmanship. This week, then. 20th-Fox, led by 20th Century-Fox International president, Murray Silverstone, staged a big press conference at which latest CinemaScope developments were discussed and the standing policy on stereophonic sound reaffirmed with evangelical vigor.

It is doubtful whether either show won any new converts to a cause not previously espoused. It would seem that each simply served to reinforce beliefs already held.

Since that day back in the summer when Spyros Skouras brought exhibitors together for his first unveiling of CinemaScope, there’s never been such a grouping of showmen in one theatre here as attended the Warner tests. The several-hundred-strong safari, headed by the full strength of C.E.A.’s executives and circuit leaders like J. Arthur Rank and Sir Philip Warter, came from all parts of the British Isles and represented theatres of every size.

The programme was projected on a newly-erected 43-foot Stableford screen and consisted of the travel short “Aloha Nui” on three-channel magnetic tracks, a trailer of Jack L. Warner announcing his company’s forthcoming attractions with excerpts from CinemaScope productions (single track optical) and “The Command,” the first half of which was shown with optical sound and the remainder with full stereophony.

Credit to Abeles

High credit was given Arthur Abeles and his New York chiefs for according the C.E.A.’s long expressed demand for a full-dress test. But close analysis of the subsequent prolonged and occasionally heated post-mortem revealed a pronounced “as-you-were” feeling.

Run-of-the-mill exhibitors and other non-technical members of the invited audience continued to maintain that there was no discernible or appreciable difference between the two sound systems; certainly none that would justify considerable capital investments at this moment.

It is true that acoustic specialists and other technically-minded persons claimed the picture assumed a new and unexpected warmth when multiple magnetism came into play. But against that was the unhesitating verdict of the non-technical majority. It looks very much as though C.E.A.’s forthright and unyielding resistance to stereophonic sound will carry the day, at least for the time being.

Showmen now ask if exhibitors themselves cannot discern a vital difference between conventional and multiple-track sound how can the customers? Moreover, they fear that new converts may not find themselves in Warner Brothers and Paramount.

Wolfie Cohen already has announced that Warner CinemaScope product will be made available to customers here who refuse to install stereophonic. Paramount has now followed suit with a declaration from Don Hartman (in Europe on a VistaVision missionary tour) and another from the company’s London chief, James E. Perkins, to the effect that Loren L. Ryder will be here early in May for a demonstration of VistaVision’s dual-purpose track for single or multiple horn reproduction — Perspecta sound.

20th-Fox to Hold Tests

Highlighting Mr. Silverstone’s remarks to the press Monday was the announcement that 20th Century-Fox will itself conduct tests of stereophonic versus single track sound here late in May under the supervision of Mr. Skouras. The 20th-Fox International chief also repeated announcements of new CinemaScope developments which were given the American press last week.

The announcements included those concerning: development of new CinemaScope camera lenses; lower prices on Bausch & Lomb projection attachments; guarantee of a profit on the engagements of 20th-Fox CinemaScope films; withdrawal of 20th-Fox from the marketing of projection attachments, and 20th-Fox support for all processes which help theatres compete with television.

Mr. Silverstone emphasized that the company is confident that CinemaScope not only will provide a profit for all concerned but also will preserve the British exhibitor from the devastating competition which will confront him when commercial television gets under way here.

Would Smash Release System

Twentieth-Fox, by means of CinemaScope, is determined, says Mr. Silverstone, to smash the pernicious British-Scottish release system which is stillling worthwhile pictures with its cast iron release pattern. He indicated the solution lies in fewer but mightier pictures. The 20th-Fox executive began slowly, but in the course of the conference, spurred by the questions of the press, gathered considerable momentum and finished up by presenting a mighty convincing case for CinemaScope as-is.

BRITISH WIN TAX RELIEF

LONDON: Chancellor of the Exchequer R. A. Butler opened his budget to the House of Commons Tuesday, revealing admission tax relief for British exhibitors to the extent of £3,500,000 a year. The announcement is regarded as a triumph for the exhibitors in view of the fact that the budget makes practically no tax concessions to other industries. Parliament, of course, must approve the new proposals.

The new tax bill, to go into effect May 30, provides complete exemption for seats costing ninetepence and lower. It also provides tax reductions of a halfpenny on seats costing from tenpence to one shilling, ninetepence; three farthings on seats costing from one shilling, tenpence, to two shillings, one penny; one penny on seats costing from two shillings, one penny, to two shillings, sixpence; penny-farthings on seats costing from sixpence, to three shillings, one penny; and penny-halfpenny on seats costing three shillings, twopence, and up.

The CEA memorandum to the Treasury sought tax relief amounting to £7,000,000. This was necessary, CEA argued, if the adverse balance in the trading accounts of the majority of exhibitors was to be corrected. In their claim the exhibitors were supported by all other interests in the trade, and a joint delegation, including NATKE representatives, saw John Boyd Carpenter, the Treasury’s Financial Secretary.
HOLLYWOOD: Paramount, which developed and perfected VistaVision, a new wide screen filming process, “has made and will continue to make all details about VistaVision and VistaVision cameras available free of charge without compensation to the motion picture industry,” V. Frank Freeman, vice-president, said here this week, denying rumors that Paramount was withholding VistaVision information.

Mr. Freeman repeated earlier statements that “Paramount is not in the equipment business” and revealed that as long as ago as last September the company had supplied all details of the process to the Motion Picture Research Council which disseminates technical information to the industry.

The first VistaVision demonstration in the east will be held at the Radio City Music Hall in New York April 27.

Paramount also announced this week that the studio has ordered two additional Perspecta Sound System units for use with VistaVision at the studio and that henceforth, for purposes of identification with VistaVision, the sound system will be referred to as “VistaVision Sound.”

Meanwhile, in New York, the Fairchild Recording Equipment Company, manufacturers of Perspecta equipment, announced that it had established a new motion picture sound division, to be under the direction of Ray Crews, vice-president of Fairchild and formerly a supervisor of sound recording under Loren L. Ryder at Paramount.

IN BRITAIN

(Continued from opposite page) sequence of A.C.T.’s wrangle with the laboratories is the announced intention of the much larger studio union—Tom O’Brien’s N.A.T.K.E.—to withdraw from the Joint Industrial Council. The latter is a body comprising the three unions concerned and the Producers’ Association and set up to deal by conciliation machinery with all production wage claims and working agreements generally.

The Government’s Television Bill, under which it is proposed to set up an independent television authority, has passed its committee stage in the House of Commons. Despite vigorous opposition from the Labour Party arguing that the Government was using public money to subsidize private enterprise, the Commons approved annual grants of £750,000 to the authority.

Theatre Tax Collection Increases in Chicago

CHICAGO: Theatre business here continues to run ahead of last year, according to figures released by the City Collectors office, showing that the three per cent collections on February theatre receipts were $96,939.31 against $90,575.11 for the same month in 1953, although the collections were down from the previous month’s $99,534.62 for January receipts. Total collections so far this year are $285,873.12, compared with last year’s $267,678.36, an increase of six per cent. With the elimination of Federal taxes up to 50 cents and reductions of 10 per cent on higher prices, city officials are expecting an increased “take” from theatres, inasmuch as in most cases the reduction will not be passed on to the public.

Supreme Court Refuses Griffith Suit Review

WASHINGTON: The Supreme Court this week refused to over turn an Appeals Court decision throwing out a private anti-trust suit which was filed against Griffith Consolidated Theatres, Inc.

The suit had been brought by Duffy Theatres, Inc., which owned the only two theatres in Maugum, Okla., in the 1930s. Duffy claimed Griffith made it impossible for the two Duffy theatres to get films and forced Duffy to sell the theatres to Griffith. However, when the theatres were sold in April, 1938, Griffith, which takes up the story where “The Robe” ended.

“Garden of Evil,” starring Gary Cooper and Susan Hayward, will be the July release, to be followed in August by “Broken Lance,” starring Spencer Tracy, Gene Tierney and Richard Widmark. The big fall release will be Darryl Zanuck’s production of “The Egyptian,” starring Edmund Purdom, Jean Simmons and Victor Mature.

Five other CinemaScope productions to be released during the last quarter of the year are: “A Woman’s World,” starring Clifton Webb; “Ice Capades,” to be produced by Leonard Goldstein; “The Man Who Never Was,” to be produced by Nunally Johnson; “The Racer,” to be produced by Julian Blaustein, and “There’s No Business Like Show Business,” Irving Berlin musical starring Ethel Merman.

ATTENTION SHOWMEN

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See how Miami blasted the
SILK, SATIN AND SUDDEN-DEATH
SYNDICATE!

See how the Sun-burned City
struck back at the vice ring,
the fixed games, the shake-
down, the paid gun, the
B-Girls, the murder boys, the
big shots!
See the sensational, shocking
truth about the way Miami
put the big heat
on the mob!

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COLUMBIA PICTURES presents

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THE $10,000,000,000
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back...until the sunshine
city protected its people
from the protection
syndicate...the
B-Girls, the murder boys,
and moved the "big shots" into
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violent truth about the way Miami put
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"THE MIAMI STORY"

OPENS AT THE

PARAMOUNT IN NEW YORK,

THE CHICAGO IN CHICAGO,

THE PARAMOUNT

DOWNTOWN AND THE

PARAMOUNT HOLLYWOOD

IN LOS ANGELES,

AND AT THE ALL-STATE

PREMIERE IN FLORIDA!
IT'S A LONG time between anniversaries—especially 35th anniversaries. With this in mind United Artists is celebrating its 35th year in the fittest way possible for a film company, with product. The lineup for 1954, which at this writing comprises 26 films, may well go beyond that figure before the year is out, still represents one of the industry's most interesting uniting of artists—producers, directors, writers, actors and actresses. It's the kind of lineup to ensure many happy returns.

Without going into affairs of state and management, which certainly have had their effect on UA's fortunes, one of the most important factors in UA's current good health would seem to stem from the evolution of the independent producer to his position as a man of tremendous importance to the overall health of the industry. It is the recognition by UA management of this importance, as well as the recognition of the talent available, which has been directly responsible for putting the firm in such a desirable position.

Take a look at the independents who will make the record for 1954: producer-director-writers John Huston and Joseph L. Mankiewicz; Stanley Kramer; Harold Hecht and Burt Lancaster of Hecht-Lancaster Productions; Orson Welles; Anatole Litvak; newcomer Paul Gregory whose production of "The Caine Mutiny Court Martial" is one of the biggest box office hits of the legitimate stage: Edward Small; Robert Rossen; the Russ-Field Corporation headed by Jane Russell and Robert Waterfield; Aubrey Schenck; Clarence Green and Russell Rouse, and space veteran Ivan Tors, among others.

Their productions will be supplemented by specially selected films from England and the continent from the J. Arthur Rank Organization and Lopert Films. The variety of the subject matter is reflected in the fact that on the year's roster are films shot wholly or in major part in England, Italy, France, Hawaii, Malta, Algiers, Central Africa, India, Morocco, Germany, Brazil, Mexico, Switzerland, the British West Indies, Brazil and the Philippines.

A Galaxy of Stars

Stars who will be figuring in one or more of these films include Gregory Peck, Humphrey Bogart, Burt Lancaster, Ava Gardner, Jennifer Jones, Robert Mitchum, Kirk Douglas, Charles Coburn, Katharine Hepburn, Alec Guinness, Jack Hawkins, Gene Tierney, Tony Curtis, Ginger Rogers, Van Heflin, Errol Flynn, Barbara Stanwyck and James Mason. A couple of years ago an independent production featuring any one of these would have been a major accomplishment in the field of contractual relations. The production structure is changing and the independent is reaping benefits.

Prominent on the UA schedule are the following films which either are in release or are completed and waits release: "Act of Love," produced and directed in France by Anatole Litvak and starring Kirk Douglas; "Apache," Hecht-Lancaster production, starring Burt Lancaster and Jean Peters, color by Technicolor; "Beat the Devil," produced and directed by John Huston in Italy with a cast headed by Humphrey Bogart and Jennifer Jones; "The Long Wait," screen adaptation of the Mickey Spillane thriller, produced and directed by Victor Saville and starring Anthony Quinn and Charles Coburn; "Man

Also in the same category are "Othello," produced and directed by—and starring Orson Welles; "Witness to a Murder," produced and written by Chester Erskine and starring Barbara Stanwyck and George Sanders; "The Adventures of Robinson Crusoe," produced by Henry Erlich, starring Dan O'Herlihy, in PathéColor; "The Man Between," produced and directed by Carol Reed and starring James Mason and Claire Bloom.

Heading the list of productions currently shooting are "The Barefoot Contessa."

(Continued on page 28)
## Actors
- Dawn Addams
- Lex Barker
- John Bentley
- Jacques Bergerac
- Claire Bloom
- Humphrey Bogart
- Bruce Cabot
- Rory Calhoun
- Rod Cameron
- Richard Carlson
- Peggie Castle
- Charles Coburn
- Gary Cooper
- Broderick Crawford
- Tony Curtis
- Denise Darcel
- Yvonne De Carlo
- Anthony Dexter
- Kirk Douglas
- Constance Dowling
- Joanne Dru
- Richard Egan
- Gene Evans
- Maurice Evans
- Errol Flynn
- Eva Gabor
- Ava Gardner
- Leo Genn
- Alec Guinness
- Van Heflin
- Katharine Hepburn
- Wanda Hendrix
- Tab Hunter
- Martha Hyer
- John Ireland
- Adele Jergens
- Glynnis Johns
- Celia Johnson
- Jennifer Jones
- Patric Knowles
- Burt Lancaster
- Gina Lollobrigida
- Frank Lovejoy
- William Lundigan
- Jack Mahoney
- Dorothy Malone
- Herbert Marshall
- James Mason
- Gary Merrill
- Beverley Michael
- Robert Mitchum
- George Montgomery
- Robert Morley
- Mary Murphy
- J. Carroll Naish
- Anna Neagle
- Hildegarde Neff
- Robert Newton
- Edmond O'Brien
- Dan O'Herlihy
- Dennis O'Keefe
- Gregory Peck
- Jean Peters
- Gerard Philippe
- Anthony Quinn
- Dale Robertson
- Dany Robin
- Ginger Rogers
- Ruth Roman
- Cesar Romero
- Jane Russell
- George Sanders
- Phil Silvers
- Frank Sinatra
- Barbara Stanwyck
- Gene Tierney
- Jean Wallace
- Orson Welles
- Cornel Wilde

## Directors
- Robert Aldrich
- George Breakston
- Luis Bunuel
- Muriel Box
- Jack Cardiff
- Richard Carlson
- Rene Clair
- Luigi Comencini
- E. A. Dupont
- Seymour Friedman
- Sidney Gilliat
- Frank O. Graham
- Alfred E. Green
- Stuart Heisler
- Brian Desmond Hurst
- John Huston
- Anthony Kimmins
- Milton Krims
- Lew Landers
- Charles Laughton
- Arnold Laven
- David Lean
- Jack Lee
- Reginald Le Borg
- Anatole Litvak
- Arthur Lubin
- Jos. L. Mankiewicz
- David Miller
- Ray Nazarro
- Ronald Neame
- Dennis O'Keefe
- Robert Parrish
- Anthony Pelissier
- Carol Reed
- Robert Rossen
- Russell Rouse
- Roy Rowland
- Sidney Salkow
- Victor Saville
- Harold Schuster
- Fred S. Sears
- Lesley Selander
- Ray Stahl
- Herbert L. Strock
- Orson Welles

## Producers
- Aubrey Baring
- Robert Bassler
- John Bryan
- Oscar Dancigers
- Antony Darnborough
- Peter de Sarogny
- Henry Ehrlich
- Chester Erskine
- W. R. Frank
- Arthur Gardner
- Sidney Gilliat
- Frank O. Graham
- Clarence Greene
- Paul Gregory
- Harold Hecht
- James Hill
- Brian Desmond Hurst
- John Huston
- Anthony Kimmins
- Howard W. Koch
- Stanley Kramer
- Frank Launer
- David Lean
- Reginald Le Borg
- Sol Lesser
- Jules V. Levy
- Anatole Litvak
- Ilya Lopert
- Otto Ludwig
- J. Barret Mahon
- Nassour Bros.
- Steven Pallos
- Ben Peskay
- Jack Pollexfen
- Harry M. Popkin
- J. Arthur Rank
- Carol Reed
- Charles Reynolds
- Robert Rossen
- Russell Rouse
- Lesser Samuels
- Victor Saville
- Aubrey Schenck
- Maxwell Seaton
- Edward Small
- Raymond Stross
- Ivan Tors
- Lazar Wechsler
- Orson Welles
- Herbert Wilcox
- Aubrey Wisberg
- Albert Zugsmith

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UA HAS THE BIGGEST PRODUCTION
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ACT OF LOVE
BEACHHEAD — Print by Technicolor
BEAT THE DEVIL
BEAUTIES OF THE NIGHT
GILBERT AND SULLIVAN — Color by Technicolor
HEIDI
OVERLAND PACIFIC — Color Corp. of America
PERSONAL AFFAIR
RIDERS TO THE STARS — Color Corp. of America

SOUTHWEST PASSAGE — Color by PatheColor, 3-D
THE CAPTAIN'S PARADISE
THE CONQUEST OF EVEREST — Print by Technicolor
THE GOLDEN MASK — Color by Technicolor
THE LONE GUN — Color by Color Corp. of America
THE MAN BETWEEN
THE SCARLET SPEAR — Color by Technicolor
TOP BANANA — Color by Color Corp. of America
WICKED WOMAN

ADVENTURES OF ROBINSON CRUSOE — PatheColor
APACHE — Color by Technicolor
CANNIBAL ISLAND — Color, 3-D
CAPT. KIDD & THE SLAVE GIRL — Color Corp. of America
CASE FILE F.B.I.
CHALLENGE THE WILD — Eastman Color
CROSSED SWORDS — PatheColor
GOG — Eastman Color, 3-D
KHYBER PATROL — Color by Color Corp. of America
MALTA STORY
MAN WITH A MILLION — Color by Technicolor
NEW YORK CONFIDENTIAL
OTHELLO
RETURN TO TREASURE ISLAND — PatheColor

SCREAMING EAGLES
SITTING BULL — Color Corp. of America, CinemaScope
STAR OF INDIA — Color by Technicolor, Widescreen
THE BAREFOOT CONTESSA — Color by Technicolor
THE BEACHCOMBER — Color by Technicolor
THE DIAMOND — 3-D
THE FIREBIRD — Print by Technicolor
THE HELICOPTER STORY — Color
THE LONG WAIT
THE PURPLE PLAIN — Color by Technicolor
THE YELLOW TOMAHAWK — Color Corp. of America
THE WHITE ORCHID — Color Corp. of America
TWIST OF FATE
VERA CRUZ — Color by Technicolor
WITNESS TO MURDER

ALEXANDER THE CONQUEROR — Color by Technicolor
BEAUTY AND THE BEAST — Color by Technicolor
CAPTAIN JAN
DATELINE INDO-CHINA
KING SOLOMON & HIS THOUSAND WIVES — Color
KISS ME DEADLY
LILACS IN THE SPRING
MARTY
MY GUN IS QUICK
NOT AS A STRANGER
OPERATION HEARTBREAK
RETURN OF ZORRO — Color

RING AROUND SATURN — Eastman Color, 3-D
JANE RUSSELL PRODUCTIONS
SUDDENLY
TEN MILES UP
THE GABRIEL HORN
THE NIGHT OF THE HUNTER
THE STORY OF WILLIAM TELL — PatheColor, CinemaScope
THE SWORD OF ROBIN HOOD — Color
THE TIME OF THE CUCKOO — Color by Technicolor
THE WAY WEST
TIMBUKTU — Color by Technicolor
TRAPEZE

news for the 1955 season
The Men Who Rode to the Rescue

by VINCENT CANBY

HAD THE dramatic unities of time and place been observed a little more closely, the United Artists story, as of its 35th anniversary April 17, would resemble the script for a melodrama on the order of its own "Way Down East." Conceived in hope and great expectation in 1919 by its four founders, Mary Pickford, Charles Chaplin, Douglas Fairbanks, Sr., and D. W. Griffith, the company subsequently grew, flowered and prospered for more than 20 years. Suddenly, however, evil days settled upon the firm in the post World War II era and in 1951, UA was in as much trouble as Lillian Gish on that ice floe.

In the case of UA it took seven young men rather than one Richard Barthelmes to prevent the disaster. The seven—who have among them an average age of 40 years and some weeks—are Arthur B. Krim, president; Robert S. Benjamin, board chairman; Matthew Fox; William J. Heineman, distribution vice-president; Max E. Youngstein, vice-president in charge of advertising and publicity; Arnold Picker, vice-president in charge of foreign distribution; and Seymour Payser, vice-president and general counsel.

Within one year from the time they took over provisional management of the company from Miss Pickford and Mr. Chaplin, on February 15, 1951, the company showed its first profitable calendar year since 1946. As a result, the conditions of the provisional agreement with Miss Pickford and Mr. Chaplin were met, and the group became owners of 8,000 shares of UA stock with 10-year voting control rights of the remaining shares owned equally by the last two of the original four united artists.

The acumen displayed by the new management in pulling the firm out of the red in so short a time proved to be a highly attractive recommendation and top flight independents were quick to join. The first of these were S. P. Eagle and John Huston whose "African Queen" was a huge money-maker and Academy Award winner. The same was true of Stanley Kramer's "High Noon," and Mr. Huston's "Moulin Rouge." Also slightly more than just profitable was UA's pioneering in the release of the independently made "Bwana Devil," a film with certain historical significance in connection with 3-D.

Among the articles of incorporation when the company was formed, April 17, 1919, was one which set forth the guiding principles as being "to improve the photoplay industry and its artistic standards, and the methods of marketing photoplays" and to "market photoplays in the interests of the artists who create them."

The notion of wedding art with commerce in a happy, prosperous union was not a new aim, but it had hardly ever been successful in previous attempts.

The first picture to bear the legend "released through United Artists" was Douglas Fairbanks' "His Majesty, The American," which had its world premiere October 24, 1919 at the new Capitol theatre in New York. This got the company off to a fast start and was followed by Miss Pickford's "Pollyanna."

The first radical change in the corporate set-up of the firm came in 1925 when Joseph M. Schenck was allowed to buy into the firm and become an owner-member. Mr. Schenck became chairman of the board and was responsible for bringing into the group Samuel Goldwyn, who became the second new owner-member of the company in 1927.

In the thirties, the film industry was changing its shape, a result of the depression years, the emergence of new stars and the fading of old, and the introduction of the double feature. New producers, directors and stars came into the UA fold, including Alexander Korda and David O. Selznick.

By 1940, only two of the original founders, Miss Pickford and Mr. Chaplin, remained. Mr. Griffith had retired. Mr. Fairbanks had died, and the Messrs. Schenck, Goldwyn, Korda and Selznick had withdrawn. The end of the war and the "easy prosperity" of those years started a downward UA spiral which a succession of stewardships labored valiantly—and in vain—to stem.

Today the UA management makes rather proud point of the fact that it's a company without a past motto or slogan. It has a name and it has product. And it is making money. The wedding would appear a happy one.

Taken at the Pickford-Fairbanks studio the day Joseph M. Schenck became a United Artists producer, March 2, 1925. Left to right: Hiram Abrams, then UA president; Dennis F. O'Brien, general counsel; Mary Pickford, Mrs. Charlotte Pickford, Charlie Chaplin, Arthur Kelly, Douglas Fairbanks and Mr. Schenck.
Victor Saville Congratulates United Artists on its 35th ANNIVERSARY

NOW IN RELEASE
"I, THE JURY"

NOW COMPLETED
"THE LONG WAIT"

NOW IN PREPARATION
"KISS ME DEADLY"
"MY GUN IS QUICK"
CONGRATULATIONS TO
UNITED ARTISTS ON
THEIR 35th ANNIVERSARY

Arch Oboler

Magic-Vuers
1309 North Wilcox Avenue
Hollywood, California

Exhibitors and Independent Producers
Should Give a Cheer and Many Thanks
to the Men Who Are Doing it at

UNITED ARTISTS
Ex-Exhibitor

Frank Graham

In Production
"COUGAR CANYON"

Recently Completed
Frank Graham's
"CHALLENGE THE WILD"

Editing
"THE BIG STAMPEDE"
FAITH IN UA'S TOMORROW

Congratulations to United Artists on its 35th Anniversary.
We, at Collier, are delighted to affirm our faith in the future of this great organization.

Collier Photo Engraving Company
ENGRAVERS TO THE MOTION PICTURE INDUSTRY
(Continued from page 21)

being produced and directed in Italy by Joseph L. Mankiewicz, starring Humphrey Bogart and Ava Gardner, color by Technicolor; "Vera Cruz," a Hecht-Lancaster production, shooting in Mexico and starring Gary Cooper and Burt Lancaster, in Technicolor; J. Arthur Rank's "The Purple Plain," starring Gregory Peck, Technicolor, now shooting in Ceylon; "Sitting Bull," being produced on location in Mexico by W. R. Frank, in CinemaScope and color, starring Dale Robertson.

Set to go before the cameras in the near future are Stanley Kramer's screen adaptation of the current best selling novel, "Not As a Stranger"; "The Way West," Hecht-Lancaster production of the Pulitzer Prize novel, with Mr. Lancaster starring; "Alexander The Conqueror," a biography of the Macedonian general, to be produced and directed by Robert Rossen on location in Europe and the Near East; "The Night of the Hunter," which will be produced by Paul Gregory, directed by Charles Laughton, to star Robert Mitchum; "The Time of the Cuckoo," to be co-produced by David Lean and Ilya Lopert and to star Katharine Hepburn.

Schedule Five Films For April Release

United Artists will release five films in April, including two new productions in color and two reissues, William J. Heine- man, vice-president has announced.


Congratulations UA
COMPLETE COPY SERVICE
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35th Anniversary Greetings to
United Artists
FROM
REILLY ELECTROTYPE COMPANY
FOR
20 Years
SUPPLIER TO U.A. OF
ELECTROTYPES
MATS • PLASTICTYPES
Industry Is Honored at Boston Affair

BOSTON: Sponsored by the Boston Public Library, the industry was honored here Tuesday night at a banquet designed to serve a dual purpose; to celebrate the 100th anniversary of the first free library in the United States and to salute the motion picture industry for its progress. Approximately 400 attended.

With Howard Dietz as toastmaster and Charles E. Kurtzman presiding, the colorful event was highlighted by addresses by notables in many lines of business and civic affairs.

The keynote address was delivered by Ralph M. Binney, executive of the First National Bank of Boston and general chairman of the Boston Public Library Centennial Celebration. In paying tribute to the film industry, Mr. Binney said that "many of the modern inventions and improvements in camera, sound and optical scientific developments stemmed from this area, so that New England is proud to be part of such an important industry, financially as well as artistically."

Charles Brackett, president of the Academy of Motion Picture Arts and Sciences, also addressed the large audience. Head table guests were A. Montague, of Columbia Pictures, Brackett, Academy; William Heineman, United Artists; A. W. Schwaberg, Paramount; Carl Hallauer, Bausch & Lomb; Lester Isaacs, Cinemara; Joseph Vogel, Loew's; Ted Curtis, Eastman Kodak.

Local industry representatives, in addition to Mr. Kurtzman, Loew's Northeastern division manager, were Samuel Piankshi, Martin Mullin, Theodore Fleisher, Arthur Lockwood and Walter Brown.

Town Council Halves 10% Amusements Tax

The Martinsville, Va., City Council has voted to cut in half the 10 per cent tax on amusements in response to a two-year plea by theatre operators for "some relief" to offset dwindling box office receipts. A Council spokesman said the amusement tax reduction, which will reduce the city's annual revenue by an estimated $12,500, is the first major tax cut in Martinsville since pre-war days. "It was time to pay some heed to the financial plight of movie operators," Councilman D. Hurd Goode declared.

Open Houston Art Theatre

The Avalon theatre, Houston, a neighborhood property of O. K. Theatres, has reopened with a policy of French, Italian and British films. The house was re-done decoratively, and seats were reduced to 750.

Manager is Doyle Shelly, formerly of the Pix Theatre, Jersey City, and the Park Avenue, New York.

THOMPSON QUITS RKO TO BE LABOR ADVISOR

MAJOR LESLIE E. THOMPSON, above, director of labor relations for RKO Theatres, has tendered his resignation, effective Friday, April 16. After a vacation, Major Thompson will open offices in New York as labor consultant for RKO Theatres and other film and theatrical enterprises.

An announcement from the circuit said William F. Whitman, general counsel, and Mary E. Tuttle, director of personnel, would serve the company in labor matters. Frank Smith will continue in his present capacity representing the circuit in the field.

Major Thompson has been concerned with amusement industry labor relations since 1919, when he became assistant to the late J. J. Murdoch in the Keith Corporation. In 1930 he was assistant general manager of RKO. He also served as president of Trans-Lux in 1933 and 1934. Since his return to RKO at the end of 1934 he has been in charge of labor relations.

In addition, he has been chairman of theatre labor negotiating committees for many years. Prior to divestiture he also took care of labor relations for the RKO distribution department and production in the east.

General Precision Shows Sharp Profit Increase

Sales of motion picture theatre equipment and supplies by subsidiaries of General Precision Equipment Corporation in 1953 were 66 per cent greater than in the previous year, reaching the record level of $22,787,000, Herrmann G. Place, president and board chairman of the corporation, announced last week. The increase reflects the general improvement in the industry and the heavy demand for the new types of equipment, he said.

The annual report of the corporation shows consolidated net sales of $87,763,925 for 1953 compared with $54,326,849 in 1952. Net income for the two periods amounted to $3,436,349 or $5.09 per share on 649,087 outstanding shares compared with $1,255,278, or $1.88 per share on 646,087 outstanding shares.

Wisconsin Allied Unit In Meeting

MILWAUKEE: The first session of the "year of decision convention" of Wisconsin Allied here Tuesday was presided over by president Sig Goldberg. All phases of drive-in operation were discussed, and Robert Karatz talked on all phases of operations and improvement that could be made. On stereophonic sound Mr. Karatz reported that sound engineers state that it is impossible to get the effect in a car.

When screen sizes and ratios were brought up, Ben Marcus warned about rushing into enlarging screens too fast. "A lot of us have rushed in and brought a lot of junk," he said.

Talks on Concessions

Spiro Papas gave a detailed talk on concessions, recommending the operation of one's own concession stand. He stressed sanitation and cleanliness in all phases of concession operation, and said that repeat business depends on the quality of the merchandise used.

Mr. Goldberg pointed to threats of daylight saving to drive-ins, then called on S. J. McWilliams for a report. Mr. McWilliams said there is no danger this year, but that next year the committee will seek to have daylight saving repealed. He urged everyone to fight against it.

Keynote at Wednesday's session was the attack on film rentals, percentages and the enforcement of stereophonic sound with CinemaScope.

Mr. Marcus, principal speaker in the afternoon, pointed out that after the successful fight in Washington in which both distribution and exhibition combined their efforts and worked together and won, "why can't we work together on other things? Allied is not composed of reactionaries trying to destroy. We want to work in harmony with every phase and branch of the industry. But we do not feel that stereophonic sound is economically feasible or possible in good business to be forced upon theatres and subsequent situations. Allied is not against CinemaScope but against enforcing installation of stereophonic sound."

Some Praise Perspecta

Perspective sound was mentioned. Some praised its good quality saying that in some cases it is better than stereo sound. Film shortages are created by these new mediums, Mr. Marcus warned.

A vote of thanks and gratitude was given to F. J. McWilliams of Madison, in resolution form, on his announcement of wanting to step down from the board of directors to make room for the younger men. A panel discussion was held on equipment in the morning and Polalite put on a demonstration of its single-strip 3-D system at the Fox Strain.
ITALY ADOPTS SCREEN CODE

All Scripts to Be Reviewed Before Shooting; Follows Criticism of Industry
by ARCEO SANTUCCI

ROME: A voluntary self-regulation system for Italian motion pictures has been established by the Union of Producers, the producing company division of the over-all trade association ANICA (Associazione Nazionale Industrie Cinematografiche ed Affini), it was announced April 2 by Eitel Monaco, ANICA president.

Action was taken as a result of Italian government, local and foreign press criticism of Italian film industry on grounds of Communist infiltration and immorality of some productions. Henceforth all scripts are to be reviewed in advance of filming by a committee of five prominent personalities to be named shortly. The standards to be met will be established by the new committee.

Will Carry Seal

All producing companies which are members of the Union of Producers are bound to comply with the decisions of the control system. Approved pictures will carry a distinguishing seal. Pictures without the seal will not be eligible for Italian Government subsidies nor for distribution abroad by Italian Films Export. The committee will advise members on the moral and social restrictions of foreign countries.

Following announcement of the agreement Mr. Monaco cabled Martin Quigley, Jr., editor of The Herald, as follows: "Having just succeeded in instituting within ANICA a system of producer control over Italian motion picture production I recall at this auspicious moment meetings we had in Rome in 1945 when together you and I formulated the general provisions of such a production code.

[The project of an Italian production regulation system, on a voluntary basis, was sponsored originally by Martin Quigley, Jr.]

The first Italian film code, Il Codice per la Cinematografia, was drafted by Mr. Monaco, then general counsel of ANICA. It was based on the American code as modified by Mr. Quigley and Mr. Monaco following discussions with a score of Italian film experts. Although the code was accepted individually by a majority of the producing-distributing companies and formally endorsed by ANICA in 1945, no administration system was established.

Principal opposition to the Codice per la Cinematografia—or any self-regulation system—during the past eight years has come from the Italian Communist Party. The new industry production control committee is not bound by the code but will use it as a frame of reference, according to reports from Rome.

The Association of producers examined also some "hostile and contradictory statements recently expressed on certain political and moral trends of the Italian production and concluded in the statement announcing the Code that such statements were due to competitive industries. "It was plain that the source of such unfair charges is in the sentiment of some foreign industries against the unexpected success of the Italian production in the most important markets in the world," the statement of the Association said.

The communist daily "L'Unita" approving the statement of the Association of producers against the "Government and American threats" criticizes the establishment of the new voluntary regulation which "looks so much like the self-censorship made up by the monopolists of the American motion picture with their implacable Production Code of the industry.

New Methods Forecast

More and better techniques were forecast by Ben Marcus, National Allied president, to the Gulf States unit annual convention at Edgewater Beach, Miss., last week, and at the same time he pleaded for standardization. Some of the other speakers were Max E. Youngstein, United Artists vice-president; Rube Shor, National Allied treasurer; Mike Simons, MGM exhibitor relations director.

The unit reelected Abe Berenson president. Others reelected are F. G. Prat, Jr., vice-president; T. G. Solomon, treasurer; L. C. Montgomery, chairman. A new officer is J. V. O'Quinn, secretary, succeeding Harold Bailey. Elected a director is Ed Orte. Reelected are Mr. Berenson, Mr. Montgomery, and Claude Darce.

National Allied's position on 20th-Fox's alleged forking of stereophonic sound was supported in resolution.

Box Office Receipts Show Big Increase in Italy

Motion picture box office receipts in Italy for January, 1954, were $90,000 higher than the returns for the corresponding period of 1953, according to figures received here by Italian Films Export. Gross admissions for the first month of this year totaled 1,481,000,000 ($2,468,335). Some 63.79 per cent represents admissions to American films; 28.97 per cent Italian films; 4.91 per cent French films; and 1.91 per cent English films.

COMPO Ad Tells About Film Code

The sixth COMPO ad to be published in "Editor & Publisher" tells the story of the motion picture industry's Production Code, pointing out that there is nothing mysterious about it—just plain common sense. The ad, entitled "What's All This Fuss About the Movie Code?" appeared in the issue of Saturday, April 3.

In adopting the Code 25 years ago, the ad says, the signatory companies, in fact, had only two thoughts in mind: first, to keep their pictures acceptable family entertainment, and secondly, to protect their investments. Furthermore, it adds, "there was no nonsense about the Code's being a form of censorship. Then, as now, the motion picture industry was known for its uncompromising stand against governmental censorship. No; the Code was recognized for what it was—voluntary self-regulation."

"We think it has worked reasonably well," the COMPO ad states. "Of course there have been mistakes; the people who run the Code are human beings. But on the whole, the Code has done what it was designed to do: preserve the decency of the American movies."

Italian Government Plans Curbs on Industry Reds

ROME: The Italian Government has given what amounts to official confirmation of the reports that it would take firm measures in curbing Communist influence in the Italian motion picture industry. According to the semi-official news agency, ARI, "a Government spokesman made clear that all monopoly of Communists and their allies in motion pictures will be decisively broken in the near future." This is the first time that the Government has openly charged the country's film industry with being Communist-dominated. The steps which the Government will take to change this situation are believed to be restraints against film and other export companies which help support the Communist party.

MPEA Protests Turkish Tax on Film Imports

Protests with the Turkish Government, objecting to a new 75 per cent ad valorem tax on film imports, will be registered by the Motion Picture Export Association, it was disclosed recently. An MPEA meeting which discussed the tax also took action on the Guatemalan situation, voting to continue the film shipment embargo in protest against the tax policy of the Guatemalan Government. Overtures by Guatemala to reduce the 20 per cent tax on the distributors' share in Guatemalan City to 10 per cent, but with the imposition of an additional two per cent tax on exhibition grosses, were found unsatisfactory.
The BOXOFFICE BUY of the Year!

6 wonderful single-reel

WALT DISNEY

"Marquee Musicals"

BIG-STAR NAMES! . . . Tops in Music! . . . Tops in Comedy! . . . Tops in Outstanding Entertainment!
All in Color by TECHNICOLOR!

Presenting the Talents of

BENNY GOODMAN
"Two for the Record"
The maddest of rug-cutting jamborees, as 'All The Cats Join In.'
(Release date, Apr. 23)•••

THE ANDREWS SISTERS
"Johnny Fedora and Alice Blue Bonnet"
The heart-warming story of a romance between two hats.
(Release date, May 21)•••

THE KING'S MEN
"The Martins and the Coys"
The rowdy saga of backwoods feudin' and fightin'.
(Release date, June 18)•••

JERRY COLONNA
"Casey at the Bat"
Thayer’s boisterous baseball epic . . . a new high in rugged caricature.
(Release date, July 16)•••

THE ANDREWS SISTERS
"Little Toot"
The prankful escapades of a cocky little tugboat.
(Release date, Aug. 13)•••

FRANCES LANGFORD
"Once Upon a Wintertime"
A 'Currier & Ives' ice-skating courtship of two shy young lovers.
(Release date, Sept. 17)•••

©Walt Disney Productions. Re-Released by RKO Radio Pictures from "Make Mine Music" and "Melody Time."

CONTACT YOUR RKO EXCHANGE TODAY!
WARNERS STEP UP PRODUCTION

To Put 12 in Work During Spring and Summer with More to Follow Rapidly

BURBANK: Jack L. Warner Tuesday announced the Warner studio is launching immediately upon the most impressive production schedule of his company's history. Twelve top bracket productions are to go before the cameras during spring and early summer, with others scheduled to follow as scripts are completed and castings are set.

CinemaScope and Color

The forthcoming Warner pictures, selected from contemporary best selling novels, literary classics, Broadway stage hits and popular television shows, will be given the benefit of the newest production techniques, Mr. Warner said. CinemaScope and WarnerColor will predominate in the immediate schedule.

Three pictures are starting at once. They are "Helen of Troy," "Land of the Pharaohs" and "Dragnet."

"Helen of Troy" is the Homeric spectacle narrating one of the world's best known love stories. It will be filmed in CinemaScope and WarnerColor "as one of the most ambitious productions," Mr. said. Rossanna Podesta, fiery young Italian star, will play the role of Helen. Jacques Sernas, continental star, portrays Paris, the Trojan lover of Helen, and the supporting cast includes Sir Cedric Hardwicke, Nial MacGinnis, Stanley Baker, Robert Douglas, Torin Thatcher and Harry Andrews. Robert Wise is directing the production, which is being filmed in Italy.

To Be Filmed in Egypt

"Land of the Pharaohs," with an all-star cast headed by Jack Hawkins, voted England's number one boxoffice personality for 1953 in the HERALD-Fame poll, will be produced and directed by Howard Hawks, from an original screenplay by William Faulkner.

"Dragnet," a full-length screen story in WarnerColor, based on the award winning TV and radio show, goes into production within the next week. Jack Webb will star in the picture and direct it, performing the same dual function he does for the TV and radio show. Stanley Meyer will produce this Mark VII production for Warner Bros.

Scheduled for an early June start, Mr. Warner announced, is "The Silver Chalice," adapted from Thomas B. Costain's novel which recently passed the 2,000,000 sales mark. Virginia Mayo has been named for one of the leading roles in the all-star cast.

"Strange Lady in Town," starring Greer Garson under the direction of Mervyn Le Roy, in CinemaScope and WarnerColor, also is scheduled for a June start. Frank Butler, Academy Award-winning writer, is now completing the script for this first of Roy's pictures under his new Warner Bros. contract.


Other properties which Mr. Warner announced for imminent filming are:

"Giant" on Schedule

Edna Ferber's "Giant," to be produced and directed by George Stevens, in association with Henry Ginsberg.

"Mr. Roberts," the all-time Broadway hit, to star Henry Fonda, will open on the stage and to be directed by John Ford. Leland Hayward will produce.

"The Sea Chase," to star John Wayne. John Farrow will direct the CinemaScope and WarnerColor production.


"The Spirit of St. Louis," story of Col. Charles Lindbergh's solo flight from New York to Paris. Leland Hayward will produce the picture and Billy Wilder will direct it in CinemaScope and WarnerColor.

"Moby Dick," which will star Gregory Peck and be produced and directed by John Huston in CinemaScope and WarnerColor.

Story of Marines

Currently filming, Mr. Warner continued, is "Battle Cry," saga of the U. S. Marines. The starring cast includes Van Heflin, Aldo Ray, Nancy Olson, Nia Whitmer, Tab Hunter. "Battle Cry" is based on Leon Uris' best selling novel and is being produced in CinemaScope and WarnerColor with the full cooperation of the Marine Corps, under the direction of Raoul Walsh.

Just completed and directed by Mr. Warner as one of the most important pictures made in many years is "A Star Is Born," starring Judy Garland, James Mason, Jack Carson, Charles Bickford. This musical drama, in CinemaScope and Technicolor, was directed by George Cukor from the script by Moss Hart. The songs are by Harold Arlen and Ira Gershwin.

Finished and scheduled for early release are:

"Lucky Me," starring Doris Day, Robert Cummings, Phil Silvers, Eddie Foy, Jr., Henry Blanke produced and Jack Donohue directed the CinemaScope and WarnerColor picture.

"Dial M for Murder," based on the international stage hit and starring Ray Milland, Robert Cummings, Grace Kelly. Alfred Hitchcock directed the picture which was photographed in 3-D and WarnerColor.

Beatty Circus Story


"The Hunter," a mystery thriller starring Edmund Gwenn, James Whitmore, James Arness, Joan Weldon. The picture was produced by David Weissbart, directed by Gordon Douglas.


Skiatron Approves Matthew Fox Pact

Stockholders of Skiatron Electronics & Television Corporation, at a special meeting in New York this week approved an agreement with Matthew Fox, television and motion picture industrialist, granting him and his group an exclusive 99-year franchise for the world-wide exploitation of Subscriber-Vision, the company's system of subscription-television.

An application for commercial introduction of Subscriber-Vision will be filed with the Federal Communications Commission within the next 60 days.

The agreement with Mr. Fox provides the large-scale financing required to bring subscription-TV to the commercial stage. Under the terms of the arrangement, Mr. Fox is to set up an operating company, to be known as "Skiatron TV." It will pay Skiatron five per cent of the gross income received from all forms of entertainment to be shown on TV. In addition, Skiatron is to receive a royalty of 50 per cent of any domestic or foreign franchise arrangements entered into by the operating company.

Reade Drive-in Offered For Easter Services

For the fifth successive year, all Walter Reade drive-in theatres in New Jersey and New York will be the scene of Easter Sunrise Services sponsored by local groups, at 6 A.M. on Sunday, April 18. The Reade organization has been making its outdoor theatre facilities available to local church groups as a public service, and is in keeping with its policy of making the theatres an integral part of the life of the community, the circuit has announced.

Francisco Named to Head Non-Theatrical Companies

New officers of the American Association of Film Producers, non-theatrical group, are L. Mercer Francisco, president of Francisco Films, Chicago, president; James A. Kellock, Wilding Picture Productions, vice-president; Joseph G. Betzer, Sarna, inc., secretary; and L. P. Moninice, Atlas Film Corp., treasurer. The big directors at large are Frank Balkin, Reid Ray Films, St. Paul; and Harry Watts, Jam handy Organization, Detroit. Relected to this post is Fred L. Niles, Kling Studios, Chicago. Mr. Francisco succeeds George T. Becker, The Association voted at its annual meeting in Chicago.
Production Resumes at RKO Studio

HOLLYWOOD: Two independents started production at RKO Radio Pictures studio Monday, with starting dates for filming of five other pictures set.

The announcement came shortly after the consummation of the Howard Hughes deal, under which Mr. Hughes purchased the assets of the company.

Heading the production list is "The Conqueror," scheduled to roll April 15. Dick Powell will produce and direct, while John Wayne and Susan Hayward head the cast. Color will be by Technicolor.

An early June start has been set for "The Girl Rush," to be made in VistaVision and Technicolor, and to star Rosalind Russell. It will be produced by Frederick Brisson for Independent Artists.

Production started Monday on Allan D'Olivo's "Night Music," and Benedict Bogeaus' "Where the Wind Dies." "Night Music" stars Linda Darnell and Dan Duryea. Hugh Brooke, who wrote the original story, is also producer, while Stuart Heisler directs.

"Where the Wind Dies," which will be filmed in color for wide screen projection, stars Cornel Wilde. Harmon Jones is director. The film will be photographed in the High Sierras county.

D'Olivo's second film for RKO release is "The Sea Is a Woman," the starting date for which will be May 7. Tom Gries will produce while Walter Doniger will direct.

June 1, Bogeaus will start "Cattle Queen of Montana," starring Barbara Stanwyck. The film will be made in color for wide screen projection.

Also scheduled to get underway shortly is "American," starring Glenn Ford, Cesar Romero, Arthur Kennedy and Ursula Thiess. RKO is currently negotiating for a director for this picture.


Ritchey Sees Upturn in Latin American Area

Reporting a marked increase in business in all territories, Norton V. Ritchey, president of Allied Artists International Corporation, returned to New York recently after two months in Latin America. Mr. Ritchey said, "Allied Artists product has never been so much in demand in South America as at present. Our business everywhere in Latin America is very much on the upswing, and even the difficulties with remittances from Argentina seem much closer to a satisfactory solution." Commenting on the recent Film Festival in Brazil, which he attended, Mr. Ritchey expressed the view that this function had created a tremendous amount of good will for the American film industry.

Ease Money Rules on Films in Denmark

COPENHAGEN: The Danish Ministry of Commerce has agreed to abolish the existing allocation system for films purchased on a dollar basis.

At the same time all other regulations for purchases of films have been cancelled. Foreign producers are now allowed to take more than the 60 per cent of net income on films. In addition, advance and guarantee payments are again accepted, bringing the Danish film trade back to pre-war conditions.

Allotments granted during recent years have been: 1949, $406,000; 1950, $606,800; 1951 and 1952, $456,750, and 1953, $495,000. Figures are based on the Danish kronen, which is worth 14.5 cents in American money.

Money From Home (Paramount)


Phantom of the Rue Morgue (Warner Brothers)


Saskatchewan (Universal)


Georgia, Alabama Units To Meet Jointly May 9

ATLANTA: The joint annual convention of the MPTO of Georgia and the Alabama Theatres Association will be held May 9-11, at the Decatur Hotel here. Among industry leaders already scheduled to attend are Walter Reade, Jr., TOA president; Herman M. Levy, TOA general counsel; E. D. Martin, TOA vice-president, and Jack Braunsang, co-chairman of the TOA drive-in committee.

Heading business sessions will be J. H. Thompson, president of the Georgia unit, and R. M. Kennedy, president of the Alabama group. Walter Reade, Jr., will speak at the Tuesday, May 11, luncheon, Mr. Reade and Mr. Levy will speak Tuesday afternoon, followed by an open forum. Tuesday afternoon also each association will hold its annual election of officers. The annual president's banquet will end the convention. Governor Herman Talmadge of Georgia and Mayor W. B. Hartsfield of Atlanta will address the Monday luncheon.

Box Office Champions For March, 1954

The Box Office Champions are selected on the basis of the gross revenue at key city theatres throughout the country.

The Glenn Miller Story (Universal)

Produced by Aaron Rosenberg. Directed by Anthony Mann. Written by Valenteine Davies and Oscar Brodkey. Technicolor. Cast: James Stewart, June Allsion, Charles Drake, George Tobias, Henry Morgan, Frances Langford, Louis Armstrong, Gene Krupa, Ben Pollock, Kathleen Lockhart, Barton MacLane, Sig Ruman, Archie Savage Dancers, The Modernaires, Marion Ross, Irving Bacon. (Champion for the second month.)

Hell and High Water (Twentieth Century-Fox)

(CinemaScope)


The Long, Long Trailer (Metro-Goldwyn-Mayer)

Produced by Pandro S. Berman. Directed by Vincente Minnelli. Written by Albert Hackett and Frances Goodrich from a novel by Clinton Twiss. Technicolor. Cast: Lucille Ball, Desi Arnaz, Marjorie Main, Keenan Wynn, Gladys Hurlbut, Moroni Olsen, Bert Freed. (Champion for the second month.)
**Holollywood Scene**

by WILLIAM R. WEAVER

**Hollywood Editor**

On January 15, 1947, a perfect day for it, as matters changed, the show-wise Frank Graham signed over to eager buyers the last of his theatres in Auburn, Wash., to devote 100 percent of his time thereforward to producing motion pictures instead of exhibiting them.

He'd been a motion picture exhibitor for 36 profitable years and was around to concluding that was enough of that. He'd opened his first theatre in Anacostier, Wash., back in that unspoiled, untaxed, unembattled and severely untelevision 1911 which may in fact have had its own thorny aspects, historically, but not any that can be remembered at this unhappy distance.

**Nickel Was a Nickel in Those Happier Days**

A nickel was a nickel, a dollar was quite a piece of change, and involuntary unemployment hadn't been invented yet. So the first Frank Graham theatre throve, and the Graham exhibition empire spread to take in Aberdeen, Centralia, Chehalis and, for 20 years ended on above date, Auburn. (All exhibitors present who wish they'd sold out on that skillfully selected date say aye.)

Now anybody who's been up and down the practically interminable western coast of this widespread nation knows right well that there's a heap o' mighty pretty country up there around Washington, with unlimited room for huntin' and fishin', ranchin' and dairyn', but maybe most folks who haven't lived up there a good spell don't realize that it's mighty satisfactory flyin' country, too, which it most emphatically is, nonetheless, as Exhibitor Graham stands ready to prove with the first of the three pictures, the United Artists release, "Challenge the Wild," ready Memorial Day.

**Lot of Territory Is Home To the Flying Grahams**

Yessir, you've gotta go a long way to find better flyin' country, and probably you won't find any, no matter which way you look, because north of Washington is Canada, which can be properly described as bigger'n all outdoors, and north of that vast and wondrous dominion is Alaska!

As has been indicated, the Grahams are a flying family. For two years prior to the selling of his last theatre in Auburn, Exhibitor-pilot Graham flew his nature-loving family to the famed hunting places and the unknown recesses of the Canadian Rockies, the North Woods, the Alaskan mainland and the surrounding islands, shooting the wild life with his camera, from the air and on the ground, and with a rifle when self-defense demanded. One of the climactic scenes in "Challenge the Wild" is the only recorded instance of felling two Kodiak bears (that was when they menaced four-year-old George). The Kodiak bear is the biggest carnivorous animal in the world. Mrs. Graham holds the Kodiak, Grizzly and Moose world's championship for huntswomen. The fourth member of the family, and cast, is Sheila, aged nine, whose pet fawn, "Zimmie," picks up where Bambi left off and goes on to stardom at a single bound.

Now "Challenge the Wild" hasn't been screened for the press, as yet, but the word-of-mouth in its favor that is circulating in the Hollywood community, where a hit is an even harder secret to keep than a flop is, already has ensconced it among the pleasanter expectations of the release year.

Whether or not, Producer Graham has completed his second picture, "The Big Stampede," and is at work preparing the third, "Cougur Canyon." Like "Challenge the Wild," they're big, outdoor subjects filmed in the big outdoors that was Exhibitor Graham's front yard.

**PRODUCTION turned sharply upward as March blew itself out, with the start of eight pictures and the finish of two others lifting shooting level to a thrify 30—thirty since many are being shot abroad.**

Warner Brothers led the studios in point of new undertakings, with two in the upper bracket category going before cameras abroad.

"Helen of Troy," which got started in Italy, is in CinemaScope and WarnerColor, and is being directed by Robert Wise. Rosanna Podesta, Jacques Sernas, Sir Cedric Hardwicke, Torin Thatcher, Robert Douglas and a great many other players indeed are cast for the production.

"Land of the Pharaohs," the other Warner starter, is being filmed in Egypt, where producer-director Howard Hawks has begun shooting exteriors. Players will be announced later. The production goes in CinemaScope and WarnerColor.

Twentieth Century-Fox began filming "Untamed" in South Africa, in CinemaScope and also by Technicolor. Bert Friedlob and William A. Bacher are co-producing the picture, which Henry King, whose illustrious list of distinguished productions includes many of the biggest ever photographed, is directing. Cast announcement is to be made shortly.

Lewis J. Rachmil put his Columbia production, "The Bandits," in front of Technicolor cameras and CinemaScope lenses, with Glenn Ford, Barbara Stanwyck, Edward G. Robinson and Dianne Foster heading the cast. Rudy Mate is directing.

Robert Lippert, Jr., went into production with "The Big Chase," to be distributed by Lippert Pictures, Arthur Hilton is directing Lon Chaney, Glenn Langan, Adele Jergens, Jay Lawrence, Douglas Kennedy, Phil Arnold, Jack Daily and Lou Robeson among others.

Over in England Mickey Delamar is producing a "Race for Life," a Hammer production for Lippert Pictures distribution, with Richard Conte, Mari Akdon and George Coulouris in principal roles under direction of Terence Fisher.

"Case File F. B. I." is an Eclipse production headlined by Broderick Crawford, Ruth Roman, Martha Hyer and Marissa Pavan. Arthur Gardner and Jules Levy are producing, with Arnold Laven directing the production.

"Turmoil" is another independent composition by the one-man production company, Hugo Haas, its producer, director, star, and in all likelihood its author. This time he has Cleo Moore, Lance Fuller, John Qualen and Melinda Markey in his cast, and lists Robert Erlik as associate producer.

**STARTED (8)**

**COLUMBIA**

Bandits (CinemaScope; Technicolor)

**INDEPENDENT**

Tumoll (Haas)

Case File F. B. I. (Eclipse)

Lippert

Race for Life (Hammer)

**COMPLETED (2)**

**COLUMBIA**

Black Dakotas (Technicolor)

**SHOOTING (22)**

A.A.

Sons of the Navy

**COLUMBIA**

Bat Masterson, Bad Man (Technicolor)

Long Grey Line (CinemaScope; Technicolor)

Joseph and His Brethren (CinemaScope; Technicolor)

Three for the Show (CinemaScope; Technicolor)

**INDEPENDENT**

Bandit (Shaftel; Super-Scope; Eastman)

Night Music (Dowling; Eastman)

MGM

Last Time I Saw Paris (Technicolor)

Athena (Technicolor)

PARAMOUNT

Secret Air Command (VistaVision; Technicolor)

Big Top (Wallis; VistaVision)

**20TH-FOX**

Untamed (CinemaScope; Technicolor)

WARNER

Helen of Troy (CinemaScope; Technicolor)

Land of the Pharaohs (CinemaScope; WarnerColor)

U.A.

Sitting Bull (CinemaScope; Color)

RKO

Broken Lance (CinemaScope; Technicolor)

Egyptian (CinemaScope; Technicolor)

U.A.

Vera Cruz (Hecht-Lancaster; Technicolor)

U-I

Three Gobs in Paris (Technicolor)

Nevada Gold (Technicolor)

Francis Joins the Waes

WARNER

Battle Cry (CinemaScope; WarnerColor)

**THIS WEEK IN PRODUCTION:**
Republic to Have Contest

Stimulated by the results of “The Quiet Man” showmanship contest, just concluded, Herbert J. Yates, Republic president, has announced a Republic Pictures International Jubilee Year Showmanship Contest.

Winners of “The Quiet Man” contest, announced by Republic Pictures International president Richard W. Altschuler, are Mrs. Celia B. Trisciuog, publicity director of Republic Pictures of Brazil, and Henning Noack, president of International Pictures, Ltd., Denmark.

“The Quiet Man” Showmanship Contest was extended over a period of 14 months to enable Republic representatives from all over the world to participate. The committee of judges—Mr. Altschuler; Douglas T. Yates, vice-president of Republic Pictures International Corp.; and Roberta Daniel, director of International advertising and publicity—agreed that the contest provided an incentive for Republic representatives to display their initiative and know-how.

The new showmanship contest will cover nine productions now completed and ready for release: “Geraldine,” “Jubilee Trail,” “Laughing Anne,” “Johnny Guitar,” “Trouble in the Glen,” “Hell’s Half Acre,” “The Outcast,” “Make Haste to Live” and “The Shanghai Story.”

POLISH REDS STEAL “MA KETTLE”

Polish Communists, who spend a good deal of their time denouncing Hollywood as the arch-symbol of Western decadence, aren’t above cribbing a bit when the need arises. A clipping from the Polish tabloid review, “Przekroj,” reveals an unidentified still of Marjorie Main, in Ma Kettle pose, as the wise aunt who answers readers’ weekly questions. In the issue at hand Miss Main is asked by one subscriber whether there is some chemical way to turn earth’s vegetation blue, as it is reputed to be on Mars. As a matter of fact, it sounds like something Pa Kettle might ponder in his next film, which won’t be shown in Poland.

Publish New Edition of Cinerama Souvenir Book

The third completely new edition of the Cinerama souvenir program, which has already sold more than 750,000 copies in the 10 theatres showing “This Is Cinerama,” has just been published, with an initial printing of 1,000,000 copies, the company announces. The booklet, which sells for 50 cents, features new editorial material, including by-line stories by Lowell Thomas and S. H. Fabian.

SMPTE to Meet May 3

The latest in technical developments affecting the industry will be explored in a number of scientific papers to be read during the 75th semi-annual convention of the Society of Motion Picture and Television Engineers, in Washington, May 3 through 7.

Some of the engineers who will deliver such papers are C. E. Phillimore, of Bell and Howell; C. E. K. Mees, Eastman Kodak; Willy Borberg, General Precision; John G. Frayne, Westrex; John I. Crabtree, Eastman Kodak; Richard S. O’Brien, CBS; Axel J. Jensen, Bell Telephone.

Some of the subjects are special photographic effects, color cinematography, studio lighting, stage designs, loudspeaker systems, photography of motion, electronic shutters, high speed photography, electronic television.

The convention begins with registration and then a get-together luncheon on the first day, Monday, and features a pioneers’ dinner Tuesday evening, and a dinner dance after a cocktail party Thursday evening. The affair will be at the Hotel Statler.

Venice Festival August 22

The Venice Film Festival will open 16 days of performances August 22. The accompanying showings for children, and of documentaries, will open August 9.
People in The News

ERIC JOHNSTON, president of the Motion Picture Association of America, returned this week to Washington from Paris, where he had been conducting talks on the Franco-American film agreement.

HERBERT J. YATES, president of Republic Pictures, arrived in New York Wednesday after an extended survey trip abroad. Accompanying him were his wife, Vera Ralston, and William Saal, his executive assistant. RICHARD W. ALTSCHELER, president of Republic Pictures International, arrived in New York Tuesday after a six-week tour of the company's European branches.

MORT BLUMENSTOCK, Warner vice-president in charge of advertising and publicity, arrived in New York this week to conduct talks at the home office on campaigns for forthcoming product.

Dr. RENATO Gualino, of Lux Films and president of the International Association of Motion Picture Producers, has been named to supervise and coordinate the newly established foreign office of the Italian Motion Picture Producers Association.

SIDNEY COOPER, New Haven branch manager for United Artists, has been named to head the company's Washington, D.C., exchange, effective April 12. He succeeds ARTHUR LEVY, resigned.

JOHN CUSACK has been named managing director of the Victoria, Astor and Bijou theatres, New York City, it was announced this week by MAX FELLERMAN, vice-president of Lopert Films, Inc.

CHARLES ADAMS, television writer-director-producer, this week joined the Loncks & Norling Studios, Inc., New York, as manager of its newly created film department.

HARRY BOSTWICK has assumed his new duties as southeastern district supervisor for Florida State Theatres in Miami. He succeeds GEORGE C. HOOVER, Variety Clubs' newly elected international chief barker, who resigned.

EARLE W. SWEGERT has resigned as sales manager of the Universal exchange in Philadelphia and with charles goldfine is forming a new buying and booking service organization.

Dr. HUGH FLECK, director of the New York State Censor Board, Tuesday in New York addressed the annual meeting of the Independent Motion Picture Distributors Association.

New Touch For 'Jolson' As Reissue

Columbia has taken the fabulous "The Jolson Story" out of the vaults and adorned it with such modern-day accoutrements as widescreen and stereophonic sound in preparation for re-release. It seems like a shrewd move.

A second look at the spectacularly-grossing picture, which first made the distribution rounds in 1946, is heartening. It stands up magnificently, for it has a timelessness of quality. Its songs, vitality, production numbers and spirit-of-the-age quality beguile one into a joyous mood. Seeing it in the perspective of elapsing time, one realizes how it set the standard for the subsequent film biographies that followed.

In first reviewing the Technicolor musical in The HERALD, issue of September 21, 1946, the reviewer stated: "Now here is the way to produce a musical biography. . . The Jolson Story is a show that can't miss. The music will have you humming and remembering, the acting will please you, you'll admire the production and the carefully-done and subdued coloring. It's a special kind of picture with the widest kind of appeal."

Those sentiments stand strongly in 1954. Especially noteworthy in the Sidney Skolsky production is the masterful portrayal of Jolson by Larry Parks. His performance stands undimmed with the passing years. Others in the cast are Evelyn Keyes and William Denarese. Alfred E. Green directed.—M. H.

To Release "Sinbad" Without Code Seal

HOLLYWOOD: RKO Pictures' "Son of Sinbad," which has failed to gain a Production Code Seal, is being prepared for re-release, according to a company announcement here.

The picture, minus a Code Seal, has been submitted to the state censor boards of New York and Ohio and in both instances was rejected because of "objectionable" scenes.

This week the censor board of Memphis banned the picture. Chairman Lloyd T. Binford said the picture had "one of the vilest dances I ever saw."

Kupper to Head Sales For Chromart Colour

LONDON: William J. Kupper, retiring managing director in Britain for 20th Century-Fox, has been appointed vice-president and general sales manager of the Chromart Colour Organization. In his new post, he will handle the sales of the organization's product in Canada and the U.S. According to present plans, he is expected to make annual trips to Britain to oversee the market here.

Dealers and TOA Plan a Joint Meet

The combined trade show of the Theatre Equipment and Supply Manufacturers Association, the Theatre Equipment Dealers Association, and the Theatre Owners of America will be held October 31 through November 3, 1954, at the Conrad Hilton Hotel, Chicago, it has been announced jointly by the heads of the three groups.

Fred C. Matthews, president of TESMA, Ray G. Colvin, executive secretary of TEDA, and Walter Reade, Jr., president of TOA, all expressed enthusiasm over the fact that for the second time their respective organizations are joining resources, and all hesitatingly predicted that the 1954 trade show would surpass any such event in the history of the industry.

Each association will hold separate annual conventions at the hotel concurrently with the trade show and will join forces at such events as open forums on theatre equipment and new processes, the annual banquet and possibly other social events.

Warner Officers Are Reelected by Board

All officers of Warner Brothers Pictures were reelected at a meeting of the board of directors in New York last week. The re-elected officers were: Harry M. Warner, president; Albert Warner, Jack L. Warner, Herman Starr, Stanleigh P. Friedman, Samuel Schneider, Benjamin Kalhenson, Mort Blumenstock, Robert W. Perkins, vice-presidents; Albert Warner, treasurer.

Also Cyril H. Wilder, assistant treasurer; Robert W. Perkins, secretary and general counsel; Harold S. Bareford, assistant secretary; Edward K. Hessen, assistant secretary; Roy Obringer, assistant secretary; Samuel Carlisle, controller; Thomas J. Martin, auditor; and Walter Melhofer, assistant controller.

The board also declared a dividend of 30 cents a share, payable May 5 to stockholders of record April 16.

Dissolve Benograph

TORONTO: Associated Screen News, Ltd., has dissolved its Benograph division. The company is shutting down this division, which conducted equipment merchandising functions and operated film libraries, in order to concentrate on film-making and laboratory services.
ALBANY
Surprising is the frequency with which area exhibitors cite the current box office click and audience impact of "The Glenn Miller Story" and "The Long, Long Trail" to prove their contention a picture need not be produced in special process to win favor. They say such films, featuring a good story and sound entertainment value, do not even require a wide-screen for outstanding success, although this may enhance the effect.

Fahian's Mohawk drive-in, largest in the exchange district, managed by Irwin Ullman, and Menands drive-in, headed by Joe Miller, former local Columbia manager, reopened Apr. 2. . . John Gard- ner switched from a weekend to a full time schedule at Turnpike drive-in, Westerly . . . Visitors included: Mr. and Mrs. George Holtry, Harrisville; Mrs. Wadad Boun- sour, Malone; Sartos Smalldine, Malta; Robert Johnson, Smaltheat Theatres, Cooperstown, Phil Bucoudi, North Creek; Sam Slotnick, Syracuse and Waterford; Rube Caner, Syracuse and Watertown; Ben Coleman, Glensford.

ATLANTA
Johnny Harrell, buyer for Martin Theatre, Columbus, Ga., is back in Atlanta after a trip to New Orleans. . . The Plaza drive-in has been purchased from the Plaza Amusement Co. by Mid-Tennessee Amuse- ment Co., Tullahoma, owners of several other drive-ins in Tullahoma. . . Rube Joiner, Joiner Booking Service, is back in his Atlanta office from Florida. . . Al Bondy, sales manager for G-E, was in At- lanta at the Kay Exchange. . . The Fox theatre building, Red Bank, Tenn., near Chattanooga, has been sold to the Red Front Food Stores, which has announced that operation of the theatre will be continued for the present. . . J. B. Dunmestre, Jr., Southeastern Theatres Supply Co., Atlanta, has been named international dough guy for Variety Club. . . The WOMPT Club held its annual meeting with a big crowd. . . . The Carol theatre, at Denham Springs, La., has been granted a charter of incorporation.

BALTIMORE
Leon Back, C. Elmer Nolte, Jr., Lauritz Garman and Mrs. Helen Diering were re- elected officials of the Allied MPTOM. . . Ed Enttle is the new manager of the Beacon, replacing Ben Oletsky. . . Elmer Calmen, Aero projectionist, is recuperating from a heart attack. . . Howard McCull, Little projectionist, is in Maryland General Hospital. . . Stanley Baker, Hicks Circuit, is enjoying a visit from his daughter. . . Frank Durkee, Durkee circuit, has returned from his Miami vacation. . . Charles Grimes, Stanley Warner district manager, is out of Doctors Hospital and recuperating at home.

BOSTON
A. J. Herman is the new northeast dis- trict manager for IFE Releasing Corp., replacing Ellis Gordon who has resigned to become a vice-president of Minot TV, Inc., selling TV shows on film on a national basis. Herman has been branch and district manager at Universal here as well as for Eagle Lion. . . The Sundown drive-in in West- field opened its gates March 31 during an unseasonable bitzered. The new ownership is Joe Levine and Barnet Yanofsky, . . . Stanley Young and Edward Michaelove, 20th-Fox salesmen, have resigned. Richard Kelly, former booker, has been upped to salesmen for Maine and New Hampshire. . . Lyman O. Seley, Manley's district manager, is in the Leonard Morse Hospital, Natick, recovering from an emergency appendectomy.

BUFFALO
Buffalo was visited with a terrific springtime snow storm one day last week, on the evening of which there was the worst traffic jam in the city's history. As a result, the opening of the drive-ins in and around the city was postponed to April 7. On the night of the storm local box offices all took the count of 10. . . George J. Gammel, head of the Gammel circuit and president of the MPT.O. of N.Y., western New York zone, leaves Buffalo April 28 with Mrs. Gammel for a two month tour of Europe. . . The Center booked "From Here To Eternity" for a "limited engagement" starting last Friday and manager Leon Senin reported a big week-end business. . . Chief Barker Billy Keaton and Tent 7 Delegates Murray Whitman and Marvin Jacobs reported to Buffalo Variety club members on the Dallas convention in the clubrooms last Monday night at a dutch treat luncheon.

CHICAGO
Jeff Chandler, star of "Yankee Pasha," made a personal appearance the opening day of the film at the B. & K. United Artists here. . . Bill Holland, B. & K. director of advertising and publicity, returned from a vacation on the West Coast. . . The Skid-Hi drive-in, Elmhurst, has enlarged its screen and remodelled its concessions stand. . . Van Nomikos, vice-president of Allied Theatres of Illinois, and Duke Shumow have taken over the Denham House, Chicago, which has been operated by Charles Warren on cence 1930. The new management has closed the theatre to install a wide screen and do some other remodelling. . . John Jones of Jones, Linnick, and Schaefer, and Mike Stern, of Joseph Stern Theatres, opened a new drive-in west of the Coast after attending the Variety Club con- venion at Dallas. . . RKO Theatres has transferred manager Ed Force from the Grand, Chicago, to the Grand, Columbus, Ohio, . . . The Today theatre, without concessions since its opening 15 years ago, has installed candy machines and a drink dis- penser. . . Harry Lustgarten, B. & K. book- ing and buying department chief, and his wife are on a West Indies vacation.

CINCINNATI
Although the admission price structure in the Cincinnati exchange area has undergone some changes following the Government reduction of excise taxes, additional downward revisions may possibly be inaugurated later after the full impact of the tax cut is given further study, it was stated by an exhibitor spokesman. In the local area first runs, the matinee scale has been reduced from 55 cents to 50 cents, but prices in the higher brackets have not been reduced. In some, but not all situations where CinemaScope is shown, matinee prices have been pared down from 74 cents to 70 cents, with a reduction from $1 to 95 cents for the evening scale. . . Local theartremen are predicting a consid- erable patronage increase for the pictures which the Ohio censors previously had ban- ned and subsequently released following the U. S. Supreme Court decision. . . John A. Schwalm, veteran, but retired, exhibitor in Hamilton, Ohio, who recently returned from his annual Florida vacation, is this month celebrating his 81st birthday. He founded one of the first picture houses in Hamilton in the days of the silent screen.

Cleveland
All Greater Cleveland theatres are holding to their old admission scales and not passing on any portion of the saved Federal ad- mission tax, a survey of the area reveals. Only noted price change is reduction of the

WHEN AND WHERE
April 19-21: Spring convention, Allied The- atres of Michigan, Hotel Statler, Detroit.
May 2-7: Semi-annual convention, Society of Motion Picture and Television Engi- neers, Statler Hotel, Washington, D. C.
May 4-5: Annual convention, Allied Theatre Owners of Iowa, Nebraska and Mid- Central, Fontanelle Hotel, Omaha.
May 4-5: Annual convention, Independent Theatre Owners of Arkansas, Marion Hotel, Little Rock, Arkansas.
May 10-11: Annual convention, North- Central Allied Independent Theatres Owners, Nicollet Hotel, Minneapolis.
June 8-10: Annual convention, Virginia Motion Picture Theatre Association, Chamberlin Hotel, Old Point Comfort, Virginia.
June 15-16: Annual spring meeting, Allied Theatre Owners of Indiana, South Shore Hotel, Lake Wawasee, Ind.

(Continued on following page)
5c price to 50c . . . Loren Sorelten, owner of the Falls theatre, Chapin Falls, is seriously ill at St. Luke's Hospital, Cleveland. Industry has issued a call for blood donors to supply the five pints a day ordered by his doctors. . . . Herb Ochs, head of the Ochs operated Canadian drive-in chain, has moved to Port Huron, Mich., where he will personally manage the Blue Water drive-in, while his Cleveland headquarters will be manned by his sons, Jack and Jimmy who are in charge of the circuit's booking. . . . M-G-M booker Bill Daurrelle has been transferred to the company's Indianapolis branch. . . . Student booker Bob Dittrick has been promoted to succeed him. . . . Joe Lissauer of the Skibrall circuit is back from Florida.

COLUMBUS
Opponents of daylight saving time held a lead of 284 votes in the latest tabulation in the public poll conducted by the Columbus Citizen. About 3,500 votes have been counted. Several opponents said they liked to attend the early performances and said they would return to the change to a longer daylight period. . . . James Leonard, manager of WLW-C, NBC-TV outlet here, said the station will be able to handle color telecasts by the end of June. . . . The state supreme court has ordered the city to return the city's curfew law, which forbids children under 17 from public amusement places, streets and parks after 10:30 p.m., unless accompanied by an adult. . . . First wide-screen film is show here is scheduled for Easter Monday at Loew's Broad. . . . There has been little public reaction to the Federal admissions tax cut. Downtown houses cut weekday matinee and weekend evening rates five cents. Neighborhoods are standing pat.

DENVER
The Ogden puts its CinemaScope and stereophonic sound into use with "Knights of the Round Table." Other Fox intermountain houses installing similar equipment include the Mayan, Denver. Fox Aurora, Colo., and the Fox, Longmont, Colo. . . . The Vogue, art theatre, which has been getting 60 cents for students, and 90 cents for others, has boosted the student price to 75 cents. . . . Realari Pictures moved their exchange to 824 Twenty-first street. . . . Al Brandon, Lippert salesman, has been named as branch manager for Preferred Pictures, and will also make the territory. . . . The Monaco drive-in packed them in on its fourth birthday, with a 4-cent admission for four features and four cartoons. It was necessary to run until 4:30 a.m. They made up on the concessions what they lost otherwise. . . . The Tower, Denver, has installed CinemaScope and stereophonic sound, and the Cactus drive-in, Albuquerque, N. M., has widened its screen to 100 feet. . . . Lester Zucker, Universal district manager, was in confering with Mayer Monsky, branch manager.

DETROIT
The Roxy and Hollywood have been running "Creature from the Black Lagoon" in 3-D using the Pola-lite unit attached to standard projector. . . . Mrs. Frances Knapp, business agent of the Janitor's Local 58 and head of the Music Hall janitor staff, baked a tremendous birthday cake for the staff. Occasion was a party given by the management thanking them for handling of the tough anniversary week. . . . National Screen Service is distributing a series of one-minute public service films by the Highway Department. . . . Joe Busic, Allied Film Exchange salesman, has been installed in a new office in Grand Rapids. . . . White Cloud, Michigan, has no theatre since the closing of the El San by G. W. Beach. . . . Bob Loy, RKO office manager, has been getting hospital-checked.

HARTFORD
One of America's largest drive-in theatre screens is the $200,000, 950-car Vidanaeke (Conn.) drive-in, erected by Perakos Theatre Associates. Sperie Perakos, general manager of the circuit, says that the screen measures 114 feet wide and 58 feet high. The theatre, opening on Apr. 14, is first drive-in theatre on the seven-unit Perakos circuit. . . . Roy Jones, of the MFM field exploitation staff, has completed promotion in Hartford, Springfield and Worcester on "Julius Caesar." . . . Mrs. Ernie Greula, wife of the Hartford Theatre Circuit executive, has been recuperating from surgery. . . . First drive-in for the Morris Kepper-Lou Lippman interested in a new drive-in, will open around Apr. 14. . . . Peter Perakos, head of Perakos Theatre Associates, is marking his 48th year in show business.

INDIANAPOLIS
First run theatres here dropped from 60-85 cents after the tax cut to 60-80 cents, with a new 50 cent early bird price, on regular attractions. Drive-ins and all 28-day subsequent runs, except those on the north side, reduced admissions from 55-60 to 50 cents. . . . The Allied Theatre Owners of Indiana April bulletin cited Trueman Rembusch for his two-year campaign as chairman of the unit's tax committee. . . . Barney Brager of Republic is distributor chairman for industry projects this year. . . . Herman Halberg, 20th-Fox salesman, suffered a broken nose in a traffic accident last Saturday evening. . . . Ed B. Walsh, Scottsboro exhibitor, has bought the Moonlight drive-in there. . . . Edward Spier, Allied Artists branch manager, is vacating in the South.

JACKSONVILLE
MGM's new Florida exploiter, Jack Weiner, was in Atlanta, working on publicity for personal appearances of star Nina Foch. . . . Paramount reported that, in the wake of the Academy awards, "Roman Holiday" and "Slag 17" were grossing better than in their Florida first runs. . . . Johnny Tomlinson, Warner salesman, and Fred Hull, Metro branch manager, took their families on a vacation fishing trip to Cocoa. . . . The Paramount News H-Bomb newssheet received top billing above the first-run feature attraction at the Florida theatre. . . . Exhibitors on Film Row included Harry Dale, Lake Butler; Martin Carstein, Jr. Tampa; Leon Task, Miami; Carl Floyd, Haines City; George Painter, Fort Meade; and Lee Sherwood, Chatahoocchee. . . . Lee Chumley, Paramount branch manager, was expected back from Arkansas, after attending his father's funeral.

KANSAS CITY
The Kimo is now showing "The Beggar's Opera." . . . The Vogue brings back Alec Guinness in "The Man in the White Suit" and "Tight Little Island." . . . "The Moon Is Blue" is in its fourth week. Drive-in has been installed in a new theatre by G. W. Beach. . . . Bob Loy, RKO office manager, has been getting hospital-checked.

LOS ANGELES
Fire which broke out in the Canoga theatre, Canoga Park, caused considerable damage to the booth. House is operated by Tom Muchmore. . . . Arthur Bianco has assumed operation of the Azteca theatre, San Bernardino. . . . A new 600 car ozoner, known as the Family Motor Oz drive-in, has been opened in Brawley, California, by Gillett and Bowen. . . . Killed in a plane which he was piloting was Raymond Savage, projectionist of the Palm theatre, Palmdale, Cal. . . . First Century theatre on the West Coast, to have been operated over by Tim Tate. House was formerly operated by Simon Lazarus. . . . Alex Coop- erman, IFE sales manager is back at his desk after visiting Salt Lake City and Denver offices. . . . FWC manager of the Westlake theatre, Marvin Tallman, was the winner of a 1954 Ford at the recent affair staged by the Variety Tent 25. This made the second Ford for Marvin, as the just the week before he had purchased one. . . . Plotting a trip to Europe is Alex Schreiber, owner of the Paradise.

MEMPHIS
Movie patrons continued to pay the same admission prices in Memphis after the Federal excise tax reduction. . . . "The Wild One," banned in Memphis by censors, has opened at Sunset drive-in and Avon theatre, West Memphis, Ark., just across the Mississippi River from Memphis. . . . Howard Nicholson, branch manager of Paramount, had a record number of mid-south exhibitors as his guests as he entertained with a luncheon at Parkview Hotel and the screening of three pictures. . . . Princess theatre, Booneville, Miss., has installed CinemaScope equipment and booked "The Robe." . . . Clayton Tunstull, United Theatres, announced opening of Ark-Air drive-in, Clarksville, Ark.

MIAMI
George Hoover, international chief barker for Variety Club, has resigned from Florida State Theatre to devote more time to Miami Canned Beverages Inc., a soft drink company of which he is president, and to allow himself more time to travel on Variety business. Mr. Hoover will continue to have some connection with theatre and says: "I'm not quitting show business. . . ." Harry Botwick, long associated with theatre business and an executive in the Jacksonville office of Florida State Theatres, takes over the vacant spot as southeastern district supervisor for the organization. . . . NBC officials are promising the area a color cable (Continued on opposite page)
OKLAHOMA CITY

Glenn Walker is new manager at the Plaza theatre. He formerly was manager of the Sooner theatre here. ... Paramount Film Corp., for the screening of its three Pageant pictures. The screening was attended by between 700 and 800 exhibitors and theatre personnel from throughout the state. ... The Criterion theatre, which opened April 29 for remodeling. ... R. Lewis Barton, the-atre owner, has bought the Buick Agency on S. Walker St. Grand opening was held April 2. L. O. Barton is manager. ... The Cinerama Drive-in in Independence closed January 16 during the winter months. Roy Kier has been named manager for the new season. ... There has been a shift in managers at the Barton Theatres, R. Duncan, formerly manager of the Del City, has been appointed manager of the Agnew. Mrs. Mattie Ruddle, former manager of the Redskin theatre, has been appointed manager of the Del City. Jack Delaughter is the new manager of the Redskin. ... Mrs. Zelman Plato, manager of the Chieftain theatre, has taken a week's leave to be with her daughter, who will be married soon.

OMAHA

Math Wuebker, veteran Canton, S. D., exhibitor, is coming along well after an emergency appendicitis operation. ... A new theatre is scheduled to be built at Arnold, Neb., by G. R. Dunn, contractor of Jules-burg, Colo. Owner of the present theatre at Arnold in Central Nebraska is Ulysses Brown, his father-in-law. ... Ira Watene, exhibitor at Tecumseh, Neb., bought an auto transporter, truck and equipment, trucks and cars between the two coasts while his wife manages the theatre back home. ... The Best Years of Our Lives," brought back to the Brandeis, opened slow in mid-week but took a big surge after the Oscar awards program and finished ahead of average. ... "From Here to Eternity" did even better at the Admiral-Chief.

PHILADELPHIA

Stanley Warners' Stanley and Boyd, first-run center-city houses, made a parking tie-in with the city-owned Parkcade nearby the houses to provide reduced auto parking rates for patrons. ... George Josel, veteran booker at 20th Century-Fox, resigned, leaving an all-female booking staff in Lillie Rossenoo, Mac Greeneus and Ethel Rudick. ... The Park, Scranoton, Pa., adopted a Sunday policy of art films. ... A new front, including marquee, cushioned seats, air conditioning and wide screen are among the many improvements at the completely remodeled Majestic, Stanley Warner house in Gettysburg, the Tower theatre, March 29.7, the Jofa Faia's are the proud parents of a baby boy. Father is sales representative for Hodges Theatre Supply.

NEW ORLEANS

Isadore and Lucille Lazarus accompanied their mother Mrs. Henry Lazarus on a motor trip to New York for a week's sightseeing prior to the latter's sailing on April 10 for an extended motor tour of Europe. The tour will be made in Mrs. Lazarus' car which she is taking with her. ... C. W. Douglas has taken over the Roxie, which he will convert to an all Negro plantation theatre. ... Tony Tortorich is observing his 10th year as head shipper for Monogram Southern Exchange, now called "Red." Formerly "Mike" Guttman, who holds the longest service record in the local Columbia Exchange, will celebrate his 80th birthday May 16. ... The Joe Faia's are the proud parents of a baby boy. Father is sales representative for Hodges Theatre Supply.
shots of subway opening as bait in their advertising. In its first week of operation, the subway system, first in Canada, carried over a million passengers. While many were sightseers, downtown theatre managers reported increased business. . . . Charles Chaplin, UA general manager, was among those attending the Academy Awards presentations in Hollywood. . . . Theatre owners in Ontario who do not receive copies of the Theatres Act, 1953, which recently became effective are asked to write the Motion Picture Censorship and Theatre Inspection Branch at Toronto. The new act carries regulations among which are some that provide for stiffer penalties for infractions of advertising regulations. . . . Annual Toronto Baseball Club benefit for Variety Village has been set for June 11. At that time, the Maple Leafs play Buffalo Bisons. . . . Crest theatre, legit house, has an IATSE picket line in a dispute with stagehands.

VANCOUVER

A surplus of qualified projectionists is a possibility in British Columbia with circuits converting to one-man in a booth in place of two under the new law. The ozoners however will take up the slack at least for the summer. It's understood that many over-age booth workers will retire and be taken care of under the union welfare plan. . . . Usual Lent and income tax complaints are being blamed for the current slump here. . . . A new application to open a drive-in theatre on Musqueam Indian reserve, south of Marine drive in Vancouver, has been referred to the Town Planning Commission. Proposed ozoner, which was turned back on protest of residents some time ago, would be built on the reserve. . . . Odeon Circuit are equipping the Vogue, Vancouver, and the Grand Calgary with CinemaScope.

WASHINGTON

The Nathan D. Goldens (he's director of motion picture division of the Department of Commerce) are in Cologne, Germany, to attend the Photokina 1954 International Photographic Trade Fair and Show. The Goldens will then vacation in Europe until early June. . . . New manager of the Globe theatre in Arlington, Va., is Robert Fullmer. . . . Glen Echo amusement park opened last Saturday with Jerry Price, general manager, again in charge. . . . A fire burned out the ticket office and damaged the lobby and stairs of the Pix theatre. No one was in the theatre at the time. Damage was estimated at about $5,000. . . . Nate Shor, Universal booker, was given a stag party by his friends and co-workers prior to his marriage this month. . . . Allied Artists had a luncheon party in honor of the opening of their new offices at 913 New Jersey Ave.

Pioneers Name Takiff And Kirsch to Board

At a special meeting of the board of directors of the Motion Picture Pioneers and the Pioneer's Foundation, in New York recently, Harry J. Takiff and Marvin Kirsch were elected to membership on the board. At the meeting were Jack Cohn, Sam Dembow, Jr., G. S. Eysell, S. F. Fabian, William German, William Heineman, John J. O'Connor, Martin Quigley, Sam Rindler and Herman Robbins.

The board approved an amendment to the by-laws, granting authority to the board, at its discretion, to replace members of the board who fail to attend two consecutive meetings.

The board also instructed the nominating committee, A. Montague, Nate Blumberg and George Dembow, to prepare a list of nominees for board membership, to be presented to the full membership at the annual meeting. The board also appointed a committee of five, Jack Cohn, William German, Sam Dembow, Jr., John J. O'Connor and Herman Robbins to select the "pioneer of the year" who will be honored at the 1954 Motion Picture Pioneers dinner.

IFE Credit
In Deal Is
$9,000,000

ROME: According to official estimates, the total amount of credit which will have been granted by American distributors in Italy to Italian Films Export under the current agreement between this country and the American film industry will be $9,000,000 when the agreement expires next August 31.

Arrangements for the resumption of the talks on a new agreement are expected to be made by Erie Johnston, Motion Picture Association of America president, in the near future. They may be held either here or in New York. Initial talks were begun recently by Eitel Monaco, ANICA vice-president, and G. Griffin Johnson of MPAA here. No definite decision was made. However, unofficial sources say that the American industry's proposals involve a sharp reduction of financial aid to Italy.

Industry circles here regard it as more than a coincidence that the Society of Independent Motion Picture Producers and the Independent Motion Picture Distributors Association chose this particular time to renew their attacks on the agreement.

Allied Artists Holders
Approve Capital Increase

HOLLYWOOD: Steve Broidy, president of Allied Artists, announced recently that the company's stockholders at a meeting at the studio voted $34,488 to $25,403 approving an amendment to the certificate of incorporation which will permit an increase in the authorized capital stock of the company.

The new issue authorized consists of 150,000 shares of 5½ per cent cumulative convertible preferred stock with a par value of $10 a share. Mr. Broidy expressed the management's appreciation to the stockholders for their substantial vote in favor of the amendment. The proceeds from the sale of the preferred stock when issued, he pointed out, will be used for expansion of Allied Artists' production program, for general operating purposes and for reduction of present banking indebtedness.

Saskatchewan Exhibitors
Meet With Officials

TORONTO: Proposed amendments to the Theatres and Cinematographs Act of Saskatchewan came under discussion at a joint meeting of directors of the Saskatchewan Motion Picture Exhibitors Association and officials of the Province. Although the changes in the act were not made public, the directors finished their discussions with the knowledge that the amendments would be submitted to the legislature now in session. William Winterton of Saskatoon presided at the meeting in Regina.

The 15-member board of the association met with three government officials at the third session of a directors meeting.
In the questionnaire of the Sixth Annual Theatre Refreshment Sales Survey (results of which are reported in the 1954 Better Theatres' Market Guide, published in March) theatre operators were also asked to express opinions on vending needs and policy. Here is a digest of what they had to say in reply.

At that time also the 1954 Theatres Sales Champions—the brands of candy and soft drinks that lead in sales as reported by exhibitors—were announced. This list is reprinted in this issue on page 4-R.

In analyzing the special comments appended to the survey this year one aspect that was especially notable was the lack of condemnation of theatre refreshment service as a "nuisance." Last year a number of indoor exhibitors so termed it in rather vehement language. On the other hand, several operators this year made special mention of a "terrific" growth in business. As one of them put it, "the snack bar is rapidly becoming a major instead of a minor source of income. And we are constantly on the lookout for means of improving our sales."

Another exhibitor (in Maine) reported that recently he considerably enlarged his refreshment stand, having previously sold only popcorn and ice cream. "Last year our sales percentage-wise to attendance were 87%," he explained, "but after renovation they jumped to 134%!

While wholeheartedly agreeing with the importance of refreshment sales to theatre income, however, some exhibitors expressed a growing concern over the problems of the costs of merchandise and setting prices to charge the customers. Seeking a solution, an operator in Mississippi, who caters to low-income patronage, reports he keeps prices as low as possible and concentrates on a high volume of sales. So far that is working out well, he says.

In contrast to that method some exhibitors are starting to emphasize selling higher-priced merchandise. One in Oregon relates that he has changed his candy stock to 10c and 30c items almost exclusively and that they are proving very popular. Similarly, a manager in Indiana has found that "concentration on the higher-priced articles usually increases the total revenue." In some areas, he adds, raising "nickel" candy to 6c or 7c works fine. "However in most neighborhoods this policy reverses the revenue," he has found.

An exhibitor in Illinois has tackled the profit problem with candy by stocking only ten-cent bars. "That way," he explains, "the children know exactly how much
money to bring from home. Since adopting this policy, our sales are much greater."}

Still another manager in Florida, however, citing the problem of price, complains that "the children don't have the amount of money they used to have." And he has no solution for that!

A large 1c candy business is reported by a Wisconsin operator, who attributes it to the fact that his children's admission price is 1c.

To the manufacturers and distributors of candy the exhibitors offered a number of suggestions as to how they might improve their service to theatres. Indeed this particular subject was referred to more often in the survey than any other.

The main bone of contention with candy seems to be the manner and size in which it is packaged, but there is disagreement among the exhibitors as to what they want. Where one would like to have all candy in 100 count, another with the same size theatre (300 seats) wants a 24 or 48 count rather than 100 or 120. The latter's reasons are that he would be able to offer his patrons a "greater variety and fresher product."

The "blown-up candy package with a small bar inside and a cardboard stiffener to make it hold its shape" was scored by an operator in Rhode Island. "I have had plenty of kicks on account of this," he complains.

And an exhibitor in Minnesota would like assistance from candy manufacturers in devising a "fool-proof" inventory control. His suggestion is that each candy bar or box should be numbered with a duplicate tab to be torn off at the time of sale. "The tab should contain the name of the bar," he states, "and the removed tab should be placed on a spindle after each sale."

"Such a system," he declares, "would eliminate theft and provide a double check to see that attendants rotate the stock to prevent it from becoming stale." He suggests that the numbers go up to 10,000 and then start over.

Further in regard to candy, a manager in Texas expresses the hope that "with the general trend toward the large dine bar, manufacturers won't forget to package the nickel size attractively."

Manufacturers in all the fields—including beverages and ice cream as well as candy—were once again heavily scored by the polled exhibitors for their lack of assistance in providing sufficient promotional material especially designed for theatre use.

"Such display matters should be provided at no cost to the theatres," declares an operator in California, "to help give the stand an ever pleasing, different and appetizing appearance. This promotion will help sell merchandise many times over. I also think manufacturers should change the wrappers on their products occasionally to stimulate interest and sales appeal."

"At the present time," he concludes, "there is one company in particular that is cooperating with theatres in respect to such material—the Coca-Cola Company. And they are selling their product, too!"

**AUTOMATIC VENDING UNITS**

Regarding the value of automatic vending machines for indoor theatres, there is again divided opinion among theatre men. A good many theatres—particularly in the larger cities—have a machine adjacent to the snack bar and sometimes up in the balcony. On the other hand, some small theatres have only machines to dispense refreshments. Those who favor them believe they increase the volume of sales and also profits.

To a manager in Georgia the venders are fine for soft drinks—but otherwise "taboo," he says. "We get more sales from a self-service display than any five vending machines would supply," he avows, adding that "when customers see full boxes they know the candy is fresh, and it has added appeal."

A Missouri exhibitor has found that vending machines are "not so good in our theatre. We have two 1c venders, but the kids are putting slugs in them all the time and they try to damage them by stuffing paper and candy in the coin slots. If we had any more of such venders of any type, we would be forced to hire a man to watch them!"

The need for a candy machine with a 6c coin mechanism was cited by one exhibitor while another would like to have vending machines furnished theatres on a percentage basis exclusively. Finally regarding these machines, an operator in Colorado believes that representatives from the companies should call on theatres more often—at least, he says, every six months.

Several of the operators responding to the survey offered statements of general policy which they have found helpful to the operation. From Michigan comes a reaffirmation of the importance of courtesy. "A smile and thank you, sir, are strictly in force here," it is pointed out, "and we have a sign prominently displayed that states 'your"

(Continued on page 4-R)
Concession owners and drive-in operators from all parts of the country have reported amazing increases after using Armour intermission shorts. Mr. C. E. Cook of the Dude Ranch Drive-In, Maryville, Missouri, says, "I started using Armour intermission shorts last June 9th, and on that first night my hot dog business increased 25%. For the entire season my total concession business picked up around 33\% over the previous year!"

Think what an increase of 33\% in your concession business would mean in dollars and cents! These color films have musical backgrounds by Bing Crosby’s Starlighters and are loaned to you by Armour and Company—free of any rental charge. All you pay is the return postage! Clip the coupon below right now. Armour and Company will send you an illustrated folder with complete information on these 11 intermission shorts.
purchase free if we fail to say thank you." The attendant must pay if she forgets."

And from Wisconsin come suggestions for placing equipment at the stand and types of merchandise to offer. The operator states: "The beverage unit should be built into the stand. Buttered popcorn should be featured on top of the counter and a noisless bag should be provided for plain corn by request. Don't undersell the value of ice cream; your sales will double with self-service freezers. With candy handle only top brand names and fast sellers and never more than two five centers for ten centers. Fill the remaining space with attractively displayed bag and box candy that can be taken home by the patron. And take time to train your staff in ways to make more vending dollars."

Drive-In Theatres

ASKED FOR ANY GENERAL
remarks on the refreshment operation at
his drive-in theatre, an exhibitor in Missis-
ippi replied thus: "None except that it weren't for the concession stand, we wouldn't be in business!" While that terse comment may be an exaggeration as far as the average drive-in operator is concerned, it does give a fair indication of the impor-
tant place the snack bar has earned for itself in the outdoor theatre field.

Like many of their indoor colleagues, the drive-in managers responding to the survey expressed concern over the matter of merchandise costs and prices to charge the customer. The latter problem, as they phrased it, is keeping prices "fair" or "regular" or "popular" or "no higher than out-
side prices." In this respect a Florida ex-
hibitor warns of the danger of seeking to "get 10c for 5c worth of merchandise."

An operator in Michigan has found that it helps sales to keep prices at "even money" (except for cigars) and also facilitates making change. Though there is a sales tax in that state, he does not collect it. "Our items are priced to discourage the bringing in of foods and drinks from outside, and that way they are a box-office stimulant." He feels also that too many drive-ins act as "clip-joints" merely because they are able to get away with it. "Smaller community operations cannot do this and make friends."

PERFORMANCE COMES FIRST

The importance of not letting the snack service overshadow the main function of the drive-in—motion picture entertainment—was similarly cited by several of the polled exhibitors. "Never give the impres-
sion," says one from Kentucky, "that the performance is merely an adjunct of the snack bar. Let the stand speak pretty much for itself and it will make as much money as the theatre. There should be no carnival atmosphere about the operation."

Expanding the subject further, this ex-
hibitor goes on to say that "overplugging will not pay off over a long period of time."

As an example he cites the recent cut he made in the running time of his intermission—from ten minutes to three. "Per capita sales greatly increased," he declares, "which proves that people should not be made captives by long breaks. They will buy if they are hungry and the prices are right with or without breaks."

However, an operator in Georgia relates he has found that the ten-minute intermis-
sion works fine provided a trailer is run during the whole period. This not only prevents restlessness and stops the blowing of horns, but it helps boost sales, he points out. And an exhibitor in California has dis-
covered that a sales promotional announce-
ment over the loudspeaker system by the manager about half-way through the inter-
mission period produces a last-minute buying spurt at the stand.

Frequent changes in their service systems (Continued on page 10-R)
Manual On Drive-In Refreshment Operation

A NEW booklet containing information on various aspects of drive-in refreshment service, entitled “Design and Operation of Your Drive-In Concession,” has been prepared by Manley, Inc., Kansas City, Mo.

The 36-page booklet, which is illustrated with many photographs and drawings, has material divided into four general categories: operation, layout, equipment and supplies.

In an introduction to the “ABC’s of Drive-in Concessions,” it is pointed out that there are two prime requisites for successful operations—proper location and speed of service. About the former it is observed that the building “should be located as near as possible to the center of the parking area to make it conveniently accessible to patrons.” And speed of service—handling customers quickly during the short break periods—is said to depend on proper layout of the stand, adequate personnel to handle crowds, modern equipment, and thoughtful organization.

In the section on “Operation” the subject of what food items should be offered is thoroughly explored, including the gross profit potential of each and the volume that can be expected. There is a “suggested menu,” including prices, and a “suggested starting inventory.” This section also discusses material requiring special preparation, including deviled meat sandwiches and french fried potatoes. Next the problems of storage space, electric and water supply, types of equipment, and inventory forms are examined. In conclusion this section has an outline of special merchandising and sales training tips designed to help boost sales and profits.

Part 2 of the booklet, “Layout,” has diagrams of the various possible types of service. Station-type service is recommended for small drive-ins — 400-car capacity and less—while the cafeteria is declared “most practical for those with 800-car capacity.” It is pointed out that the service designs pictured are all “adaptable either to station or cafeteria service depending upon specific needs and desires.”

In the section on “Equipment,” there are detailed diagrams and specifications of the company’s various models of popcorn machines, including the “Super Stadium,” “Aristocrat,” “Stadium,” “Counter Stadium,” “Display Console Model,” and “Elevator Model.” There are also pictures and descriptions of the Manley “Ice-O-Bar” drink dispenser; Buckingham beverage dispensers; the Manley “Frank Bank,” a frankfurter steamer and bun warmer; the Manley Hamburger Grill; and various “Hotpoint” cooking equipment models.

The final section in the booklet, “Supplies,” contains data on Manley’s popcorn, popcorn salt, seasoning, bags and boxes, and kettle cleaner.

Prepared especially to give drive-in operators the benefit of Manley’s 30 years’ experience in the refreshment service field, the booklet also contains advice pertaining to snack bar operation in indoor theatres.

A free copy of the manual may be obtained by writing the company (1920 Wyandotte Street, Kansas City 8, Mo.)

CALIFORNIA CANDY GROWS

California is now the fifth largest candy producing center in the United States and the second largest candy consuming state.
according to a report by Philip P. Gott, president of the National Confectioners' Association, delivered at the Western Candy Conference of manufacturers and suppliers held in San Francisco last month.

Mr. Gott said the state's sales volume in 1953 accounted for over 4% of the total U.S. candy sales (wholesale level) which was an increase of 3% over 1952. The candy sales volume for the country as a whole increased only 1% in that same period. "California's continued growth as a candy producing area is mainly due to the local candy industry's ability to produce quality candy at fair price," Gott said.

**Rotisserie with 160 Frankfurter Capacity**

**AN "INFRA-RED" ROTISSERIE**

Designed to barbecue 160 frankfurters at a time within a few minutes has been marketed by the Bell Engineering Company, Lynn, Mass. The unit is glass-enclosed on all four sides for counter display.

Called the "Barbe-Cutie," the equipment has four spits per machine. There is a warming griddle on top to keep an extra stock of finished products fresh and hot or
to griddle other foods. The unit is constructed of heavy gauge aluminum. Heat switches are adjustable to high or low, and there is a separate switch to rotate the foods without heat for display purposes.

Dimensions of the unit are: width, 17 inches; length, 20 inches; height, 27 inches. There are two motors and the unit plugs into a 115 volt a.c. outlet. Spits are also available for barbecuing chickens and roasts.

**Automatic Ice-Shaver**

**For Variety of Uses**

**AN AUTOMATIC** ice-shaving machine for use in making sno-balls, sno-julegs, sno-parfaits, sno-cones and coolers and also for icing fountain drinks, has been marketed by the Sno-Master Manufacturing Company, Baltimore, Md.

Called the "Sno-Master," the unit is designed to produce uniform, finely shaved ice at the touch of a lever. It is operated by a General Electric 1/4 h.p. motor, equipped with an 8-foot rubber-covered wire and ground connection. The base of the unit is aluminum, finished with baked crinkled enamel.

Holding 25 pounds of ice, the hopper is constructed of 18-gauge brass. It is chrome plated and insulated with two inches of fiber-glass. The mercury switch is rubber-dipped and has rubber-covered leads. The switch lever is equipped with a rubber bumper to prevent glasses from breakage.

The three tool steel blades are fixed, requiring no adjustment. For drainage the unit is equipped with inter-connecting copper tubing and 3 feet of rubber hose. The cutter disc is cast aluminum and equipped with an agitator.

Dimensions of the unit are as follows: height, 31 inches; base, 10 ½ by 20 inches; with 12 by 10 inches of counter space required. The machine weighs approxi-
Candy Makers Request Cocoa Bean Survey

A THOROUGH survey of the critical world cocoa bean situation by the Department of Commerce has been requested by the National Confectioners' Association, Chicago, in an effort to ease the high price of cocoa beans which is declared to be "resulting in an increasing scarcity of chocolate products in the United States."

"An increase of over 1000% in the price of cocoa beans since 1941 warrants an explanation in our opinion," declared Philip P. Gott, the association's president, in a letter delivered to Jacob Schaffer, Chief, Food Division, BDSA, Department of Commerce, Washington, D. C.

The letter then asks: "Is the increase caused by (1) the estimated drop in world cocoa bean production or (2) the increased demand for beans by the United Kingdom and is this demand for consumption within the United Kingdom or for export; or (3) is production really down or are supplies being withheld by farmers, shippers or marketing agencies; or (4) are funds retained by the marketing boards for production promotion unreasonably large?"

"These are questions that U. S. candy manufacturers want the answers to," Mr. Gott said. "The increased cost of cocoa beans not only threatens the expansion of the confectionary business of the United States but is also a great detriment to the cocoa bean farmers and to the development of helpful international relations," he emphasized. An increase in production of non-chocolate items or development of new types of confections is inevitable according to many candy manufacturers unless some price relief is available, he said.

"U. S. candy manufacturers want more facts," he pointed out, asking for a survey of the world situation in cocoa beans. "The facts should be revealed by a survey which would cover these points: the volume of the cocoa bean producing crop and stocks on hand in all producing countries; the changes in distribution; increase in export duties; the effect which currency values may have on encouraging shipment of beans from one country to another and any other factors which might create the current situation, Gott said.

NEW PEPSI-COLA BROCHURE

AN ILLUSTRATED brochure containing descriptions of equipment avail-

The house is packed for Nestlé's Bars!

SENsATIONAL Nestlé's Crunch Bar
The all-out favorite of the fans — that milk chocolate bar with the crunchy goodness.

Nestlé's New Coconut Bar
Another Nestlé winner — rich milk chocolate, with shredded coconut, for delicious delightful eating.

PERSONAL STARS — nestlé's Milk and Almond
When your patrons think of fine chocolate, these two bars, rate high.

Now! Nestlé’s Bars on ‘Space Patrol’
Nestlé Bars on network TV will make your customers every single week.

Crunch, Milk and Almond available in 5f and 10f sizes.
Coconut in 10f size only. All sizes packed 100 bars per case.

See your Nestlé Representative or write for more details to

THE NESTLÉ COMPANY, INC.
2 William St., White Plains, N. Y.
able for dispensing Pepsi-Cola and point-of-sale material for promoting the product in theatres has been issued by the Pepsi-Cola Company, New York. Dispenser models pictured and described include rail, counter and island base types in addition to an “iced fountainette” with up to three different dispensing heads and a “concession unit” designed for handling crowds at intermissions or “hold outs” when the load climbs to a fast peak. The brochure also reprints several testimonial letters from theatre exhibitors. It was prepared for the company by Perry Wachtel, head of De Perri Advertising, Inc., New York.

Frankfurter Broiler
For Counter Display

A new frankfurter broiler with rotisserie action, constructed largely of glass so that it may be used for counter display to stimulate sales, has been marketed by the Hollywood Servemaster Company, Kansas City, Mo.

Called the “Roto-Grille,” the unit has a drum with a capacity of from one to 60 frankfurters per load. The drum is removable and may be interchanged with an additional drum which can be provided for re-loading.

The exterior of the unit is finished in flashing chrome. All interior parts are stainless steel and metal-plated. A bun warming compartment with a capacity of approximately five dozen buns is also provided.

The unit cooks the frankfurters by the “Infra-Red” process, which is designed to prepare them in a few minutes and also hold them for hours without deterioration. Barbecued frankfurters can be prepared by swabbing them as they rotate with a special sauce.

BRECHT INTERESTS SOLD

Controlling interests in the Brecht Candy Company, Denver, have been purchased by L. N. Duryea and Associates, Chicago, operators of King Cole Candies, Inc., Chicago, which manufactures bar and bulk candies mainly for sale through variety chain stores. Mr. Duryea will become president of the Brecht Company through the sale, and Frank E. Whitmer, now vice-president in charge of sales for the King Cole firm, will assist him.

REPORT ON CANDY SALES

Candy-manufacturer-wholesalers increased sales 8% in January compared with the previous month. According to the latest report issued by the Bureau of the Census, U. S. Department of Commerce. In sharp contrast, sales by manufacturer-retailers were 16% below January 1953 figures and declined 71% from December 1953.
Systems for Serving
Soft Ice Cream Products

EQUIPMENT for preparing and serving soft ice cream products designed to eliminate the necessity of using the "hand-dipping" method of service has been announced by the Sweden Freezer Manufacturing Company, Seattle, Wash., makers of "Soft-Serv" and milk shake making and dispensing units.

The company calls its service set-up the "Sweden System of Automatic Fountain Operation." It employs two machines—a "Soft-Serv" freezer in which is made soft ice cream for use in cones and in preparing sundaes, sodas and floats; and the "Frigid-mixer," in which is made a milk shake base that needs only the addition of flavoring and a few seconds on the mixer before serving.

The machines are completely automatic in operation and require only toe pressure on a foot switch to draw the product. A special mix-feeding arrangement automatically adds mix to the cylinder from a refrigerated reserve mix tank recessed into the top as the product is drawn from the machine.

The new system is available in several sizes of combinations depending upon requirements. The company states that it will analyze each individual operation to determine what adoption of the set-up can do for the exhibitor. Requests for the analysis should be made to local Sweden dealers or the company's home office (3401 Seventeenth Avenue West, Seattle, 99.)

APCO DISPENSERS DEMONSTRATED

More than 200 operators from the Illinois-Indiana-Wisconsin areas attended a recent private showing by Apco, Inc., New York, of its complete line of automatic "SodaShoppe" soft drink cup dispensers in the Illinois Room of the Palmer House, Chicago. Greeting the guests was Mel Rapp, vice-president of Apco, and other members of the company present included Danny Gould, Mid-West divisional manager; Bill Kirschke, regional representative in Indiana; Claude Robarge, regional representative in Wisconsin; and Ray Joscho, chief engineer at the Apco factory in Minneapolis.

JOHNSON EXPANDS FACTORY

Plans for constructing two additional floors in its factory in Chicago have been announced by the Walter Johnson Candy Company. The extra room will be used for shipping purposes, it is reported, and will add several thousand feet of space to the plant.

The "Sweden System of Automatic Fountain Operation." See story at left for details of the set-up.
Exhibitors Evaluate the Snack Stand

(Continued from page 4-R)

and equipment are a hard-and-fast rule with most drive-in operators, who are faced with the problem of doing most of their business within a short intermission period. Whether a cafeteria, a general counter or a two-or-more station system is the most effective is a matter of controversy, the opinions varying according to individual experience.

“The cafeteria style is particularly advantageous during rush periods,” according to an Indiana exhibitor. But a manager with a small drive-in in Wisconsin finds the station system better suited to his needs. “Refreshment sales amount to 50% or better of the theatre receipts with this system,” he adds, “and we find it as quick as the cafeteria style.”

Changes reported by an operator in Arizona include conversion from a general counter to cafeteria style. “The results are unbelievable,” he declares, “with faster service and much less work for the snack bar attendants.” He has also eliminated all slow-moving items and now sells only one flavor of ice cream and other articles “to eliminate the customer stopping too long to make up his mind and slowing down the entire line. Also we handle only ready-to-deliver items instead of cooking hamburgers, etc.,” he says.

Vending machines seem to be gaining in acceptance among drive-in exhibitors, especially those for cigarettes and candy placed away from the main service area. “Such machines speed up my line about as much as anything I could have done,” a Missouri exhibitor declares, “since the children no longer hold up the line while they decide what they want.”

Complaints about beverage dispensers were voiced by several exhibitors, one of whom states he needs a soft drink machine which will pour much faster than his present model. Another (in Michigan) declares he has “yet to see a carbonated drink machine that delivers a cold enough drink fast enough for intermission peak loads.”

On the other hand an operator in Maine has increased his drink sales by selling directly from a cooler a regular carbonated drink. “While it cuts drink profits about 10%,” he explains, “we make up the difference in good will. Our rivals in the territory use non-carbonated dispensers and we find there are considerable kicks from people who have been to their drive-ins and tasted the difference. As a matter of fact our stands have enjoyed from 45% to 60% return consistently on food sales as against our ticket receipts.”
Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

We'll Need More Than Another Round of Cheers

“NEVER in our industry history have so few done so much for so many”—that's a quote from the telegram of congratulations sent by Walter Reade, Jr., on behalf of Theatre Owners of America, to Robert Coyne, special counsel of COMPO, Pat McGee, Sam Pinanski, Col. H. A. Cole, Wilbur Snaper and Al Lichtman, when the tax victory was finalized and made official, by the President's signature.

Now, the greatest risk to our industry future, and to public relations, for the industry, is the temptation to let-down, to take the victory for granted, and to coast-in, from here, with a suspension of the effort which won such an important stake in our business, for so many distressed theatres. It's because there were "so few" concerned in the actual tax battle that we fear for the future. Too many will be willing to let others do it, from now on. It takes every shoulder to the wheel to win public respect.

We hope that COMPO's excellent series of advertisements in Editor & Publisher will continue as forcibly as in the past—and we have confidence in the sources. Industry leaders credit the text and style of these advertisements to the professional skill of Donald & Roe, advertising agency, and Oliver Kingsbury, executive in charge. We have needed this kind of institutional advertising for many years, and it has taken so long to make this start. It is gratifying to see that the sixth advertisement of the series is an honest exposition of the Production Code and what it means in our business, which should be better known to newspaper editors. We pray that this approach to newspapers will have strong support by theatre managers at the point of sale. Be sure that you know the contents of the COMPO advertisements, and that they provide your cue to call on your newspaper man, and talk with him, across his editorial desk. The tax victory was won at the grass roots, and we hope that future advertisements of this series will be dedicated to the grass roots, where the public is found in greatest numbers.

REFRESHMENT AWARDS

Not all the rewards in refreshment merchandising in theatres are made over the counter. No one doubts the financial profit in competent theatre merchandising, but there are some who know that this factor in itself constitutes public relations, for the individual theatre and the industry.

To stimulate this understanding of the policy and practice of "Better Refreshment Merchandising"—our friends and neighbors in the adjoining pages will offer a series of special merit awards to theatre managers, in recognition of the importance of this branch of operations, and to extend the esteem and honor of the Quigley Awards system to those who show the best effort in refreshment merchandising. Announcements of this plan has been made, and a selection of winners, will follow.

We have one comment to make about the business of refreshment sales. It is relatively new in the industry, and it thrives in smaller situations. For once, the big theatre can do no better job than the little fellow. In fact, it is the small theatres and the drive-ins that lead, in this field. We shall be gratified to have the point established as a matter of fact, and proof of it recognized in the presentation of these quarterly awards. Sheer size of operation, or population of the city or town involved, has less weight when you judge merchandising in limited space.

We ask COMPO to put the theatre manager in their copy and to put his viewpoint of our business—as he sees it, on the firing line—as argument and discussion of motion pictures, accenting his place in community affairs. Our industry is divided into three parts, of which one has been neglected. Production, distribution, exhibition—but the greatest of these, in strategic value, is at the box office line.

MARTIN STARR, an old friend, and long-time contemporary of ours in the narrow confines of industry operations in New York, has been appointed to the important post of Hollywood manager for Quigley Publications, and starts this week in Los Angeles, representing Motion Picture Herald and Daily, Fame, the Motion Picture & Television Almanac, Better Theatres, and our official, the Managers' Round Table—for California and the West.

We've had the benefit of several days of visiting with Martin just prior to his leaving for the Coast, and we are agreed on several things that have to do with theatre managers and their keen interest in Hollywood affairs. It's based to a degree on the reciprocal measure of interest, from Hollywood, in the manager's affairs. Thus, we hope that Hollywood stars and their producers will lean more towards the manager at the point of sale, recognize his place in the business of selling pictures, and his part in the whole transaction of dealing with the public.

There are so many ways in which the Hollywood stars are appreciated. Sometimes the tendency is to take a quick look at the top-bracket theatres and overlook the grass roots, where the ground surge of public acclaim really begins. We compliment those Hollywood stars who have made "Movietime" tours in small situations and we know they will bear us out—that in the public squares of the little places, they have found their most sincere admirers. Let's have more, and better, tours, and a full revival of that Movietime spirit in the cause of public relations.

Recently, we've noticed a tendency to move more of the business of preparing showmanship materials for pressbook and other purposes, to the studio advertising and publicity departments, and that can be a benefit, providing the Hollywood sources will follow our urgent plea to become better acquainted with a showman's problems. It won't do to aim these forces entirely at the first-run theatres—and let the devil take the hindmost.

—Walter Brooks
Happy Returns On
"The Best Years"

Mr. Samuel Goldwyn, with the re-issue of the most honored picture of all time, the winner of nine Academy Awards—"The Best Years of Our Lives"—has offered to Round Table members as contenders for the Quigley Awards, a special group of prizes for the best campaigns entered by the end of the second quarter, June 30th, 1953. Here are some early dates, across the country.

Larry Caplane, manager of the RKO Missouri theatre, Kansas City, discusses the production with the editors of high school newspapers prior to an advance screening for teens.

Representative Edith Nourse Rogers, Chairman of the House Committee on Veterans Affairs, and Harold Russell, who won two Academy Awards for his role in the picture, were lunch guests as part of the festivities in Washington.

Front display at the Astor theatre, in Boston, where the picture had a pre-release, re-release premiere. This is one of the most decorative theatre fronts, and it is notable they use a painted display, which might be a 24-sheet in similar style.

Forty student editors, representing all public and parochial schools in the Denver area, were invited to a screening prior to the opening at the RKO Orpheum theatre, where Bill Hastings is manager. In the picture at left, T. Bidwell McCormick, RKO field man, greets the student coordinators on the popular Denver TV program, "Voice of Youth."

Front display in Atlanta, at the Rialto theatre, with crowds standing around the corner and down the block, for the reissue.

Jerry Baker, manager of the RKO Keith's theatre, in Washington, had a top-brass premiere, with the front display at left.
Jack Rose
Talks About CinemaScope

Jack Rose, partner with Alex Manta in the operation of the Manta & Rose circuit of 15 theatres and 3 drive-ins in suburban Chicago, was in town for his daughter's wedding, and to pay an annual visit to industry leaders here. He was willing and anxious to talk about the success his chain of theatres are having with CinemaScope which is now installed in about half of the houses. He not only likes CinemaScope and StereoPhonic Sound, but he likes the deal he's been getting from 20th Century-Fox, and says so, with vigor. Told us, at the Plaza the other day, he couldn't lose under the terms of his contracts, not even with the least of these new-dimensional films.

"The Robe" Broke Records

With "The Robe" they really did a phenomenal job, both technically and financially. And promotionally, for his theatres had the benefit of civic applause and merchant advertising, to welcome the new devices for improvement of motion pictures in neighborhood theatres. Al Kaupp, manager of the Elko theatre, Elkhart, Indiana, had wonderful ads, and did wonderful business. And we liked all of the page ads in the Elkhart Truth, sponsored by cooperative advertisers with very generous allocation of space to the theatre and its attraction. Elkhart is the home of the Conn band-instrument company, and they liked "The Glenn Miller Story"—and Jack told us of the fine sponsored shows they run during three midweek days before Christmas, with no tickets on sale at the box office, and every seat given away by merchants as their Christmas gift to patrons. It's a great piece of merchandising, in the week before Christmas, when often there's not a soul stirring.

Good Round Table Members

We have high regard for Manta & Rose theatres, here in the Round Table, for all managers are members, and contenders for the Quigley Awards, and regular readers of Motion Picture Herald. We hope that Jack Rose or Alex Manta or both of them will be here for the annual Quigley Award judging, scheduled early in May, this year. The Lido at Maywood, the Tivoli at Michigan City, the Indiana at Indiana Harbor, and the LaPorte theatre, at Laporte, Indiana, are all well known to our members as theatres that are on the beam for better showmanship. Currently, the circuit is running a series of "Manager of the Month Merit Awards" which will reward the best showmanship effort each month throughout the year. No fancy entries, no gingerbread or gimcracks, just plain evidence of good managements, and the ability to produce business at the box office. We will be glad to report this contest from time to time as awards are made to individual managers.

JOE DESILVA, manager of Schine's Playhouse theatre, Canadonga, N. Y., got a whopping big New Moon trailer for the exploitation of "Long, Long Trailer"—then found an old ordinance prohibited parking a trailer on downtown streets, so he had to keep his ballyhoo moving—but it didn't matter a bit, for he toured the town.

At Schine's Auburn theatre, Auburn, N. Y., manager Jack Mitchell had better luck with the law, and they allowed him to park in front of the theatre, where the local New Moon dealer was on duty at all times to show people through, and cooperated with local advertising and radio spots.

Dick Cook, manager of Schine's Palace theatre, Corning, N. Y., found a local department store owner had a ranch in Colorado, near the location where "The Naked Spur" was filmed—and wanted all his friends and customers to see the picture.

Ken Carver, manager of Schine's Madison theatre, in Richmond, Ky., had a coloring contest in cooperation with a local newspaper on "Phantom of the Rue Morgue"—a natural for the youngsters to use the special coloring mats in the pressbook.

Seymour Morris has been making extra preparations for Schine Theatres to get special handling for MGM's "Rose Marie" and the headquarters publicity and advertising department in Gloversville has a brochure on the subject for showmen.

MERLIN W. PAUL, manager of Hunt's theatres, Wildwood, N. J., had over 2,000 ballots cast for his audience choice for the best picture, best actor, best actress and best cartoon idea, with local newspapers following the results a month in advance of the Academy Award selections.

Station WHB-TV, in Kansas City, advertised "A Movie a Day—In Your Own Home" on the amusement page of the Kansas City Times, offering their "Movie Matinee"—every weekday afternoon at 4 p.m.

Dick Weaver in on tour for United Artist's "Not for a Stranger"—upcoming Stanley Kramer picture, contacting editors and teips to launch heavy publicity boardsto, with more than 1,000 newspapers interested in artist's conceptions of the appearance of hero of the novel, who is yet to be cast for the part.

ALVIN GUGGENHEIM, manager of the Yale theatre, Houston, Texas, sends photos of his realistic ballyhoo front display for the first neighborhood showing of Kurt Lancer in "His Majesty O'Keefe" which brought results at the box office.

JAMES A. CAREY, manager of the Hiway theatre, York, Pa., had excellent promotion for "Long, Long Trailer" with a really long, long trailer and the sponsorship of local merchants and trailer dealers in making movie ballyhoo. Phillip Morris covered the countryside with posters for the picture.

What newer faces than these chubby, smiling baby faces, entered in a popularity contest sponsored by the Ladies Auxiliary of the American Legion? Murray Specter, manager of the Skooras Plaza theatre, Englewood, N. J., found a showmanship natural to advertise his current attraction. He says, "Unfortunately, we couldn't use our stage due to the new CinemaScope screen"—and that's too bad.
Hollywood Star a Welcome Visitor

Jack Sage, manager of the Michigan Theatre, Detroit, is an exhibitor who opens the door wide when opportunity in the form of big-time exploitation seeks entrance. And opportunity knocked with unmistakable emphasis when Paramount's "The Naked Jungle" was set to open at the Michigan.

"The Naked Jungle," a South American adventure drama, stars Charlton Heston. Mr. Sage, aware that the actor's parents are Detroit residents, at once saw his big opportunity. It should be easy, he reasoned, to persuade Heston to come to Detroit for the opening and engage in promotional activity on behalf of the film, for it would give the actor an opportunity to visit with his family. And it was easy.

In no time Mr. Sage and Paramount were working on the idea. A big schedule of opening day promotional activity was laid out for Heston who arrived at Willow Run Airport early that morning eager to work. His first stop was Station WWJ where he was interviewed on the "Fran Harris Reports" show. Shortly afterwards at the Sheraton Cadillic Hotel films were made of Heston for use that evening on Station WJBF-TV.

Feeding the Press

Then came a press luncheon for the actor and his parents, Mr. and Mrs. Russell W. Carter. On hand were Helen Bower of the Free Press, Dick Osgood, Station WXYZ; Al Weischat, Detroit News; Walter Stevenson, Detroit Times; Branch Manager Mike Simons and Mrs. Simons and Paramount field representative Art Leazenby, Jr. Always "The Naked Jungle" was Heston's main topic of conversation.

First order of business in the afternoon was a taped interview with Mr. Osgood for rebroadcast that evening. Next Heston was interviewed on radio by Paul Winters of WXYZ in the lobby of the Statler Hotel, where a large crowd of observers was on hand. The actor then hastened over to the Michigan Theatre where he greeted opening day crowds and long lines formed as Heston passed out autographed photographs of himself to the patrons. Thereafter he went backstage at the Michigan for an interview with high school and college editors. After a two-hour respite during which he visited with his family the actor was back in the Michigan lobby again autographing photos for a long line of customers.

As his plane headed West that night, Heston must have been pretty well exhausted for it was indeed a big day. But it was also a big day at the Michigan's box-office. In Mr. Sage's own words it was the "best turnout of customers I have seen in the last two years." Obviously when he answered opportunity's knock this time an avalanche of dollars and good will poured in to start a highly successful run of "The Naked Jungle." And don't think manager Sage hasn't got his ear cocked for the sound of opportunity's knock again. He has.

Arnold Gary Lets Patrons Draw the New Dimensions

Arnold Gary, manager of the College theatre, Birmingham, Alabama, has a wide screen in the new dimensions, so encourages his patrons to draw outlines, following suggestions on a herald, to show the new size as compared with the old screen, and as compared with TV, for devastating contrast. He makes his point when he says the new screen is "gigantic addition" to their entertainment. He also promoted a giveaway of Yellow Label Syrup, with a free jar to housewives, all day Wednesday, and that's better than dishes, in our book.

Persuades Merchants to Use 24-Sheet Displays

Realizing that many merchants are hard put to find materials for window displays, John V. Ward, manager of the Seneca theatre, Niagara Falls, Ont., persuaded a local furniture dealer, with big window space, to use 24-sheets on "How To Marry A Millionaire" of those gals in their working clothes, which inspired equally interesting cut-out pictures to surround a double-truck, two-page cooperative newspaper ad in the Evening Review. Marilyn, Lauren and Betty could sell a lot of furniture, to other than millionaires.

Defiance, O., Reports On "The Robe"

Defiance, Ohio, a town of about 10,000 population, is a good situation to report progress with new dimensions, and Elmer N. DeWitt, manager of Mallers Brothers Valentine theatre, gives us a good idea of the kind of promotion he used there. He wrote personal letters, to introduce his subject, to 46 school authorities, to 304 ministers of all faiths, and to 20 newspaper editors in his trading area. It's an excellent example of the direct approach, and it worked, to perfection. Special shows for schools at 9:30 and 12 noon on school days, accounted for 17% of the total gross. Forty-six of the ministers took active part in the promotion of the picture, in their churches. Tear sheets show how effectively the twenty editors responded to a direct request to publicize something new and different. His other advertising forms, including newspaper display and the use of heralds, was up to the standard of the attraction, and he had a 10-day run, which was very considerably beyond expectations.

Just to prove that he could do the same thing in a variation, he used practically the same approach for "Martin Luther" with practically the same result. The town is about 50% Catholic, so, in this instance, he circulated the personal letter to 148 ministers, and 17,000 church discount tickets were used by 65 different churches, some as many as 40 miles away. Three local Lutheran ministers spearheaded the drive for "Martin Luther"—which incidentally, preceded "The Robe" in Defiance at the Valentine, and played to about 70% of the population.

Ed Rosenfeld, manager of the Trans-Lux Colony theatre, New York, made up his own 30x40 display for "Beat the Devil"—just using scissors, glue, some back number magazines and pressbook ads, plus, of course, his native ingenuity, to catch a ride on recent national magazine publicity for the stars.
Selling Approach

NEW FACES—20th Century-Fox, CinemaScope, in Technicolor, with Stereophonic Sound. You've got a front row seat for a fabulous Broadway musical revue, with its stars, songs, dances, fun. It's theatre excitement intact. At popular prices, filmed in the new magic of CinemaScope. Bartha Kitt sings "Santa Baby"—"C'Est Si Bon"—"Uskadora"—tops of new talents, in new dimensions. All members of the Original Broadway Company, filmed directly from the Original Broadway production. Excellent 24-sheet made for special lobby or marquee display. Other posters in suitable style. Throwaway herald keys the campaign with showmanship approach. Newspaper ad mats are in generous size and shape, to sell an expensive musical show at movie prices. Some of the 2-column ads, while using large space up and down the page, will attract notable attention. The complete campaign met at 35c from National Screen, gives six ad mats in one- and two-column width and two publicity mats, all for the low price. Naturally, music and record tie-ins are tops, and radio disc-jockey cooperation is a natural. You can praise "New Faces" for exactly what it is—something new and different.

CALLING SCOTLAND YARD—Paramount. Six exciting new mystery features, 3-reel, 27-minute films to supply every exciting box office element. The answer to the problem in "weaning" an audience from a double-feature policy, starring Paul Douglas as "the story teller" with such titles as "The Sable Scarf"—"The Javanese Dagger"—"The Missing Passenger"—"Present for the Bride"—"The Final Twist" and "Palistaff's Fur Coat." No paper larger than one-sheets, but this poster and a set of four 1x14 lobby display mats, at National Screen, on each separate attraction. Also, as the bargain, complete campaign mat for small situations, selling for 35c and including at least six ad mats and slugs, plus two publicity mats, for each release of this series. First time such advertising aids have ever been supplied for a picture of less than feature length. But you can handle "Scotland Yard" on terms equal to the second feature on a double bill, with more satisfaction and at less cost. The pressbook is complete in itself and will provide ideas and inspiration to showmen in selling this group of films.

GIPSY COLT—MGM. Most amazing animal star on the screen, in exciting color. A thrilling story of escape and pursuit in the wilderness. With the fury of a wild animal, Gipsy Colt conquers the dangers of the West. MGM had good experience with pictures on this order, and right now, Capt. Volney Piñero is on the road with Gipsy Colt in the flesh, making personal appearances. You may find them in front of your theatre—better look now. And if not, there's always a colt or a pony to play the role, in any community, even the smallest. Six-sheet and window cards have action picture of the Colt, with the cast of attractive young people. A set of 8x10 color prints will fill up a special lobby frame. The newspaper ad mats are in modest sizes and generous variety but the complete campaign mat, selling at 35c, contains everything needed for small situations, nine ed mats and slugs, two publicity mats and some linotype borders. The publicity mats show the nice youngster, Diona Corcoran, who is the lead in the picture, co-starred with Gipsy Colt, Ward Bond and Francis Dee. It's an answer to the prayer of exhibitors who ask for family pictures in old dimensions.

THE NAKED JUNGLE—Paramount. In color by Technicolor. The picture about the MARABUNTA! Proving that curiosity about what the word means will sell tickets, and probably that it means something exciting. Eleanor Parker and Charlton Heston, in an adventure film, produced by George Pal, and that is another promise of something unusual. The dread MARABUNTA, nature's deadliest force, a living terror twenty miles long and two miles wide, the only thing on earth that could bring these two together! Terrifying realism! Now, if you're not curious, you never will be. 24-sheet and all posters are exactly what the Doctor ordered for special lobby and marquee display. There's a herald, not illustrated in the pressbook, but the newspaper ad mats have a distinctive sales angle, and will sell the mystery of MARABUNTA along with sex. Even the pressbook is exciting! The complete campaign mat at 35c from National Screen contains nine ad mats and slug, along with two publicity mats, but you really need one of the display mats to sell MARABUNTA. We're beginning to wonder what it is. A set of teasers looks unfinished, but maybe that's the idea. Seriously, there are some good ads in this novel selling approach. We'll have to go over to the Mayfair on Broadway and find out what this is about.

Visitors From Nearby

Leo Raelson, manager of the Trylon theatre, Rego Park, in the Borough of Queens, New York City, and Mrs. Raelson, were visitors at the Round Table. They didn't come far, nor do they come often, so it's news. Leo has been a member of the Round Table since 1932, and mainly on Long Island, just over the horizon, out of our window.

The Trylon runs single features, and Leo tries for the best short subjects, and gets them. The house seats 600, but he says, "we do better than some that seat 2,000." In other words, his discriminating audience likes quality rather than quantity, and prefers his style of showmanship. He runs frequent sponsored children's shows as morning matinees, but doesn't encourage patronage of youngsters at other hours. His patrons also like to enjoy the program, and not be bothered with small fry.

Direct Mail to the Interested Audience

Miss Helen Johnson, manager of the State theatre, Statesville, N. C.—who will receive her membership card in the Round Table just as soon as our Secretary gets back from her vacation—used mimeographed postcards to advantage, contacting certain groups and organizations. For example, on "Flight Nurse" she addressed all hospital alumni in the country, and for "Cesse Fire" cards were sent to over 200 members of the V. F. W. and Korean Veterans in the area. She studied her pressbooks avidly (so Mr. Agle tells us) and finds the special interest for the special audience.

Suggestion Box for Audience Program

R. E. Agle sends in a novel stunt, devised by James "Starkey" Howard, live-wire manager of the Stateville Theatre Corporation's Air Vue and Waco Drive-In theatres, Goldsboro, N. C. Starkey uses a suggestion box, in which patrons deposit their best stories, funny happenings, gags and stories regarding the family, which he uses over the P. A. system in an impromptu "Yak Yak" program, giving his patrons a part in the show, and providing lots of room for plugs for the theatres under his management. And if Starkey didn't know, that's how Walter Winchell got his start—with a suggestion box in the old N. V. A. club, in New York.

MANAGERS' ROUND TABLE SECTION, APRIL 10, 1954
In your theater, too...

everybody goes for Coke!

When your patrons come to see the show, they expect to find refreshment, too. Because they do, you have the happy opportunity to pick up extra profits. Everyone enjoys the sparkling refreshment of delicious Coca-Cola. You'll enjoy the handsome return you get when you install vending equipment in a few square feet of floor space. There's a wide variety available. For the money-making details, write The Coca-Cola Company, P. O. Box 1734, Atlanta, Georgia.
Allied Artists


Columbia


Metro-Goldwyn-Mayer

LONG, LONG TRAILER, THE: Lucille Ball, Desi Arnaz—Our best gross in a long, long time on the change. I can’t stand Lucy and Desi on television and wasn’t impressed with the picture either. How ever—double bill. Let it up. So I say let’s give em’ more! MGM did an excellent job of pre-selling. My advice to fellow exhibitors: Don’t sell this picture short. Give it your best playing time. Played Thursday, Friday, Saturday, March 18, 19, 20—Leon B. Cubberly, Carolina Theatre, Elizabeth City, North Carolina.

YOUNG Bess: Jean Simmons, Stewart Granger—Not too bad considering we were under snow. A good film but a poor title. It doesn’t say much for the intelligence of some of my patrons but some of them thought it was about a horse! Played Thursday, February 4—W. R. Shepherd, Regent Cinema, South Shields, England.

Paramount

HERE COME THE GIRLS: Bob Hope, Rosemary Clooney, Bing Crosby—Rather "the picture milky" (SNAP: to a good well at the boxoffice. Played Sunday, Monday, March 21, 22—Rowell Brothers, Idle Hour Theatre, Hardwick, Vt.

STALAG 17: William Holden—An excellent picture with plenty different angles to attract all ages, the young as well as the older folks. The ones who saw the picture were well pleased. Played Friday and Saturday—O. P. Tucci, Victory Theatre, Spring Hill, W. Va.

RKO Radio

APPOINTMENT IN HONDURAS: Glenn Ford, Ann Sheridan—This was fair. Used it on single bill Sunday, but don’t believe it’s good enough for a Sunday play date. Played Sunday, February 21—S. T. Jackson, Jackson Theatre, Flomaton, Ala.


FALLEN ANGEL: Alice Faye, Dane Andrews—This is a good re-issue. Played Friday, March 4—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Twentieth Century-Fox

HOW TO MARRY A MILLIONAIRE: Betty Grable, Marilyn Monroe, Lauren Bacall—A good comedy which we hope will double our average gross. Played Thursday-Wednesday, March 25-31—Levin R. Calweley, Carolina Theatre, Elizabeth City, North Carolina.


VICKI: Jeanne Crain, John Peters—A very good picture, especially for the younger set and it helped the box-office too much but the trouble was that there were too few. Played Tuesday and Wednesday—O. P. Tucci, Victor Theatre, Springfield, Vt., W. Va.

WHITE WITCH DOCTOR: Susan Hayward, Robert Mitchum—With these two stars, Technicolor, and title, plus “Sand” (Fox) in the program, it could possibly foil. Played Monday, January 25—W. R. Shepherd, Regent Cinema, South Shields, England.

Universal

ABBOTT & COSTELLO MEET DR. JEKYLL AND MR. HYDE: Double-billed this one with Private Ryan. I did extra business. People like this kind of program. Play it. Ran Friday, Saturday, March 12, 13—James Hardy, Shoals, Shoals, Ind.

DESERT LEGION: Alan Ladd, Arlene Dahl—if you can’t buy it right, don’t play it—certainly not a percentage picture. We could have done better booking a western, but this is a western and fine scenery, but that alone doesn’t bring them in. Very small town, rural patronage. Played Saturday, Sunday, February 13, 14—J. R. Snively, Leith Opera House, Leith, N. Dak.

IT HAPPENS EVERY THURSDAY: Lorette Yvonne, John Forsythe—One of the best family pictures we’ve played in a long time, but we are in the basket-ball slump and the receipts didn’t kick too good at the box office. If you’re operating a small situation, I would suggest you give it a try. Very good, small town, rural patronage. Played Saturday, Sunday, January 30, 31—J. S. Snively, Leith Opera House, Leith, N. Dak.

SEMINOLE: Rock Hussey, Barbara Hale—I thought it was just another Indian and Cavalry picture, but the setting of the picture made the plot somewhat different. I believe the trailer could have been better. Then maybe our patrons wouldn’t have thought it was going to be a massacre and probably the box office would have looked better. Very small town, rural patronage. Played Saturday, Sunday, February 27, 28—J. S. Snively, Leith Opera House, Leith, N. Dak.

Warner Bros.

SHE’S BACK ON BROADWAY: Virginia Mayo, Stewart Granger—The only thing wrong with this picture is that Steve Cochran is sure miscast. If your audience likes musicals, play it—otherwise no. Musicals have failed for me in the last three years. I went in the red on this one. Rental too high. Played Tuesday, Wednesday, February 9, 10—James Hardy, Shoals, Shoals, Ind.

THREE SAILORS AND A GIRL: Jane Powell, Gordon MacRae—This picture won’t cause any stam pede at the box office, but it is pretty good entertainment nevertheless. I thought Jane Powell was misc ast, and so did the people in the audience. The comic relief, Jack Benny’s third-act moments—his agility at dancing and clowning brought laughs and again, the singing was good, but it fell off considerably on Monday and Tuesday. Played Sunday, Monday, Tuesday, January 10, 11, 12—Mel Edleston, Lythia Theatre, Hibbing, Minn.

Shots

Columbia

GOOF ON THE ROOF: Stroope Comedy—The J Stooges are at it again, and this time they try to get a television set working, which includes trying to put up the aerial on the roof of their apartment. Everyone had a good time and the laughs were plentiful.—Mel Edleston, Lythia Theatre, Hibbing, Minn.

PINK AND BLUE BLUES: Mr. Magoo—Pointless, even to Magoo fans and Fm one—W. R. Shepherd, Regent Cinema, South Shields, England.

RKO Radio

RHYTHM WRANGLERS: Roy Hill—Very good musical western reissue. Could use more like this.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Universal

CHILLY WILLY: Larry Technical Color Cartoon—Excellent cartoon.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Warner Bros.

PUNCH TRUNK: Merrie Melody Cartoon—A clever cartoon about a tiny elephant who causes a panic wherever he goes.—Mel Edleston, Lythia Theatre, Hibbing, Minn.

THURS SHE BLOWS!: Excellent documentary of whales and whaling in color by Technicolor. Being situated on the river where whaling vessels come for overhauling and where men in the audiences we had made on the ships, this was thoroughly enjoyed—Robert E. Shepherd, Regent Cinema, South Shields, England.

Serials

Columbia

GREAT ADVENTURES OF CAPTAIN KIDD: This serial is not too hot. Even have complaints from the kids. Wonder if there will ever be another good one.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Reelart

GANG BUSTERS: The print on this old serial is not too good; however, the serial itself is fair. Universal made this one originally. Wish they would start making them again.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.
Allied of Maryland
Elects New Directors

Legion Approves Eight
Of Eleven New Films
The National Legion of Decency this week approved eight of 11 pictures reviewed, classifying three as objectionable for general patronage. "Her Twelve Men", "Jungle Man Eaters" and "The Siege of Red River", and five as objectionable for adults, "The Eternal Mask", "Make Haste to Live", "The Lonely Night", "Rails Into Laramie" and "Secret Assignment." "The Long Wait" was called objectionable in part because of "suggestive costuming and situations; low moral tone." In Class C (Condemned) were two films, "La Ronde" (French) was cited in a restatement of the objections of 1951, thus: "this film in the story it tells coaxes and glorifies immoral actions and contains suggestive sequences. "Sensualista" (Italian) was cited: "this picture in the story it portrays dwells without variation upon suggestiveness in situations, costuming and dialogue and as such in the manner of treatment seriously offends Christian and traditional standards of morality and decency."

Entwistle, Famous Players
Oldest Partner, Dies
EDMONTON, ALBERTA: Alex Entwistle, Famous Players' oldest partner, died here recently at the age of 89. Until the past few years he was active in the operation of the Edmonton Theatre. Entwistle, born in each town of the late Mr. Entwistle's son Arnold in 1952. Mr. Entwistle came to Canada from England in 1905, and to Edmonton in 1908. In 1910 he became the projectionist at the Bijou, then some years later the manager of the Dreamland, which he acquired in 1919. In 1920 his sons joined him in establishing Entwistle theatres, now a six-house circuit. He had been honorary president of the Alberta branch of the Canadian Picture Brewers.
**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 121 attractions, 5,547 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>
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<td><strong>Kiss Me Kate (MGM)</strong></td>
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<td><strong>Little Caeser (WB) (Reissue)</strong></td>
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<td><strong>Money from Home (Para.)</strong></td>
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<td><strong>Three Young Texans (20th-Fox)</strong></td>
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<td><strong>Torch Song (MGM)</strong></td>
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*Film released in 1947.*
35th ANNIVERSARY

CONGRATULATIONS!

1919 1954

FROM THE NSS Prize Baby!
Stereophonic Sound in the Industry's Scheme of Progress

APRIL ISSUE:
Section 2 of Motion Picture Herald of April 10, 1954
Manley's

TEN TIPS of the month
Ten ways to build your drive-in concession profits!

1. IT'S THE "EXTRAS" THAT PAY OFF. If your stand is extra neat, extra spotless, if your service is extra courteous, you'll enjoy extra volume and profits! Get FRESH FRUIT FLAVOR in your orange syrup base drink by squeezing one lemon into each gallon. It brings 'em back for more!

2. PROPERLY SALTED POPCORN will increase cold drink sales. Push these two items.

3. POP ONE KETTLE of corn before the break. Let the aroma go through the concession house. Then, watch your popcorn sales go up.

4. GOOD RICH CREAM AT HALF THE COST is easy. Instead of buying coffee cream for coffee, buy a quart of homogenized milk, mix in equal amount of condensed milk.

5. DON'T JUST TELL THEM, SELL THEM! Don't just tell them you have a concession stand during intermissions, make them hungry and thirsty with a brief description of the delicious confections that await them.

6. CONDIMENTS AND RELISHES sometimes make the difference between one sale and two. Don't neglect horse-radish, chopped onions, pickles, mustard, catsup.

7. YOU CAN'T BEAT SAMPLING! An attractive girl giving out samples of popcorn, at the right side of the car, at the gate will really perk up popcorn sales.

8. SPEEDY DRINK SERVICE is a must! Make sure that your drink machine can deliver 1,500 cold drinks an hour as fast as two operators can handle them.

9. YOUR HOT DOG MACHINE should be able to handle wrapped sandwiches as well as keep hot dogs hot and buns fresh. Keeping up your quality keeps your customers coming back for more.

World-famous, big capacity, top profit Manley popcorn machines ... with top-popping volume Cascade Kettle.

Serves 1,500 cold drinks as fast as two operators can draw them — the Manley ICE-O-BAR.

Designed to cook or to hold — it's the new Manley FRANK-BANK. Keeps buns and wrapped sandwiches fresh.

Brand new Manley Hamburger Grill with proved operating features. Serves 225 hamburgers an hour.

Manley can also supply you with:

More kernels, bigger kernels, more profit — with Manley popcorn; exclusive Manley salt and seasoning that spell the difference between one sale and repeat sales; bags; boxes; trays; wipping tissues and many other drive-in accessory items.

You get them all through your Manley Representative! Take advantage of this one convenient source for all your needs and take advantage of Manley's 25 years of "know-how" in the concession field!

You can reap the benefits of 25 years experience in the concession field, when you own this new Manley book, "Design and Operation of Your Drive-in Concession!" It's packed full of basic information, merchandising tips, dozens of pictures and diagrams, all you need to know about planning, operating, choosing equipment and items to sell, profit to expect, how to plan your stand layout ... all proved in use! It's a real opportunity and it doesn't cost you a cent. Get your FREE copy now!

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Dept. MPH454, 1920 Wyandotte St., Kansas City 8, Mo.

☐ Please send me my free copy of "DESIGN AND OPERATION OF YOUR DRIVE-IN CONCESSION."

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☐ Please send me additional information about the following Manley items:

Name
Company
Address
City Zone State

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Kansas City 8, Mo.
NOW... the LOWEST-PRICED QUALITY STEREOPHONIC SOUND IN THE INDUSTRY

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Now... from RCA, the leader in all phases of sound... comes this important announcement of QUALITY STEREOPHONIC SOUND PRICED TO MEET EVERY BUDGET REQUIREMENT.

1 Famous, All-New Audio-Sync Amplifier System. The latest in operator convenience. The finest in 4-channel sound.

To the small-theatre operator, this announcement presents—for the first time—the opportunity to buy from the leader in the field at a price he can well afford. Here is the same basic sound system already installed in the projection rooms of the nation's finest theatres—made available through RCA's background in electronics and vast manufacturing facilities. Here are the quality components of this low-cost package:

2 Universally Accepted, Soft-Loop System, Button-On Soundhead.

Now, get ready to cash in on the bigger grosses the new film techniques offer. Check your RCA Theatre Supply Dealer for details and for information on RCA's liberal financing plan. FOR EARLY DELIVERY, WRITE, WIRE, OR PHONE YOUR RCA DEALER NOW.

3 New, Proved-Design, Reflex-Baffle. Extended-Range Speakers specially-designed for theatres up to 1,200 seats.

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VICTOR MATURE • MICHAEL RENNIE

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CinemaScope • Color by Technicolor • starring
MARILYN MONROE • BETTY GRABLE • LAUREN
BACALL • WILLIAM POWELL

BENEATH THE 12-MILE REEF •
CinemaScope • Color by Technicolor • starring
ROBERT WAGNER • TERRY MOORE • GILBERT
ROLAND
**CInema SCOPE ATTRACTIONS**

**THE CInema SCOPE LEADER!**

WONDER OF STEREOPHONIC SOUND which prosperity for theatres large and small!

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**SOON!**

**PRINCE VALIANT** · CinemaScope · Color by Technicolor-DeLuxe · starring JAMES MASON · JANET LEIGH · ROBERT WAGNER · DEBRA PAGET

**RIVER OF NO RETURN** · CinemaScope · Color by Technicolor · starring ROBERT MITCHUM · MARILYN MONROE

**THREE COINS IN THE FOUNTAIN**
CinemaScope · Color by Technicolor · starring CLIFTON WEBB · DOROTHY McGuIRE · JEAN PETERS · LOUIS JOURDAN · MAGGIE McNAMARA

**GARDEN OF EVIL** · CinemaScope · Color by Technicolor-DeLuxe · starring GARY COOPER · SUSAN HAYWARD · RICHARD WIDMARK

**Demetrius and THE GLADIATORS** · CinemaScope · Color by Technicolor DeLuxe · starring VICTOR MATURE · SUSAN HAYWARD

**THE EGYPTIAN** · A Darryl F. Zanuck Production
CinemaScope · Color by Technicolor-DeLuxe · starring VICTOR MATURE · JEAN SIMMONS · GENE TIERNEY · BELLA DARVI · PETER USTINOV · EDMUND PURDOM

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PROJECTION ARC LAMPS
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on a daily work schedule of fourteen and a half hours.

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"THERE'S A BRANCH NEAR YOU"

MOTION PICTURE HERALD, APRIL 10, 1954
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A COMPLETE STEREOPHONIC
SOUND INSTALLATION PACKAGE

...of PROVEN
Quality!

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$2,757

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WESTERN ELECTRIC LICENSED

COMPLETE PACKAGE INCLUDES:

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- Plug-in equalized playback preamplifiers.
- Gang fader.
- Changeover switch.
- Horn switch.
- Remote linkage for changeover switch.
- Preamplifier power supply.
- Power amplifiers in enclosed rack cabinet.
- Stage horns.
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About People of the Theatre

In 1953, Ampex, a wholly-owned subsidiary of the Ampex Loud Speaker Corporation, which manufactures electro-acoustic equipment, was established in Redwood City, Calif., to manufacture and sell recording and sound equipment. Thomas L. Taggart, comptroller for Ampex since 1951, has been elected to the office of treasurer by the company board of directors, according to Board Chairman T. Kevin Mallen. Mr. Taggart will make his headquarters in Redwood City but will continue as executive vice-president and general manager of the Ampex Loud Speaker Corporation, a wholly-owned subsidiary which he has managed since its establishment last year. (The subsidiary manufactures speakers for the theatre sound systems of the parent company.) Succeeding Mr. Taggart as comptroller is James E. Brown, chief accountant and budget director, who acted as comptroller for several months. Mr. Brown joined Ampex early in 1953 and prior to that time he served in comptrolling and financial analysis capacities with such organizations as the Pacific Coast Borax Company, Public Utilities Commission of Texas, the Texas Fund, Firestone Tire and Rubber Company, etc. The appointment of George A. Brettell as chief loudspeaker engineer for the Ampex Loud Speaker Corporation has been announced by Mr. Taggart. Mr. Brettell took active part in the engineering projects at Ampex Corporation which resulted in the firm's line of stereophonic sound systems for the theatre. Prior to joining Ampex in 1953, he was in the sound engineering department of 20th Century-Fox Film Corporation and during World War Two was with the U. S. Navy Radio and Sound Laboratory at San Diego. A native of Newark, N. J., Mr. Brettell holds degrees from Lehigh University and the California Institute of Technology. Two other appointments have been announced by Harrison Johnston, general sales manager for Ampex Corporation. John B. (Jack) Lang, formerly with the Frank Edwards Company of San Francisco, has been named Ampex sales engineer in the Ampex sound equipment division. Mr. Lang has a background in manufacturing and engineering as well as sales work at the factory, jobber and retail level. Prior to joining Edwards, he was sales manager for Wesley Edmondson, Inc., retail appliance dealers in Houston, and product sales manager of the O. A.
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Now Available are these Proven Facts

• PERMALUM will project flat, 3-D, Technicolor and Cinemascope pictures on flat or curved screen towers.

• There is a gain of three in light over your newly painted screen, designed to cover the entire drive-in viewing area, allowing shows to start earlier.

• No painting - - manufactured of a non-corrosive, special alloy, extruded aluminum, with a specially anodized finish.

• No visible seams beyond the 1st ramp.

• Fasten PERMALUM to existing screen facing, and on new drive-ins save buying the solid facing needed for a painted screen and install 2 x 4 lumber - 24 in. on center as a fastening background.

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PERMALUM is not a competitive product.
IT'S THE BEST !! ! ! ! Made by a company who has been successfully manufacturing for theatres for 30 years.

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Sutton Corporation, manufacturer of Vornado products. He is a graduate of Notre Dame University in electrical engineering. Bob Paulson has joined the New York district office of Ampex as manager of audio sales. Previously he was associated with the Tele Q Corporation and Special Effects and Equipment, Inc., producers and distributors of television and film production equipment. Before that he served as a division manager of Audio and Video Products Corporation and as associate producer-director for the Fred Waring Enterprises. Mr. Paulson is a graduate of Dartmouth.

W. C. D. Veery and E. B. Dishy, who were president and vice-president respectively of the D. Veery Corporation, Chicago, whose line of 35mm motion picture projection equipment has been taken over by the Paromol Company, Chicago, have announced an expansion in the operations of their D. Veery Technical Institute, a television training center. The D. Veery recently acquired a building for the Institute at 4114 West Belmont Avenue in Chicago which has twice the space of the two buildings previously occupied. The D. Veery plan to make their headquarters after April 15th at the Paromol Company's offices at 3048 West North Avenue. They revealed previously that they have a financial interest in Paromol. Jack Miller, who formerly was associated with the D. Veery Corporation in sales and engineering, heads Paromol.

Modernization of the Capitol theatre, St. John, N. B., which was called the Imperial when it opened in 1913, was recently completed by the Famous Players Corporation, Ltd., Toronto. Improvements included complete reseating with 1,629 auditorium chairs, new entrance doors, a new box office, a new refreshment stand, relighting throughout and replacement of equipment in the rest rooms.

The Valentine theatre, Defiance, Ohio, an operation of the Mallers Brothers, Fort Wayne, Ind., was recently equipped for CinemaScope by the Theatre Equipment Company, Toledo, under the direction of Al Boudarits, president. The installation included 10 auditorium speakers and was completed in three days.

Alex Mills has purchased the Dixie theatre in.Sylvania, Ga., from the Dixie Amusement Company of Swainsboro, Ga.

C. W. Coakley is the new owner of the Rex theatre, Huntsville, N. C. He was formerly with Stewart & Everett Theatres, Inc., Charlotte, N. C.

New marquees are now being installed at the Oriental and Roosevelt theatres, Chicago.

Two new drive-ins are nearing completion in the Denver area for opening this month—the 1,275-car Centennial, on the grounds of the Centennial race track, Littleton, Colo., and the Wadsworth walk-in drive-in with a capacity of 1,000 cars and 500 seats.

Mert Martin, formerly assistant city manager at Salida, Colo., for the Atlas Theatre Corporation, Denver, has been promoted to be manager of the Unique theatre, Gunnison, Colo., where he succeeds Fay Body, who moves to the Golden in Golden, Colo., replacing Harry Ashtron, who has resigned.

James Dowell of Davis City, Iowa, has purchased the Earl theatre at Earlham, Iowa, and plans to reopen it.

LaV Green has been named assistant manager of Loen's Poli College theatre, New Haven, Conn.

Remodeling of the Murr theatre in Oscoda, Ark., including equipping for CinemaScope, is reported by owner Moses Silman.

David Kay has been named assistant manager of the Paramount theatre, Miami, Fla., under Charlie Whitaker. Mr. Kay replaces Jim Martin, who resigned.

J. Robert Hoff, vice-president of the Ballantyne Company, Omaha, has purchased the Airport drive-in there from Oscar C. Johnson of Falls City, Neb.

Earl Smith, formerly manager of the Queen theatre, Wilmington, Del., has been named general manager in that city for the Harold Eskin Amusement Enterprises, Inc., New York.

Ralph Brett, chief electrician at Loen's State theatre, Providence, R. I., since the house opened in 1928, has retired.

O. G. Readin of Lynn, Ky., has acquired the Corlee theatre and Auburn drive-in in Cumberland, Ky., from the previous operator, M. K. Murphy, who will hereafter devote his activities to his theatre in Stone Gap, Va.

Recent remodeling of the Capitol theatre in Des Moines, Iowa, included equipping for CinemaScope and installation of new floors.

The Wapello at Wapello, Iowa, has been completely redecorated and reopened under the management of Mrs. Mary Potter.

E. J. Kramer of Burlington, Iowa, recently purchased the Winfield theatre at Winfield, Iowa, from Mr. and Mrs. Doyle Allen.

Two new drive-in theatre projects have been announced in Connecticut. They include a 650-car unit in New London by the Groton Open Air Theatres, Inc., of which J. Lawrence Peters is president. An opening is planned for late May. Also, Anthony and John Perry of New Haven have received a permit to build a drive-in theatre at Branford.

The Strand theatre in LePunto, Ark., has been sold to W. C. Summer by Strand Enterprises.

George H. Gorden has reopened the Swan theatre in Bastrop, La.

Benjamin Selzman has resigned as assistant manager of the Stanley Warner Grand theatre in Wilmington, Del., with house manager Vincent Olinum transferred to the circuit's Warner in West Chester, Pa.

Stanley Warner's Metropolitan theatre in Washington, D. C., is to be remodeled, includ-
Leo T. Jones, New Star Theatre, 540 seats, Upper Sandusky, Ohio, who has installed Motiograph AAA Projectors and Motiograph Stereophonic Sound, says:

"My Motiograph Stereophonic Equipment is better than any I've heard within miles of here, and I was able to run 'THE ROBE' to better visual and audio results because of it."

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2. For theatres of 800 seats or less
3. For theatres of 1300 to 1900 seats
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Each model contains identical Motograph AAA magnetic penthouse reproducers, a 4-channel preamplifier, a change-over switch and equalization panel, a power supply horn switching panel, a system selector switch and a 4-channel monitor speaker, plus amplifier racks and other mounting and connecting apparatus.

Each model has three power amplifiers which vary only in amplifier power output. Each power amplifier in the smaller systems has a power output of 20 watts at less than two per cent harmonic distortion. The intermediate systems have three 35 watt and the largest systems three 70 watt power amplifiers.

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Motograph stereophonic sound systems can be matched to any presently installed regular theatre sound system. The Motograph AAA Penthouse Reproducer may be used with any modern projector mechanism.
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with tilting braces. Used where movability is not required. Can be quickly installed in front of proscenium.

Quickly Installed. Easy assembly possible due to simple but ingenious design. Diagrams and color markings included with instructions. Lacing hooks instantly adjustable for alignment with grommets. Provides fine even tension all around. Can be erected by non-skilled help in 1 hour or less.

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Light But Rigid. Once assembled, it maintains perfect shape. Moves on casters or can be easily blown. 35' frame weighs 750 lbs. Strong enough to extend in front of proscenium without bracing to any wall. Used by most Hollywood studios.

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See your Theatre Equipment Dealer or write direct for list of kits for conversion of all types of Projectors and Sound Reproducers.

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George H. Roderick, formerly vice-president in charge of operations for the American Seating Company, Grand Rapids, Mich., is congratulated by John Slezak, Under-Secretary of the Army, upon the former’s appointment as Assistant Secretary of the Army by President Eisenhower. Looking on is Mrs. Roderick. Associated for 33 years with American Seating, Mr. Roderick is a graduate of the University of Michigan with a degree in mechanical engineering. He served in various engineering positions until 1939 when he was assigned to special defense projects. In 1943 he became manager of war products and in this capacity had charge of all war contracts for the company. He headed the company’s reconversion planning committee in 1944 and in 1947 was made manager of research and development and elected to a vice-presidency and to membership on the board of directors.
MORE THEATRES HAVE WAGNER ATTRACTION PANELS AND LETTERS than All Other Makes!

Like a good show, theatre men know a good attraction panel when they see one. They know that their most effective, lowest cost advertising medium is a Wagner panel which is large enough for plenty of powerful sales copy formed with Wagner letters in a variety of sizes and colors to lend emphasis.

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GREATEST PICTURES IN

PERSPECTA STEREOPHONIC SOUND

* 

a single optical track with no projector modification.

It's here! Perspecta Stereophonic Sound... completely compatible with conventional sound... is the simplest, least expensive system ever developed.

Because a standard optical sound track is used, there are no modifications to projectors. Exhibitors with multi-channel systems need install only a single unit. Others can switch to stereophonic sound by installing a Perspecta Stereophonic Sound unit plus additional power amplifiers and speakers. That's all! And Fairchild... who designed it... is now delivering this miracle unit, the Perspecta Stereophonic Sound Integrator.

This is the simple, permanent, stereophonic sound system that solves all the exhibitors' problems.

There's no difference in projection procedures. In fact, you can splice Perspecta Stereophonic Sound film into conventional film— and the switch is automatic. Optically recorded Perspecta Stereophonic Sound requires only the regular sound head.

Meet Ray Crews, Vice President of Fairchild and in charge of the Motion Picture Sound Division—Former Supervisor of Sound Recording under Loren Ryder at Paramount and Westrex subsidiary manager, he understands the producers' problems... knows exhibitors' needs in today's market.

*Invented by C. ROBERT FINE, President of FINE SOUND, INC.
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Better Theatres is published the first week of each month, with the regular monthly issues, and an annual edition, the Market Guide Number, which appears in March, issued as Section Two of Motion Picture Herald.

More Devices To Establish Wide-Screen

THE TECHNICAL movement started last year grows and grows, continuing a coinage of process names which keeps us mindful of the fact that the objective of it all is exploitable merchandise.

After several years of conditions which made many exhibitors half-believe that theatrical motion picture exhibition was doomed to extinction by a medium which could reproduce films in the home, theatre operators were heartened by a surge of industrial energy directed toward advancement of the art itself, so that it could continue to require the facilities and environment of a public theatre.

The technical movement thus generated has been astoundingly productive of material progress in devices and applicable know-how. In a matter of months, it brought to the screen dramatic productions in stereoscopy and laid the groundwork for greater competence in that medium; and concurrently it supplanted the original shape of the picture and concepts of its size with techniques which have given both picture and sound increased conviction.

Now, following triumphs of Cine-mascope, come the Superscope method of Joseph and Irving Tushinsky, to extend use of the anamorphic technique; and Vista-Vision for adjustment of wide-screen to a variety of conditions; plus Perspecta, which does much the same for sound.

Announced in recent weeks for immediate application, the latter group brings the movement to grips with realities of the business with which it could not be materially concerned at the outset. If a trend toward standardization has not yet been shaped, at any rate the practical conditions are now being further developed for determination of the faculties that standardization should give the screen—whether indeed, there ought to be standardization in the familiar terms of identical practice for all.

In writing a piece about the problem presented by obsolete and shabby theatres, for the March issue of BETTER THEATRES, we referred—on our typewriter—to the industry's "Great Depression" of 1948-53. But the gremlins of printing changed the eight to a zero. We here note the error for the record.

—G. S.
Stereophonic Sound in the Development of New Techniques

An evaluation of the new technical movement, and the place of stereophonic methods in it

ONE of the principal reasons for an industry’s continued success is the absorption and incorporation of all new modern manufacturing techniques and the continuous improvements of its product’s performance. When such products become retarded in progress and static in quality, the inevitable result is a diminishing of public acceptance and consequently a decrease in their sales value.

The motion picture industry is no exception to this rule. Let us look back at its history. Motion pictures grew from infancy in the first two decades of this century, to at least adolescence in the early 1920’s. They were a new art in entertainment, and this entertainment was available to everyone, regardless of means and regardless of location.

Little progress was made in this period in the development of equipment for presenting better performances. Plots and productions were improved, projectors were changed from hand to motor operation, but by and large technical improvement was slow and meagre. The industry had a complete monopoly of the cheap entertainment field; no efforts were necessary, hence technical progress was not encouraged.

Then came the radio invasion. This new form of free and novel entertainment became quickly available to the general public. A competitor had arisen in the amusement field and box-Offices across the land quickly began to feel the effects. The industry strove by means of more richly furnished theatres, some improvements in picture size and brightness, and more lavish productions to woo back its public. These efforts, in themselves, were not found sufficient. But the very research that had produced radio gave the motion picture its greatest advance. The “talkies” were born.

The success of the sound picture is an historical fact. Great fortunes were made in the newly energized motion picture industry. Little by little improvements were made in the techniques of recording and reproduction, and the motion picture regained its supremacy and its practical monopoly of the entertainment field.

We all remember those beginnings. For several years many die-hard questioned whether the “talkies” were here to stay. They spoke of the inferiority of “canned” music and speech. Many exhibitors refused to install the new sound equipment, denied their necessity. They claimed that the public was not satisfied with the mechanical voice of the screen and would shortly reject it in favor of the familiar, more “intimate” silent technique. Among engineers, controversies raged about sound-on-disk, soundfilm, horn type and cone type speakers, variable area and variable density recording.

COMPLACENCY—THEN TV!

As time progressed certain major improvements were developed and suggested by the technical departments of the various motion picture companies. From the late 1920’s and through the 1930’s wide film projection was attempted, stereophonic sound was demonstrated, and stereoscopic motion pictures were promisingly presented in the laboratories.

These spectacular developments, however, were not brought to the public. The necessity was not apparent. The motion picture industry was prosperous, so why bother with such disturbing innovations?

Then, after World War II, came television!

History repeated itself. Television, with its free home entertainment, challenged the motion picture theatre with both screen and speaker. Within a couple of years, box-office receipts fell to alarming lows, and the entertainment pattern and customs of the American public began to change radically. Something quite drastic had to be done to the motion picture so that it might meet this new opposition successfully.

The industry has been extremely fortunate that the engineering facilities and know-how at its disposal are many times greater than those of the 1920’s. Harnessing this reservoir of knowledge, the motion picture producers have been able to develop, with astounding response to a desperate situation, stereoscopic pictures, wide-screen techniques and stereophonic sound. These already have regenerated the business.

THE MOVEMENT BEGINS

Stereoscopic pictures started this great new large scale crusade for motion picture renovation. Certain technical deficiencies have prevented this form from receiving continuous acclaim, but these deficiencies are being remedied. Synchronization of the two pictures will be positively registered when both pictures are printed on the same film. Sufficient brightness for very large 3D pictures will be obtained when the Vectorscope process is perfected. Polarizing viewers already have been markedly improved.

The wide-screen movement was sparked by Cinerama. It was suggested that pictures could be widened by reducing the height of the film gate aperture; then 20th Century-Fox announced adoption of the anamorphic method, using compression and expansion lenses to obtain a screen image approximately two and a half times wider than it is high.

It takes only a few visits to theatres presenting the wider picture properly to make one dissatisfied with the older methods of projection. The point has been raised that many theatres are too small, or otherwise (Continued on page 34)
WOULD like to believe
that resistance to stereophonic sound is a
natural reaction setting in after the first
fever of “new techniques.” What seized
the industry last year was much too sudden
and violent to avoid a relapse. Great
expectations were bound to give way to dis-
may when projects were resolved into dol-
ars. Perhaps the issue is no more than one
of time to absorb this new pressure of tech-
nical progress.

Quickly indeed has the industry accepted
the larger, wider picture, and that alone is
calling for expenditures large enough to
trouble many exhibitors after some five or
six years of box-office drought. It is easily
understandable that they should be in a
mood to settle for less than the whole hog.

We don’t see that attitude, however, as
one to discourage consistent pursuit of the
objectives sketched our last year. Half-
measures, temporary substitutes may be
warranted by immediate conditions. The
only unfortunate outcome of that would be
to let them pull the business into the same
kind of rut it has just climbed out of.

You can reasonably say that you cannot
find or risk the money necessary to equip
for stereophonic sound but one is distorting
the facts to suit one’s convenience if it is
added, “Besides, stereophonic sound doesn’t
mean anything anyway.” Who said so, the
public? We don’t think the public has
separated it for specific appraisal. Besides
the industry has but recently entered upon
its use, experimenting, sometimes resorting
to new and tentative tricks of pseudo-
stereophonic, limiting its possibilities by
sticking cautiously to familiar formats of
cinematography. Give the creative fellows
time and experience!

And give the public time for condition-
ing. Some of the most memorable motion
pictures ever made were silents. We doubt
the theatre has ever thrilled an audience
more than millions were thrilled by “The
Birth of a Nation.” Would that same pro-
duction be as effective today? We doubt it.
Even with other things equal, lack of
sound would render the action too absurd
for conviction. Yet you cannot exploit the
mere fact of sound today, as “talkies” were
advertised a quarter of a century ago. It
is now an inherent quality of a motion pic-
ture performance. Accepting it as such, the
public has become conditioned to the man-
er of its use and to its qualities.

The movie public doesn’t know what it
likes. It only knows when it likes. An
industry protects its market by making its
product better. It introduces improvements
to replenish demand—demand that comes
only after tasting. A symbol of Henry
Ford’s genius is the Model T. But Fords
today have automatic transmission—plus
power-steering and push-button windows.

STEREOPHONIC FUNCTION

The simple commercial fact of stereophonic
sound is that it is better than one-
channel sound.

That fact can’t be ignored. It could be
rejected, but if it were, we are convinced
that it would always be around to haunt
the business.

Stereophonic methods have, indeed, been
nagging the industry for years. Many
sound engineers and creative minds of mo-
tion picture production long have thought
that it must come one day. Simply because
it is better.

Its possibilities were fascinating enough
to produce a “Fantasia,” without wide-
screen cinematography to suggest it. When
“Cinerama” came, stereophonic sound was
part and parcel of it. Regardless of lateral
“directionalism,” wide-screen technique
provides stereophonic sound at last with the
possibility of pictorial volume, the range of
movement, the differentiation of material
which stereophonic (as distinct from bin-
aural) sound requires to realize its fullest
impact.

Because it is the function most readily
identified, lateral localization of sound—
so-called “directionalism”—tends to be the
only value generally attributed to stereo-
phonic sound; and because a motion picture,
as typically produced under the persistent
influence of practices established to meet
limitations of screen size, cautiously uses
sight to ensure such localization regardless
of the distance of pictorial source from a
reproducer at the middle of the screen,
stereophonic sound is often regarded as of
no value unless the picture is of relatively
tremendous dimensions, therefore meaning-
less to the average theatre, and ridiculous
in a small one.

One couldn’t ask for a better demonstra-
tion of the fallacy in that appraisal than
what has been done recently at drive-ins.
A few weeks ago at Brunswick, N. J., for
example, sound by two speakers in a car
was compared with that of the usual one.
Mind you, these were speakers of relatively
small frequency range of the regular in-car
type. And of course the sound came from
only a few away from the listener, while
the action was a couple of hundred feet
more in the distance. Yet the sound seemed
more realistic. More than one person at
the demonstration testified to that. Why?
Greater fidelity, for one thing. The
Stereophonic Recording as a Source of Greater Realism

[Appraising stereophonic sound, particularly when it is given the fullest practicable application in recording, a paper read at the April 1953 convention of the Society of Motion Picture and Television Engineers, by Lorin D. Grignon, 20th Century-Fox recording engineer, is excerpted below as a footnote to Mr. Gaggiard’s adjoining discussion from the point of view of a projection engineer.—ED.]

Greatly improved sound quality can be obtained by the use of stereophonic methods. It is easily demonstrable that recordings made in sets which give unnaturally "boomy" or otherwise poor results monaurally, result in records which more nearly reproduce the true conditions in that set when recorded stereophonically. This is still true when disregarding subject sound placement.

Many more illusions can be created by sound alone, opening new dramatic, effective avenues for motion picture story presentation.

With sufficient experience and certain desirable auxiliary equipment, production cost need not be greatly increased. Very little difficulty has been experienced in lighting, even though three or more microphones might be used. There are times when the sound engineer has considerable latitude and can ease the lighting problem of the cameraman. There are other times when very little latitude exists and the sound engineer can then give away very little to the cameraman. Good co-operation and understanding by both parties is demanded.

Re-recording, technically, is no more difficult than at present, but having introduced one additional degree of freedom, more manipulation will be required. Many stock library monaural tracks may be used, provided equipment is available for controlling placement of the desired sound. Greatly increased showmanship can sometimes be achieved if specific effects are stereophonically recorded for the scene.

It is concluded that stereophonic recording can be used for motion pictures and will provide a superior sound presentation which is one step closer to technical perfection and realism on the screen. Unfortunately, stereophonic sound cannot be introduced overnight, but it can be made available to the industry if wanted.

two-speaker sound came from magnetic tracks (the set-up used CinemaScope prints). The single speaker reproduced one optical track.

Pertinent also, however, is presence of two sources of sound, with sufficient displacement to strengthen differences in the hearing of one ear compared with that of the other. With two normal ears we are accustomed to hearing two sets of sounds. That is how we locate the source of sounds (doing so only approximately—for exact- ness at some distance, sight too is needed); and two-point hearing, combining variations of identical original tones, is natural to us.

Thus it is reasonable that two speakers reproducing identical signals, but from two directions, with the possibility of differences in arrival time and of different reverberant influences imposed by different locations with respect to the listener and surrounding surfaces, could produce conditions of hearing more like those to which we are habituated than a single set of those same tones, from one source, could do; hence the brain interprets the composite sounds as realistic.

It is the business of stereophonic recording, of course, to reinforce the function of multiple-point reproduction by giving each speaker system its own track, with variation of tones created naturalistically through microphone placement, or by manipulation of the recording equipment (adjustment of volume or introduction of time lag by signal displacement on the tracks).

In this way stereophonic recording (which of course is meaningless without corresponding reproduction) can readily affect sound localization without absolute dependence on pictorial manipulation to insure participation of sight. Thus action is liberated. And sound itself, alone, can be used narrationally as dramatic material may indicate, extending the power of suggestion which has made the screen the greatest of all story tellers.

FURTHER AIDS TO REALISM

Furthermore, with respect to "direction-alism," sound needs to be localized on the screen not only across the width, but in depth, and this requires stereophonic technique to make it more than an obvious "theatrical" trick disturbing to the illusion.

Worth noting, too, is the fact that stereophonic technique allows volume to be increased without the harshness that has caused some people to complain that the sound is too loud. Giving the hearing mechanism conditions simulating those to which it is habituated probably bears upon that. Another factor may be the cancellation in one channel of defects in another.

In any case, it has been demonstrated, through careful experimentation, that most people can enjoy music reproduced by at least two speaker systems at a higher volume level than the same music reproduced on a single channel. Directors can use that reaction occasionally to get extraordinary impact.

In considering all of the devices by which the motion picture achieves its conviction, it is to be borne in mind that each operates with all the others to create an illusion. Let one thing be off key and the others lose some of their effect. Give the mind consistent stimulation without pronounced invasion of extraneous data and it will do a swell job of believing what you want it to. That is why a motion picture that pretty well fills the effective field of vision produces a sharper sense of perspective—three dimensions—than the postage-stamp variety sharing perception with a lot of architectural gimcracks. Any gain in the naturalism of sound helps to make the whole performance convincingly realistic.

What can be lost sight of, at a time of decision under urgent economic compulsion, is applications of a new technique which may not even be anticipated on the basis of established practice. By what are some of us judging the value of stereophonic sound? By its application to motion picture material and technique as we have had them. Give creators of motion pictures the larger performance area and deny them comparable scope in sound technique and they will of course gear their methods to those conditions. But what might they be able to produce if they were released from the old limitations in both directions? Stereophonic recording adds to the chores of production, naturally, but to no comparable degree that simple sound did in the first place.

At the theatre end, the only material difficulty is injected by the cost of equipment. Stereophonic sound calls for multiple (Continued on page 34)
The smart, modern beauty of the new Bevelite 4" jewel-tone speaker...for all drive-in theatres...is both practical and functional. The light weight, weather-proof case is constructed entirely of Tenite II, the very latest development of the Tennessee Eastman Corporation. It's specially designed to bring out the jewel-tone quality of the 4" speaker. There's no better drive-in speaker than the jewel-tone Bevelite...you can hear the difference!
STEREOPHONIC SOUND FOR AS LITTLE AS $3995

- A complete sound system for CinemaScope films
  For the small theater this is a complete 3-channel sound system, including the sound heads, amplifiers, speakers, controls and other accessories.

- Built by Ampex, world leader in magnetic sound
  Design is based on the greatest available experience in magnetic sound. All components are built and furnished by one responsible source, the Ampex Corporation.

- Highest fidelity assured
  This low cost Ampex system uses the same magnetic reproducer and same speakers as the higher powered Ampex Multi-Directional Sound systems used in the largest theaters.

- Completely protected against sound blackouts
  Ampex safety features prevent loss of important sound or dialogue through failure in any part of one or even two channels.

- Installed and maintained at lowest cost
  Amplifiers and equipment are furnished in one neat rack mounted assembly requiring a minimum of external wiring.

Ampex Corporation - 934 Charter Street - Redwood City, California
Branch offices: New York, Chicago, Atlanta, San Francisco and College Park, Md. (Washington D.C. area)
The most recent developments in wide-screen technique offer some further satisfaction to veteran advocates of the Big Picture, without, however, helping much, if at all, to resolve their arguments as to what it eventually will, or should, become. The gusy month of March brought in, not altogether freshy but with new authority:

1. Anamorphic systems that start with printing, not shooting, to make the advantages of compression-expansion available in various aspect ratios.

2. A method of distributing single optical track sound to three speaker channels with automatic control of volume in each for directional emphasis according to a pattern prescribed in production.

3. Paramount's VistaVision, which allows the exhibitor to choose whether he wants either or both of the techniques noted above, or to rely merely on height masking at the aperture, adding nothing to his equipment (except to install, of course, projection lenses for his new picture width, perhaps also lamps to provide additional light that the new picture may require.)

The manner in which VistaVision prints are produced to provide this flexibility of application is described by Loren L. Ryder, head of Paramount Pictures' Engineering and Sound Department, on page 22.

The Perspecta sound system, by which an optical track can be given three-channel reproduction, is explained on page 28.

Of the two new anamorphic methods demonstrated recently in New York, that developed by Joseph and Irving Tushinsky, technologists at the RKO Radio studio, who call it Superscope, will be the subject of an article by Joseph Tushinsky in the May issue of Better Theatres.

Similar in application is the Super Panatar lens of Robert E. Gottschalk, which has been placed in production by Panavision, Inc., with distribution by the Radiant Manufacturing Company of Chicago ("Astrolite" screens). Like the Tushinsky optical system, the Super Panatar uses an arrangement of prisms (as opposed to the cylindrical lenses of CinemaScope) to compress the photographic material and to expand it in projection.

Such a method allows wide-screen technique to take advantage of the anamorphic photograph with considerable flexibility and widened area of application. The Tushinsky system, for example, can produce an anamorphic release print from any master print of suitable photographic quality regardless of how it was shot, by blowing it up to make a new master, then compressing the material in a new release print. Thus reissues of productions made conventionally can be printed anamorphically for wide-screen presentation, though with possible inferiority to pictures shot for the purpose because they would not have the advantage of wide-angle lenses for large-volume scenes.

**SCREEN LIGHT ADVANTAGE**

The significance of the method to pictures produced for wide-screen presentation is indicated by the use Paramount is making of it to give its VistaVision complete adaptability. Paramount is shooting all productions with camera allowance for aspect ratios greater than that of the Academy standard frame (1.33/1). Prints made by the Tushinsky process will be supplied, however, so as to allow theatres equipped with Tushinsky projection lenses to project in a higher ratio with use of all, or substantially all, of the light at the aperture.

In short, the Tushinsky system takes advantage of the efficiency of anamorphic compression and expansion with adaptability to a variety of aspect ratios readily contrived through printing rather than cinematography. It is to be appreciated that a prime virtue of anamorphic prints is their relatively efficient use of available light in projection. Much, and potentially all, of the increased width of the picture is realized purely optically. Aperture masking can change picture proportions, but just as much lamp output is required as would be needed to put the entire frame on the screen.

Another advantage relative to light submitted in favor of applying the anamorphic method only at the print stage, is that anamorphic cinematography requires a higher level of set illumination. So long as there was enough light, without distortion, that of course would be a matter of production cost or convenience.

While proportions of the projected picture may be changed in the theatre through mechanical adjustment of the prismatic system, the anamorphic print is of course expanded in the same ratio as it was compressed. Or substantially so—Messrs. Tushinsky say that you can cheat on the original ratio to the extent of about 10% before the audience becomes aware of distortion.

All of these more recent developments supply affirmation of the larger, wider picture as a basic change in motion picture technique. Production is committed to wide-screen; theatres not yet equipped for it will have to do so or become steadily different from the norm. In time, when production technique may proceed without reference to any other conditions of exhibition, a good presentation of all but old product may be otherwise impossible.

That still could leave considerable room, however, for variation in wide-screen technique. The Todd-AO project in 70mm film is still to be heard from. The Tushinsky's of Superscope are working on a camera of MGM sponsorship which would vary the approach of Paramount and Todd-AO by stretching the negative image entirely across the film strip, eliminating some sprocket holes to do so.

As for sound, will it be optical or magnetic, one-track or stereophonic with one channel or more? Or will it be at least two combinations of these, with theatres taking their pick according to their needs?

This year is starting out as if it were to bring us close to an answer.

**On the House**

★ editorial reports and comment on events, trends, people and opinion

**WIDE-SCREEN'S NEW ADAPTABILITY**

**BETTER THEATRES SECTION**
Vista Vision
The New Paramount System

The method of wide-screen photography and printing employing a horizontal negative, adopted for all production by Paramount Pictures, described in the first of three articles—

By LOREN L. RYDER
Head of Paramount Engineering & Recording

VistaVision is a new simple, compatible and flexible overall system of producing, release-printing, and exhibiting motion pictures. It will give to every theatre the world over the finest possible quality on the largest possible screen at the lowest possible cost.

In introducing VistaVision, Paramount has introduced the technique of optical reduction from a large negative image to the standard release print image. This is the most important and distinctive feature of VistaVision. It is VistaVision. It is the feature which we believe others must follow if they are to reduce grain, eliminate fuzziness and gain bigger, brighter and better pictures.

Larger screens and larger pictures, such as the old Magnascope, have always been possible. The limiting factors have been picture quality and adequate screen illumination. The metalized screens (which were introduced for 3D) and new projector lamp houses have helped screen illumination. VistaVision is the first process to make a noteworthy and immediately apparent improvement in picture quality. VistaVision improves the front and side view viewing, whereas all other processes diminish the value of these seats.

In balancing the overall system to this new level of quality, we are making several changes. Most of these changes simplify the procedures, and most of these changes are made during production and release printing, not at the theatres. VistaVision release prints will play in any theatre anywhere in the world with an improvement in picture quality. Some improvement will be apparent even on the old "postage stamp" screens in theatres where one cent has been spent to improve the presentation.

Theatres that have large seamless screens and good projection equipment will gain full advantage of VistaVision without further change or expenditure.

Paramount makes no demand on any theatre, but there is one thing on which there is complete agreement among all studios and all exhibitors: big screens are here to stay. They have brought a new look to motion pictures, a permanent new look. Paramount earnestly urges that every exhibitor who has not already done so install the largest feasible seamless screen both as to height and width. Our objective is to fill this screen with a clear, sharp and bright picture. Paramount urges that every exhibitor have good standard projection equipment, good standard type lenses, and adequate screen illumination.

VistaVision is a flexible system and it is a compatible system. The picture can play in any aspect ratio from 1.33/1, through 1.66/1, 1.85/1, up to 2/1. It plays best in ratios close to 1.85/1.

For the exhibitors who wish complete flexibility, Paramount suggests the purchase of variable prismatic expander lenses, such as those manufactured by the Tushinsky Brothers.

For those exhibitors who wish a stereophonic sound effect, Paramount suggests the purchase of dimensional sound control units and supplementary loudspeakers if they are not already installed. The purchase of such equipment is not required for VistaVision and is optional with the exhibitor.

There is one point on which Paramount is outspoken. Paramount pictures are not to be played in an aspect ratio greater than 2/1. Paramount pictures are photographed with height which gives them stature and an artistic proportion that is lost by reducing screen height.

Briefly, the VistaVision process includes new wider angle lenses to give greater scope on the big screens; new cameras through which the 35mm negative travels horizontally, eight sprocket holes per frame (instead of four), giving a negative image of the correct aspect ratio; use of an overhauled 70mm projector in a single slot to avoid the "postage stamp" effect; a new type of motion picture screen that is seamless and big enough for the new VistaVision format.
Strong Lamps are Different Because—

**ONLY STRONG HAS A LIGHTRONIC CRATER-POSITIONING SYSTEM**

A sincere effort has been expended to the end of attaining near perfection in the presentation of this new projection technique. Best possible screen lighting has been a major objective—the most light, evenly distributed, of constant intensity and unchanging color value.

These exacting high standards have been realized with the development of Strong's exclusive Lightronic crater-positioning system which automatically maintains the position of the positive arc crater at the EXACT focal point of the reflector. Manual adjustments, which at best lead to uncertain results, have been made entirely unnecessary.

The positive and negative carbons are advanced by separate motors, the speeds of which are governed by the Bi-metal Lightronic Tube. Once the arc has been struck, the crater position and gap length are maintained automatically.

**THAT'S WHY ONLY STRONG LAMPS ARE USED ON MOST CINEMASCOPE INSTALLATIONS**

Send today for full details on the Strong Super "135" and Mighty "90" projection arc lamps.
with an area over two-and-one-half times the area of the standard negative image. The picture negative is Eastman Mazda color-taking stock. It is processed by Technicolor and optically reduced directly from the negative to the Technicolor matrix, which in turn is used to stamp out the release print by the imbibition process.

There will be two types of release prints — (1) the VistaVision standard release prints which will play in all theatres; and (2) the VistaVision squeezed release prints, which can be used in theatres that are equipped with variable prismatic expander lenses.

All release prints will have a single photographic sound track that will play on any standard sound reproducer the world over. These prints will also carry a directional control signal in the sound track area which will in turn be picked up in those theatres that are equipped for dimensional sound. The control unit will then direct the sound to the proper loudspeakers in the proper volume ratio, giving the new dimensional sound effectiveness to the picture.

The squeeze ratio in the Paramount squeezed release prints is different than the squeeze ratio used by CinemaScope, therefore these prints will not play on CinemaScope lenses. Paramount does not contemplate the release of any pictures with stereophonic sound, either with separate magnetic film, or by the four-track method. Further, Paramount does not contemplate releasing any prints having the Fox-Eastman narrow sprocket holes.

**PRODUCTION TECHNIQUE**

The technique of picture shooting with the VistaVision camera is the same as with any standard camera. The light level used on interior sets is between 350 and 600 foot-candles; with most shots running between 400 and 500 foot-candles. This is the same light level that has been in use at the Paramount studio for nearly a year. The lenses are stopped to f:2.8 and f:3.2.

At the present time Paramount is using cameras which were made by William P. Stein in 1926 for a two-frame color system. The motor drive and many features of these cameras have been modernized so as to gain good registration and film movement. The cameras are rotated on their sides and the aperture plate has been opened up for the double frame negative image. A new wide angle view finder has been adapted to the camera and operates with vertical rather than horizontal parallax.

Paramount has four of these cameras which have been used as an expedient in the shooting of “White Christmas,” “The Big Top,” “Strategic Air Command” and subsequent pictures, until other cameras are available. Technicolor is modifying a number of their three-strip cameras for VistaVision double-frame horizontal exposure of a single negative. These cameras will be available shortly as a further expedient to gain immediate production by the VistaVision process.

Complete camera specifications on a proposed new camera were mailed last October to all camera manufacturers. We are advised that Mitchell, Bell and Howell and the Producers Service Company will be making cameras available for Paramount and others in the industry. An effort is being made to relieve the present critical camera shortage by working out modifications for the standard NC and BNC cameras so as to have double-frame film movements.

Persons outside of Paramount who are interested in the purchase of cameras should make their inquiries directly to the camera companies, and any orders for cameras should be placed with these companies. Paramount wishes to encourage others in the use of VistaVision cameras and will supply copies of the new specifications to any person or company having a bona fide interest in camera design.

**CAMERA LENSES**

With respect to camera lenses, Paramount has found that standard motion picture lenses of 75mm and up have adequate field coverage for use on the double-frame camera. High quality Leica type lenses are used for all of the shorter focal lengths. This includes lenses down to 24mm, which will give a photographic angle of coverage slightly above 75 degrees.

Improved lenses are being designed which will include lenses of still shorter focal length. It is the writer’s opinion, however, that we are gaining an adequate angle of coverage. The 75-degree angle is wider than that used in any other motion picture process, except Cinerama and Todd-AO. The area of negative film exposure is shown in Figure 1. The film is standard 35mm negative exposed horizontally.

As indicated earlier in this article, the most important feature of VistaVision is the large negative and its optical reduction to the standard print. In the VistaVision process the large negative can either be accomplished by using a special wide film negative with the subsequent photographic reduction, or by the horizontal eight-sprocket-hole film movement as herein explained.

Paramount has selected the eight-sprocket-hole method. Tests indicate that as we increase the size of the negative, we
improve picture resolution in the plane of focus and grain size reduction, but beyond a certain point we tend to lose depth of field. We believe that in our use of the VistaVision process we have selected the best ratio of negative area to positive area for motion picture making.

We have established the negative width for optimum results, taking into account the image reduction factor and wide-angle photography. At this width we have gained slightly in depth of field. The VistaVision system has a large gain in depth of field if the image height is maintained the same as in standard photography. The finders on the VistaVision cameras carry a hairline framing marking in the aspect ratio of 1.66/1. There will also be a frame line marking for the 1.33/1 aspect ratio.

The cameramen are instructed to compose for a loose (meaning adequate head-room) 1.66/1 picture. A picture composed in this way will play equally well at 1.85/1; it will play very satisfactorily at 2/1 and it can be played at the old standard of 1.33/1.

The VistaVision cameras will be used for all future Paramount black-and-white pictures as well as color pictures. It is contemplated that we shall derive the same benefit on black and white pictures that we are now gaining in color photography.

Paramount has already photographed background projection, inserts, special effects, miniatures, etc., with the VistaVision camera. We also expect to make matte shots, and we see no reason why we should not gain the same improvement in all types of special effects photography.

The production picture dailies are optically printed directly from the large color negative to the standard 35mm image size. The reduction ratio is 1.63/1. Eastman color stock is now being used for all daily prints. (See Figure 2 for size of print image.) The editorial and studio handling of these prints is exactly the same as the previous handling of daily, except that special negative numbers are placed on both print and negative for future negative cutting. The special numbering may be eliminated when we have time to modify a printer so as to print-through the negative numbers.

In our work with stereophonic sound we have found that it is overbearing and gives too much effect of movement for front seat (Continued on page 48)

That our four-track stereophonic sound system would receive acclaim from theatre showmen like Wolf, Reade, Dipson, Rembusch and Shor.

And we're still running around with a warm feeling since companies like 20th-Century Fox approved it for their Cinemascopes.

We had hoped that people would find out how good it was and that they would say that it met all their requirements for superb sound systems.

Maybe the price helped to warm them up, too, because when folks check up, they're immediately flabbergasted that it begins at $3195.

That's why we're making our whole sales story just this simple.

Look 'em all over, then check Ballantyne before you buy.

The BALLANTYNE Company
1712 Jackson Street
Omaha, Nebraska
Auditorium Remodeling for the Wide Picture

Presenting a screen setting readily adaptable as a first step in essential modernization.

WITH THE NEW motion picture techniques having first claim upon available money, the problem of outmoded, shabby theatres is likely to compel a highly selective treatment. Last month we submitted some devices of immediate and obvious effect in renovating entrance and foyer areas. In the auditorium the new picture scheme commands first attention.

In the auditorium the minimum of work that can be done in most instances is to create a fresh atmosphere and a suitable setting for the enlarged picture. Such work would be to revise the room lighting, repaint as necessary, and provide a new architectural setting for the large screen presentation. A setting for the screen is shown in the accompanying drawings. Construction is of lightweight steel framing and incombustible asbestos board facing.

The frame consists of two flankers at either side of the screen, and an angular top framing piece. This top member will require some intermediate supports to keep it level, and for this purpose steel cable supported from overhead construction can be used, and it will not be visible to the audience. The asbestos board surfacing will require painting.

Because of the increased screen size and the added area of the framework of this design, the total screen-and-setting installation would be large enough to dominate the visual field of the audience, and it is this prominence which makes it possible to minimize the amount of work to be done to the rest of the auditorium surface. The enlarged picture of course changes the sightlines radically, hence calls for revision of the seating plan if and when new chairs are to be installed.

Repainting of remaining auditorium surfaces should be done in a monotone effect in order to strengthen attention on the screen area. All lighting fixtures exposed on wall and ceiling surfaces should be eliminated, and concealed lighting devices should be used which will keep all secondary light from falling on existing decoration. The larger screens, with brighter picture illumination, give a dim and evenly diffused glow to the surfaces of the auditorium, thereby eliminating the need for exposed wall and ceiling fixtures.

The setting (sketched in perspective in top drawing) has been devised to integrate the new performance area into the auditorium under structural conditions commonly encountered, with surrounding surfaces to cover existing architectural features which invade perception of the picture. Elements A and B are such surfaces at sides and top; they can be made of asbestos board on metal furring. The side pieces also provide slots for both a main curtain and a masking curtain (C) for variation of picture width (track location at T). The top border can be supported by angle irons (D) suspended from the ceiling.

BY BEN SCHLANGER
Theatre Architect and Consultant

MOTION PICTURE HERALD, APRIL 10, 1954
We were at breakfast when the mailman brought a letter from Homer Tegtmeier of the B. F. Shearer Company telling me they were sending me a sample of Heywood-Wakefield's finest contribution to theatre seating luxury—a rocking lounge chair. I didn't even stop to wipe the egg off my chin before unzipping that crate. There 'twas, some 50 pounds of rare physical comfort encased in foam rubber and covered with chartreuse upholstery. One sit and I saw how a seat like this was capable of converting the most carping movie critic into an enthusiastic and blatant encomiast. No picture could be other than praiseworthy when seen from a chair like this. I reclined and relaxed while my vertebra twisted and squirmed in search of faults. There were none. Here was the ideal spot to plant my assumings and develop my assertions for chronicling in this column. This was as nice a Christmas present as anybody could possibly hope for.

Heywood-Wakefield's spacious TC 706 AIRFLO Chair allows your patron to lean back, relax and enjoy uninterrupted entertainment.

This AIRFLO with its coil spring seat and back offers comfort comparable to the finest easy chair at home. The reclining "rocking chair" action of the exclusive Heywood-Wakefield base mechanism retains a scientifically correct pitch of back-to-seat regardless of how the occupant shifts his weight. Yes, any show seems better when viewed from AIRFLO comfort.

For further information, contact your Heywood-Wakefield representative or write for the fully illustrated catalogue on Heywood-Wakefield Theatre Chairs.

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Three-Channel Sound From One Optical Track

Adaptation of a single optical track to three-channel reproduction in the theatre has been made available to motion picture producers generally in the "Perspecta" system which the Fairchild Recording Equipment Company has placed in production at the Whitestone, L. I. (New York City) plant of the company's new motion picture sound division. Use of the technique for all release prints except those of its CinemaScope productions has been announced by Loew's, Inc., and by Paramount (it is the method referred to by Loren L. Ryder as "dimensional sound" in his article on Paramount's VistaVision technique elsewhere in this issue of Better Theatres).

"Perspecta" equipment permits an optical recording primarily like that of standard practice to be distributed through three reproduction channels, with a screen speaker installation as in a stereophonic system. For this purpose, the signal has an added frequency characteristic by which the volume of each of the channels is controlled.

This characteristic is sufficiently low in frequency—25 to 40 cycles—to produce no sound that would be audible to an audience. Conventional optical sound equipment has no means of responding to those control frequencies, hence the track can be reproduced on regular one-channel systems just as it has been.

THE "INTEGRATOR"

The "Perspecta" system introduces a special unit, called an "Integrator," to provide response to the volume control characteristics (see accompanying drawings and photos). Connected between the soundhead output and the main amplifiers of the three channels, this unit consists of three sets of electronic tubes for modulation of volume, and a band pass filter transmitting to each set its specific control frequencies.

Thus the recording can be given greater...
MOTION PICTURE PROJECTION reaches a PEAK OF PERFECTION on a WALKER high intensity SCREEN

WALKER AMERICAN CORPORATION
ST. LOUIS, MISSOURI
or less volume in any one or any pair or all three of the speakers electronically. This is determined in a later stage of recording for release print purposes—that is, the picture is “cued” at the studio for the sound effect desired, and the control characteristic is added to the sound signal according to the effect pattern thus established.

No sound material is excluded from any one of the channels as in multiple-track technique; all of the record is reproduced by each of the speakers. But the volume of any of the channels is automatically brought up or reduced, thus employing degrees of loudness and softness to make the sound more prominent in one area of the picture than another, as the effect desired in production may call for.

The Perspecta system was developed under the immediate direction of C. Robert Fine, president of Fine Sound, Inc., in a project sponsored by Arthur M. Loew, president of Loew’s International, to produce means of making the conventional optical track available for three-channel reproduction. The Fairchild Recording Equipment Company, manufacturers of magnetic tape recording equipment, became associated with Mr. Fine in this effort and is now the manufacturing organization. Distribution is by theatre supply dealers, including Westrex, RCA, and National Theatre Supply in foreign countries.

Distribution of Perspecta equipment has already begun, particularly abroad. The system, which was given its first press demonstration in the United States in New York late in March, had been demonstrated at the Cannes Film Festival last year.

It has been announced by Fairchild that other manufacturers will be able to produce the equipment under license.

Ray Crowe, general manager of the Fairchild Recording Equipment Company and head of its new Motion Picture Sound Division (shown above with the Perspecta “Integrator”) is credited with developing the band pass filter which makes possible the Perspecta principle of imposed sub-audible sound signals being used to control the volume of speakers. Mr. Crowe was formerly Supervisor of Sound Recording under Loren L. Ryder at Paramount Pictures and has also been manager of the Western Electric Company of India, directing sound installations for one of the largest overseas theatre circuits.
A DATE OFnote in the interesting and sometimes amazing annals of the drive-in theatre was marked in March, when on the 19th the CinemaScope production of "The Robe" was publicly exhibited with three sound tracks reproduced by two speakers in each car. This took place at Eric and Carl Peterson's Motor-Vu drive-in at Salt Lake City, Utah, with a screen 102x48 feet. (This installation is pictured and described on page 36.)

March also brought to the market in-car speakers made specifically for this purpose, with three coil and cone units in a single housing, corresponding to the number of horn systems of a stereophonic system in an indoor theatre. And on March 26th, at Claude Ezell Theatres' Buckner Boulevard drive-in at Dallas, Tex., the CinemaScope picture "Prince Valiant" was presented with an installation of triple-unit speakers developed through the Ezell organization.

Still earlier in the month than either of these events, National Theatre Supply demonstrated, at the Brunswick, N. J., drive-in, a two-speaker arrangement for three-track reproduction, employing a CinemaScope print. Conducted for an invited group of exhibitors, engineers and members of the trade press, the demonstration included reproduction of optical track sound by a single in-car speaker, with results that favored, for many of those present, the triple-speaker reproduction of three magnetic tracks. This type of installation has the approval of 20th Century-Fox for CinemaScope productions. It is, in fact, comparable to the scheme employing Motograph speakers of regular in-car type for exhibition of "The Robe" at the Motor-Vu drive-in at Salt Lake City.

The system demonstrated by National

Claude Ezell Theatres' composite speaker for drive-in stereophonic sound has three speakers housed in a fiberglass case (above) with the units mounted in a curve to face the interior, centered on the width of the windshield (below). The case may also be suspended from the rear view mirror or panel ledge by a thin cable.
A NEW HERTNER POWER UNIT

The HT 135 TransVerter
for DRIVE-IN and LARGE INDOOR THEATERS

The new HT 135/270 TransVerter answers the need for 115 to 135 ampere arcs for all types of wide screen and 3D pictures requiring more light over a larger area. This latest Hertner TransVerter rounds out our line of dependable power units designed especially for arc lamps. Complete installation includes our Control Panel Type G and the new Dual-type HD 100/140 Rheostat.

Type HT 135/270 TransVerter for 115 to 135 ampere, 63 to 70 volt high-intensity and spot arcs, and the new 135 lamps.

For all the details of the many fine features of the new HT 135 TransVerter write for Bulletin No. 301B.

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In Canada: General Theatre Supply Company

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Research, Distribution and Service for the Motion Picture Industry

The Ballantyne Company's "Doubl'1-Cone" Trio Speaker for stereophonic sound at drive-in theatres has one outlet in front (above) and two turned to the opposite side (below). Each unit has an anchor which can be attached to either the rear view mirror or to the windshield frame.

Theatre Supply, as described by John Currie, manager of the NTS drive-in department, mounts one speaker, labeled "right," on the right window ledge in the usual manner, the other, labeled "left," next to the driver. With the extra speaker suspended from the post with its mate, both are brought through the same car window, from left to right according to ramp position. The cable of the speaker on the farther side is passed over the lap or behind the intervening person.

The extra speaker of course requires a second line to be trenched or otherwise provided; if the posts have dome or ramp lights, the circuit serving them may be converted to feed the additional speaker.

In such a combination of two separate speakers, volume is matched by manipulating the control of each. Mr. Currie points out that patrons should be told, by trailer or mike announcement, to set speakers at the same volume for best effect. An extra arm is provided for the speaker post to hold the additional unit.

"The National two-speaker system," explains Mr. Currie, "operates the speakers off the three tracks which feed the screen speakers for stereophonic sound in indoor theatres. The three tracks are channeled to the proper speaker by a control unit which automatically diverts all sound of the center channel to both in-car speakers,
that of the right-channel track to the right-hand speaker, that of the left track to the left-hand speaker.

**TRIPLE UNIT SPEAKERS**

Besides the Ezell composite speaker, the double-cone type of The Ballantyne Company is now available in a triple unit, which has one outlet in front, and two turned to the opposite side (see photos on facing page); while the Ampex Corporation of New York and Redwood City, Calif., has brought out a unit of similar grouping.

Trapezoidal in shape, the Ampex case is designed for setting on the ledge above the instruments, if that surface is broad enough, or to be hung from the rear view mirror. Of three 3-inch speaker units, one faces the interior of the car, the other two face the windshield at slight angles toward the sides. The housing measures 6 inches wide, 7 inches deep and 3 inches high, and it weighs 12 ounces. Volume of the three speakers is equalized through one volume control.

In the Ezell combination, three 4-inch speakers are housed in a fiberglass case with the units mounted in a curve to face the interior, centered on the width of the windshield. The case may be suspended from the rear view mirror or panel ledge by a thin cable—it is pointed out that this position places it at approximately the location of the car radio.

The complete unit weighs 2½ pounds, and is 15 inches wide, 6 inches deep and 5 inches high. Volume of the three speakers is controlled uniformly by a single control.

---

*Your patrons will notice the difference! Super Snaplites give you Sharper Pictures, More Illumination, Greater Contrast and Definition.*

*For the Best in Projection use Super Snaplites... the only Projection Lenses to give you a true speed of f/1.9 in every focal length up to 7 inches.*

---

*Clear Crisp Pictures with SUPER SNAPLITE PROJECTION LENSES*
architecturally unsuited, for wide pictures. In practically every instance, however, ways and means have been found to adopt this technique to existing auditoriums with great enhancement of the performance. It has been demonstrated that in theatres with 800 to 1,600 seats, pictures 32 to 40 feet wide have increased realism and more striking beauty.

The problem of sufficient projection light, which troubled the development of wide-screen technique at the beginning, has been reduced to a practical vanishing point by carbon, lamp, screen and lens equipment produced in quick and resourceful response to the new requirements.

The anamorphic method is of course the most efficient means of expanding the picture from the point of view of light. But by whatever method of production and projection that the wider picture is achieved, the greater area covered by the image calls for more than the single set of speakers at the middle of the screen with which the industry has got along under the original conditions of aspect ratio and relatively small screen sizes.

Stereophonic sound was first demonstrated by the Bell Laboratories in the early 1930s. It was used rather experimentally in Disney’s “Fantasia.” Then stereophonic sound lay dormant until Cinerama proved its magnificent possibilities with seven channels. Several tracks were used for effects in “The House of Wax.” It was the first CineScope production, however, which employed stereophonic sound integrally with the action in a dramatic production. Today upwards of 2,000 theatres are equipped to reproduce stereophonic sound.

The cost of installing such equipment has precipitated controversy over the commercial value of stereophonic sound, the main question being whether the expenses of installation are worthwhile when related to the effect produced on the public, an effect translatable into box-office response.

NO TIME FOR SECOND BEST

We have advanced a tremendous distance, of course, from the piano-playing nickelodeon days, and it is my belief that the motion picture theatre, in order to be a foremost contender for the amusement dollar, must try to excel the dramatic stage, the concert hall, the operatic performance, and the exotic and scenic travelogue displays. The motion picture theatre can bring all of these things and more besides to every person in every corner of America and much of the rest of the world, and it must do it with the greatest possible artistry and realism.

It has been authoritatively said that the conventional type of one-channel reproductions has the effect of reducing everyone in the audience to a one-sided person listening to one point source of sound. On the other hand, a true stereophonic system transports the original performance to the location of the ultimate audience and permits the audience to integrate it with both ears. In other words, stereophonic recording is an instrument to bring to the motion picture screen a closer and closer approach to the real thing.

When an orchestra plays in an auditorium, vibrations continually changing in form, intensity and phase relation are set up in the air of the auditorium. An ideal stereophonic system is one which will record and reproduce these vibrations so as to create at every position in the theatres the same changes and sequences of wave motion as were produced originally.

TECHNICAL ADVANTAGES

In order to do this, an infinite number of points for pick-up and similar points for reproduction would be theoretically required. Cinerama uses five microphones in recording, and five speakers behind the screen, plus two more sets in the auditorium to accomplish this condition of hearing. It has been found simpler and substantially as effective for most purposes to limit the number of channels to three.

With three channels it is possible to reproduce a full orchestra faithfully and to trace and locate motion accurately on the screen. Because there are three separate points of sound “pickup” (either actually or nominally) the position of the sound source can be located very easily not only in lateral motion but in depth. The changes in intensity and in phase difference at each point of “pickup” serve to create this illusion.

A sound source which moves to the rear decreases in intensity and increases in its reverberation content. Both of these effects are preserved in the reproduced sound. Thus the illustration of the sound source moving right, left, forward and back can be created.

Greatly improved sound quality also can be obtained by the use of stereophonic methods. This applies to the reduction of unnatural boombiness, the increase in highfrequency smoothness, and the general acceptance of higher level of sound reproduction. All these new attributes make stereophonic reproduction clearer, well balanced, and much more pleasing and life-like to the ear.

Coupled with these new qualities is the use of magnetic recording. With magnetic recording it is possible to reproduce a greater range of frequencies—from 40 to 12,000 cycles. It is possible, too, to have volume changes of over 60 decibels, which can produce tremendous dynamic sound ranges. Magnetic sound recording and reproduction therefore are further aids in bringing to the theatre that realism and high-fidelity sound for which we are continually striving.

The motion picture industry has come again to a critical juncture in its history. Are we to crawl ahead grudgingly, belatedly making only such changes as our television opponents force us to do? Or will we go steadily forward along new avenues of progress that engineering opens to us?

There still is a wide horizon for the motion picture theatre. It is not too absurd to envision pictures on our screens always in color and changing in size and shape automatically to fit the subject matter. Those pictures might well be stereoscopic at any time, and use stereophonic sound with auditorium sound effects for extra impacts. The industry would be risking its vast investments to put imagination in a technical straitjacket.

Making Growth of the Art Complete with Stereophonic Sound

(Continued from page 18)

To supply the additional channels costs a very sizable sum of money; magnetic tracks mean further expenditure for two soundheads. In both cases, however, the cost is the price of progress.

Use of optical recording, especially with
one track, as in the Perspecta system, saves principally on soundheads, and as we have pointed out before, every dollar can count in the calculations which recent years have imposed on a lot of operations. But even aside from its present stereophonic implications, the magnetic track offers the important advantage of a greater usable frequency range. It has its own requirements for avoidance of track effacement, as Mr. Gagliardi pointed out in the March issue of "Better Theatres"; but so far, at least, these have not amounted to enough to cancel out the advantage of greater dynamic range, which means sound of higher fidelity, more realistic sound, music more lifelike and beautiful from the screen when the screen must compete in the field of mechanical sound with hi-fi and FM in millions of homes.

The industry of course has to be flexible during the period of technical transition to maintain a flow of product to all of its theatres, from small to large, abroad as well as at home. Regardless of the role of magnetic recording in the ultimate technical scheme, the industry needs equipment which allows use of optical soundheads with a choice of one or more speaker channels. At the least, this eases the urgency of critical decision, provides time needed to develop and refine "big picture" production techniques, and to equip theatres generally for their most effective exploitation.

Those techniques can never be as forceful, as responsive to dramatic mood and material, or as well measured to the scope of the large picture as they can be when they include stereophonic sound.

**EXPORT COMPANY MOVES**

New and larger business quarters in New York City have been acquired by Streuber & LaChicotte, Inc., export distributors for manufacturers of theatre equipment, according to W. B. LaChicotte, president. The company is now located in the Fisk Building at 250 West 57th Street. Its previous headquarters at 1819 Broadway are to be demolished for a new Coliseum by the City of New York.

**RCA SERVICE SIGNS THREE**

The RCA Service Company recently signed three more major theatre circuits to service and maintenance contracts. They included the Inter-Mountain Theatres, Inc., Salt Lake City; the Central States Theatre Corporation; and the Tri-State Theatre Corporation, both of Des Moines, Iowa. Negotiating the Inter-Mountain contract was H. M. Madison, West Coast district manager for RCA, while E. D. Van Duyne, Kansas City district manager, handled the other two contracts.

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**Call RCA for SERVICE on STEREOPHONIC sound**

More than 25 years of knowledge and experience in the installation and maintenance of all kinds of theatre sound systems assures you top standards of performance in Stereophonic Sound.

In addition, thoroughly dependable, prompt and courteous service are yours when you call in RCA Theatre Service.

**RCA Service Company, Inc.**

A Radio Corporation of America Subsidiary

Camden, N. J.

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**We said it before and we say it again...**

"A Screen Paint should be made by a screen manufacturer"

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**RAYTONE SCREEN CORP.**

105 Clermont Avenue
Brooklyn 5, New York

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**BETTER THEATRES SECTION**
The first drive-in theatre to be equipped for CinemaScope productions, the Motor-Vu drive-in at Salt Lake City, Utah, owned and operated by Eric and Carl Peterson, presented "The Robe" on March 19 with a two-speaker system in which 6-inch Utah in-car reproducers were placed at each side of the front seat, the left one reproducing the left screen track, the right one reproducing the right track, and both reproducing the middle track. Despite extraordinarily cold weather, the 900-car drive-in was filled to capacity.

The screen of the Motor-Vu measures 105 feet wide; made of Transite, it is painted with Raytone "white" drive-in screen paint.

Ashcraft "Super-High" lamps were installed for the CinemaScope inaugural, burning 11mm. positives at 120 amperes for projection of "The Robe." The sound amplification system and the projectors are Motograph. The distance of the throw from the projector to the screen is 210 feet.

The Utah in-car speakers were supplied the drive-in by the Service Theatre Supply Company of Salt Lake City. The cord for the speaker to be placed on the far side of the car is 10 feet long; the other is 7 feet.

No new ramp wiring was installed with the old pair being split, one wire fed to the left speaker and the other fed to the right speaker. The circuits were grounded through copper stakes in the ramps. The entire installation was supervised by engineers from Service Supply, Motograph, and Altec Service.

Among those present for the drive-in's first performance of "The Robe" were C. S. Ashcraft of the C. S. Ashcraft Manufacturing Company, Long Island City, N. Y.; Frank Riffle and Charles Moore, Motograph engineers; Fred Leslie of 20th Century-Fox; Dave Peterson, Altec Western division manager, and Bob Reagan, Altec sound engineer; Al Knox, John Buggar and Harry Swanson of the Service Supply Company.
New Chair Cushions for Heywood-Wakefield Line

TWO new seating cushions, one of foam rubber and the other of coil spring construction, have been developed for use with its line of theatre auditorium chairs by the Theatre Seating Division of the Heywood-Wakefield Company, Menominee, Mich.

The foam rubber cushion, called the “Contour,” is designed to conform to the contours of the occupant’s body as he sits down and also as he shifts his weight or position. It has approximately 3 inches of formed rubber over helical construction springs, attached to an all-steel frame.

The coil spring cushion, called the “Sit-in,” eliminates the high crown in the center of the seat. Its flat top is designed to afford maximum comfort by permitting the patron to sit into the cushion deeply instead of “floating” on top. The cushion has 16 coil springs of varying gauge steel wire, so placed, the manufacturer points out, to insure resilient comfort over the entire seat. The springs are permanently fastened to an all-steel seat frame.

The “Sit-in,” cushion comes in seat widths from 19 through 22 inches and is available on four of the company’s theatre chair designs.

“All-Purpose” Surfacing For Drive-in Theatres

A SCREEN surfacing material of aluminum for drive-in theatres, designed for “all-purpose” projection, including 3D and wide-screen, has been marketed by First-American Products, Inc., Kansas City, Mo. The material was demonstrated late in March at the Terrace drive-in theatre, Caldwell, Idaho, on a curved wide-screen 72 by 36 feet. It was also shown early in April at the Heart drive-in, Kansas City, Mo., and further demonstrations will be made for exhibitors requesting them.

Called “Mirra-Scope,” the screen material is designed to provide equal distribution of light over a 90° viewing range. Parabolic curves are rolled into the surface, forming vertical fluting to control light distribution horizontally. The material is lightweight and easy to apply, the manufacturer states, with the large panels joining to give a “seamless” effect. No painting is required, and the screen is weatherproof.

The material can be mounted on both existing and new screen towers, and for the latter special methods of erection are recommended by the company, which they will supply.

The material was developed by Virgil Odell for exclusive distribution by First-American.

Magnasync Stereophonic Equipment Redesigned

CHANGES and improvements in several features of its equipment “packages” for stereophonic sound have been incorporated into new models of its “Magnaphonic” systems by the Magnasync Manufacturing Company, North Hollywood, Calif.

The new button-on reproducer is designated the “Magnaphonic P-1435.” Plate steel housing, formed to required-contour around precision jigs, is welded and gusseted to develop most favorable stress characteristics. The steel construction acts as a shield to ward off the flux patterns generated by the projector motor and remote “dowser” solenoid. The mechanical transport base plate is routed to contour from 14-inch ground dural plate stock with the bearing quills and other transport components indexing to a critically flat surface.

Feeding into the reproducer, the film passes over a large flanged roller with sound-tested ball bearings to absorb the
excessive tensions created through the feed magazine. Around the floating sprocket the film is guided by “Nylatron” (Dupont graphite impregnated nylon) rollers. The film gates close to within .012-inch of the sprocket on the outside edges only. The filter arms are spring coupled with the feed out arm spring grounded and a silicone-oil dash-pot to damp and stabilize the track suppressor is integrated with the channel four preamplifier with tuned-circuit frequency discrimination to peak the 12 kilocycle control signal. Output attenuation of the preamplifier is placed after the control signal boost to prevent any change in “trigger” sensitivity due to changes in the required output level of the preamplifier. A master ganged fader for the three stage speaker channels is incorporated into the preamplifier wall cabinet along with a change-over switch for alternate channeling of the “right” and “left” projector reproducers. The pre-amplifier power supply, “Magnaphonic PS-435,” is assembled on a 5½ by 19 inch rack panel. This can be mounted in the rack cabinet with the power amplifiers or it may be furnished in a wall mounting box. All interconnecting cabling between the reproducers, preamplifiers and power supply are furnished with each “Magnaphonic” package. Power amplifiers in output ratings ranging from 15 to 70 watts are packaged in enclosed rack cabinets in banks of three or four as desired. Whereas at four amplifiers are recommended, some theatre owners prefer to utilize their regular optical amplifier to drive the side wall speakers (channel four), the company points out. A systemswitching panel (MS-435) is offered to fill the need for full emergency handling of the power amplifiers in the event that one is rendered inoperative during screening. The channel four stereo or regular optical amplifier may be switched in to replace any one of those used to drive the three stage speaker systems.

The “Magnaphonic WC-435” preamplifier wall cabinet also has improvements over prior designs. Plugging into a distribution chassis, the individual preamplifiers have both equalization and level trimmer controls. On the distribution chassis, in the output of each of the stage speaker channels, balancing trimmer controls serve to compensate for output differences in the scanning heads on the two projector reproducers. Constructed into the distribution chassis, a 12 kilocycle filter network prevents the objectionable control frequency from reaching the side wall speakers. The control

The “Magnaphonic P.1435” magnetic soundhead.

The “Magnaphonic WC-435” preamplifier.

The “Magnaphonic WC-435” magnetic soundhead.

filter arms. Flangeless filter arm rollers run on precision ball bearings. The scanning head is center-screw mounted on a four point azimuth adjustment plate with lead wires routing to a readily accessible terminal strip located in the rear of the housing.

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Rear view of the Magneasync audio system.

Rear view of the Magneasync audio system.

Rimless 3D Glasses with Larger Viewing Area

NEW rimless polarized glasses, designed with a larger viewing area to provide unobstructed vision when 3D films are shown on wide-screens, have been placed into production by Depth Viewers, Inc., Cincinnati.

Designated as “Model DVIO-A,” the glasses are made of a new rigid “Polacoat-Polarized” plastic film heavier than that previously used. They have colored metal temple bars both to hold the lenses in place and the glasses to the wearer’s head. The lenses have a curved styling, which is designed to remove disturbing back reflections.

Expansion of the company’s firm into a large modern factory to turn out the new glasses is reported by John F. Dreyer, president. He also states that the company will soon put into production a 3D clip-on model for those patrons already wearing glasses.

WESTREX SOUND IN BRITAIN

Contracts to install four-track magnetic stereophonic sound equipment in a number of theatres in the British Isles have been signed recently by English subsidiary of
Westrex Corporation, the Western Electric Company, Ltd., London. Theatres with the equipment already installed include the following:


In process of installation are the following theatres: Warners' circuit: Warners, London. Black circuit: Regal, Newcastle. Brinsley Evans circuit: Dorchester, Hull; Criterion, Hull; Cinema, Goole; Langham, Hull; Savoy, Hull; Carlton, Hull; Priory, Hull; Plaza, Hessle; National, Hull; Monica, Hull; Winter Garden, Bridlington; West Park, Hull; Cleveland, Hull. Fox circuit: Carlton, London. Independent theatres: Forum, Channel Islands; Davenport, Stockport; Regal, Saltoats; Princess, Huddersfield; Pioneer, Dewsbury; Aquarium, Grimsby; Empire, Seeben Harbour; Scala, Worcester; Black Prince, South Shields.

**NEW WILLIAMS SCREEN PLANT**

The Williams Screen Company, Akron, Ohio, recently acquired a second manufacturing plant on Kenmore Boulevard, according to an announcement by Harry C. Williams, president. The additional production facilities were necessitated by an increased demand for the new Williams "all-purpose" plastic silver screen.

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**Kroehler Chair Sold To Griggs Company**

The purchase of manufacturing rights to the Kroehler "pushback" theatre auditorium chair from the Kroehler Manufacturing Company, Naperville, Ill., has been announced by the Griggs Equipment Company, Belton, Tex., of which C. V. Griggs is president.

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**Huff's Hydro Carbon Coolers Are Redesigned**

Improvements in its Hydro Carbon Coolers reported by the Huff Manufacturing Company, Los Angeles, include a new cooler nozzle and redesigning the equipment to permit a 14-inch mirror arc lamp to pull as much as 95 amperes, or 37 more than previously. The cooler has been redesigned in re-
Woodgrain Series for Vinyl Wall Covering

The textured effect of natural wood is featured in a new Woodgrain series introduced in "Bolta-Wall" vinyl wall covering by Bolta Products Sales, Inc., Lawrence, Mass. Available by the yard or in 8 by 8 inch tiles, the series comes in Prima Vera, Natural Mahogany, Grey Mahogany and African Mahogany.

The "Bolta-Wall" Woodgrain has a vinyl face sheet laminated to a firm rubber-saturated backing. It can be applied to old or new walls and can be installed around columns or bent around sharp inside or outside corners. It requires no shellac, stain, varnish, wax or finish of any type.

In application no carpentry is involved, the material being installed by using "Bolta-Wall" adhesive No. 571. Wall surfaces need not be absolutely smooth, the company points out, since the "cushion" backing of "Bolta-Wall" helps absorb surface roughness.

The material wipes clean with a damp cloth and resists moisture, grease, steam, alcohol and most staining agents, according to the manufacturer.

Continuous Air Outlets Made in Two Types

The addition of continuous air outlets to its line of "Agitair" air diffusers has been announced by Air Devices, Inc., New York. Made in two distinct types, the new units are available in unlimited run dimensions for either sidewall or ceiling installations.

The type designated as "RC" has a separate mounting frame and an interchangeable diffusing core. Type "R" has an integral diffusing core. Both types conform to troffer or fluorescent lighting and other architectural considerations, according to the company.

Metal Stair Treads With Safety Ribs

A new metal safety stair tread designed for new installations and for repairing worn stairways, both exterior and interior, has been developed by Wooster Products, Inc., Wooster, Ohio.

New Porcelain Tile For Covering Walls

A steel wall tile with a ceramic surface especially designed for the renovation of theatre facilities has been developed by the Porcelain Enamel Products Corporation of Rehoboth, Mass. The company points out that the material is particularly adaptable to covering wall space in such areas in the theatre as rest rooms and lobbies.

Called "Veos," the material is porcelain fused to steel. It is applied on a grooved foundation board to give a smooth and uniform sub-surface over existing walls. The board is water-resistant and will not crack, craze or fade, according to the company. It can also be installed quickly.

The material is available in a full color range in 8-inch squares. No refinishing or maintenance of it is required, the manufacturer states.
B. F. Shearer Company, Seattle, distributors of the screen throughout the western states. The “Astrolite” is an all-purpose screen designed for use with 3-D and widescreen as well as 2-D projection.

**Automatic Perfume Unit For Women’s Rest Rooms**

An automatic perfume dispenser designed for mounting on the wall in the women’s rest rooms of theatres has been marketed by the Jo-Lo Perfumatic Dispenser, Inc., Jersey City, N. J. The vender has already been installed at the Radio City Music Hall in New York and is slated to be placed in all theatres of the Stanley-Warner and RKO circuits for an additional source of revenue, according to the company.

Trade-named the “Jo-Lo Perfumatic,” the unit offers a choice of four perfumes at 10c a spray. The patron simply inserts a coin in one of the four chutes and pushes the plunger. With a capacity of 3,000 sprays, the vender is encased in a heavy steel cabinet finished in rose-pink enamel, a color designed to blend with most decors.

Having separate coin chutes enables the theatre operator to determine the relative popularity of the various brands of perfume, the manufacturer states. In addition an automatic sealed tabulator inside the case indicates the revenue accumulatively.

In installing the unit, hangers are cemented to the wall surface, thereby requiring no drilling, screws, tools or bolts, it is pointed out. Also, the machine operates mechanically with no electrical connections necessary. Servicing is required once a month.

Perfume brands used in the machine are optional with the individual theatre operator, who can purchase the ones of his choice at wholesale prices. The vender pictured is stocked with “Tabu,” “Chanel No. 5,” “20 Carats” and “Woodhue.”

**Automatic Emergency Light Unit Redesigned**

A redesigned automatic emergency lighting unit designed to provide instantaneous illumination when regular power fails has been marketed by General Scientific Equipment Company, Philadelphia. The unit operates automatically upon current failure, the manufacturer points out, without the need for touching a switch.

The unit is powered by a storage battery built into the portable set. It is equipped with a trickle charger to maintain the battery charge and a built-in hydrometer to

**NEW MODELS OF POLA-LITE’S 3D GLASSES**

Improvements in the polarization quality and a wider lens than used for previous models are features of the new 3D glasses recently introduced by the Pola-Lite Company, New York. The glasses are constructed entirely of plastic with hinged bows except, of course, for the clip-on type (right) which has plastic bows at the outside edges of the frame to clamp over the edges of the frames of correction glasses. The company is offering the glasses in a “package” deal with its new projector attachment whereby a 3D film is projected from a single strip of film.

**Here’s how to avoid DEAD SPEAKERS that mean DEAD LOSSES**

**Use TELESEAL® direct burial UNDERGROUND WIRE for reliable service**

Before you buy any wire at a lower price than TELESEAL think what cheap wire costs to dig up and replace. It’s not the original price of the wire that counts, it’s the eventual cost to you! With dependable TELESEAL you’ll find the cost extremely low, for once installed, TELESEAL gives long lasting, reliable service under all conditions.

The tough neoprene jacket used on TELESEAL is rugged enough to withstand even damp areas. It stands up under conditions that cause inferior, lower priced wires to fail and give you banks of dead speakers that are a complete loss. TELESEAL is made specifically for direct burial. Insist that your motion picture supply house gives you TELESEAL for your drive-in... it’s the best that money can buy.

**WHITNEY BLAKE CO.**

Well Built Wires Since 1899

NEW HAVEN 14, CTN.
indicate the state of the battery at a glance.

The unit can be plugged into any a.c. circuit. The lights are sealed beam of 100 c.p. and are designed to provide 10 hours of illumination.

Three New Models of Playground Equipment

NEW MODELS of playground equipment, including swing sets, chair rides, and slides, have been marketed by the Miracle Whirl Sales Company, Grinnell, Iowa.

Incorporated into the "Miracle Swing Set" is a change in the frame design with fewer parts to handle and assemble, according to Claude W. Ahrens, company president. Made of all-steel, the new frames eliminate heavy, cast-iron fittings, and erection time is much quicker than for previous models, he pointed out. The frame is painted in a candy stripe design over a rust-proof primer. (See photograph.)

The swings are suspended from an all-steel hanger, in which the latest type of ball bearings are encased and sealed in oil.

Orders Grow for RCA Stereophonic Sound

ORDERS for stereophonic sound equipment from theatres throughout the nation continue to be received by the Radio Corporation of America at a rapid rate, according to the most recent report from the company's Theatre Equipment Division, which lists 200 additional theatres since the last report (see Better Theatres for February).

The RCA "Stereoscope" sound systems will be installed by service specialists of the RCA Service Company. Following is a list of the theatres ordering the systems and not previously reported:


Also Lansdale, Lansdale, Pa.; Media, Media, Pa.; Gimlet, Glenside, Pa.; Westmont, N. J.; Stanley, Walt Whitman, and Arlo, Camden, N. J.; Landis, Vineland, N. J.; Century, Audubon, N. J.; Sherman, Stroudsburg, Pa.; YMCA Auditorium, Coatesville, Pa.; Salem, Salem, Va.; Roxana, Pa.; Florist, Florist, Park, L. J.; Fabian-Fox, Republic, Brevoort, and Strand, Brooklyn, N. Y.; Free-

Rapid, Pontiac, Mich., this 10-foot Messina, powered American, is available in 3 1/2 h.p. standard motor through a Dodge gear speed reducer. There is no clutch mechanism, and elasticity of movement is provided through use of a sturdy V-belt drive.

The canvas drop is decorated with Ma-

sine "fairy-tale" characters, designed both to add to the attractiveness of the ride and also keep the children from the moving parts. These "fairy-tale" characters are also available as separate units for mounting on playground fences, etc.

Additional information on this new equipment and the complete line of Miracle may be secured by writing the manufactur-

The Miracle Merry Chair Ride.

The Miracle Swing Set.

Orders Grow for RCA Stereophonic Sound

The Miracle Animal Slide.

The Miracle Merry Chair Ride.

The Miracle Swing Set.

The Miracle Animal Slide.

hobby horse units are also available for single installation on Miracle swing sets or conventional swing standards.

The new "Miracle Animal Slides" come

Girard, and Benson, Philadelphia, Pa.; Tower, and 69th Street, Upper Darby, Pa.

Also Lansdale, Lansdale, Pa.; Media, Media, Pa.; Gimlet, Glenside, Pa.; Westmont, N. J.; Stanley, Walt Whitman, and Arlo, Camden, N. J.; Landis, Vineland, N. J.; Century, Audubon, N. J.; Sherman, Stroudsburg, Pa.; YMCA Auditorium, Coatesville, Pa.; Salem, Salem, Va.; Roxana, Pa.; Florist, Florist, Park, L. J.; Fabian-Fox, Republic, Brevoort, and Strand, Brooklyn, N. Y.; Free-

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The Miracle Merry Chair Ride.
The new Westbury quality, also an all-wool Wilton weave, of round wire construction with the loops securely locked in. It has a stylized design resembling an evergreen tree outlined by darker moresque yarns in the background. It is made in three colors, Algerian Sand, Pacific Green and Highland Gray, and woven in widths of 27 inches, 9, 12 and 15 feet. Designed to harmonize with both modern and traditional decor, the Cranford is in the popular price bracket.

The rate of wide-screen installations has increased in the Midwest since the first of the year, according to “Count” de Stefano, manager of the National Theatre Supply in Kansas City, Mo. He listed the following theatres as among those in which Walker seamless, all-purpose screens have recently been installed through his offices:

In Kansas: the Strand, Hays; Seneca, Seneca; Blair, Osborne; Victory, Wichita; and Vogue, Salina. In Missouri: the Dixie, Odesa; Orpheum, Neosho; Electric, St. Joseph; Regent, Kansas City; and Howard, Arkansas City.

Two Wilton Carpets
For Foyer and Lounge

Two new Wilton designs for use in the foyer or lounge areas of theatres have been added to its 1954 line of Gulistan carpets by A. & M. Karaghesian, Inc.

The Cranford is an all-wool, two-frame Wilton weave, of round wire construction with the loops securely locked in. It has a stylized design resembling an evergreen tree outlined by darker moresque yarns in the background. It is made in three colors, Algerian Sand, Pacific Green and Highland Gray, and woven in widths of 27 inches, 9, 12 and 15 feet. Designed to harmonize with both modern and traditional decor, the Cranford is in the popular price bracket.

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Karakheusian's Cranford Wilton.

The Cranford is an all-wool, two-frame Wilton weave, of round wire construction with the loops securely locked in. It has a stylized design resembling an evergreen tree outlined by darker moresque yarns in the background. It is made in three colors, Algerian Sand, Pacific Green and Highland Gray, and woven in widths of 27 inches, 9, 12 and 15 feet. Designed to harmonize with both modern and traditional decor, the Cranford is in the popular price bracket.

The new Westbury quality, also an all-wool Wilton weave, of round wire construction with the loops securely locked in. It has a stylized design resembling an evergreen tree outlined by darker moresque yarns in the background. It is made in three colors, Algerian Sand, Pacific Green and Highland Gray, and woven in widths of 27 inches, 9, 12 and 15 feet. Designed to harmonize with both modern and traditional decor, the Cranford is in the popular price bracket.

Karakheusian's Westbury Wilton.

wool Wilton, has an intricate pattern named Labyrinth. It is a rich carpet, looped on different levels, with the swirling, abstract design raised above the background. Available in four colors, Barley Beige, Pecan, Fernmist Green and Cloud Gray, it is woven in the same widths as the Cranford.

In addition to the Wiltons, the company has introduced a new cut-pile tufted cotton line and an Axminster line.

**TWIN-TANK MOPPING OUTFIT**

A new twin-tank mopping outfit designed to accommodate smaller size mops from 8 to 16 ounces has been added to its line by Geerpres Wringer, Inc., Muskegon, Mich. Previously available only in a single tank outfit, the “Floor-Knight” Model 816 Twin Tank Outfit embodies all features of the other Geerpres twin outifts, including a new type of side and gear cover which completely encloses the wringer gearing. Water in mops is squeezed down and out by means of pressure bars spun at both ends into the double-staggered gears of the wringers. Both the wringer and chassis on the new unit have electroplated finishes. The chassis measures 25 inches in length and 12 inches in width. It is equipped with 2½-inch ball-bearing casters with soft rubber wheels and is available with or without rubber bumpers.

**NEW RAYTONE SCREEN BRUSH**

The new brush for cleaning all types of screens developed by the Raytone Screen Corporation, Brooklyn, N. Y. (and described in the March issue of Better Theatres) is pictured above. The brush is made of long, soft, white bristles and is intended for use with new screens only. The handle socket is designed for use with any push-broom handle, and extension handles are not recommended since they make the brush unwieldy. A 6- or 8-foot ladder should suffice for a person of normal height to reach the top sections of a screen, it is pointed out. For successful results with the brush the manufacturer states that it must be applied at least once each week. It must also be kept immaculately clean and should be shaken after each use and stored in a clean carton or wrapped in a clean, white rag.
Wide-Screen Values at Drive-Ins

For several weeks after reopening the Garden Auto-Torium in February, we conducted experiments with patron reaction to two speakers in a car. A speaker was placed on either side of the car. Upon questioning the patrons at intervals, we got such remarks as, "It's all right," and "It's louder." Of course, we were using the regular run of picture.

Upon inquiring about our new wide screen, however, patrons are enthusiastic. At times their praise is spontaneous. So just as wide-screen presentation is of extreme importance in the conventional theatre, it is, in my opinion, of equal value at a drive-in. (Incidentally, the phone call inquiries about specific pictures are proportionately the same at the drive-in as they are at the conventional Devereaux theatre which we also operate.)

As these columns have mentioned before, and as Jack Braunagel of Commonwealth Circuit in Kansas City, said to the writer at the Allied drive-in convention in Cincinnati, "Let's not equip ourselves out of business." This is not to be interpreted to mean that we should not be progressive. It does mean, however, that whatever you do in the direction of progress, be planned out, not be plunged into without investigation. Will the public respond in sufficient numbers to justify the expenditure?

Personally, I am a bit of a gambler in such matters. However, the theatre has become a sort of laboratory, whereas I should think the manner of procedure ought to be quite the reverse. In the confusion of technical devices and the stampede to get in the parade, serious and costly mistakes have been made. That to me is not the most intelligent way to get progress.

Those responsible for introducing new and advanced methods of projection and sound, in both outdoor and conventional fields, should be able to guarantee their methods as workable in your theatre. 

Costs of Experiments

There can be no question that there are brains in this country to "build a better mouse trap," in sound and in projection as well. But whoever does it should be willing to demonstrate his wares in your theatre. If it does not work in your theatre, you should not be obligated to pay for it. We know of exhibitors who have invested money that will never be amortized, either because the device will become obsolete in a short period of time, or because of inferior technical advice.

We suppose we must expect to suffer from a certain amount of "bugs" when techniques are new. We hear of trouble with anamorphic prints because of distortion after a print has had only a few screenings. Managers raise cane with booth operation when the picture is continually in and out of focus. I know of two theatres near my own situation where the projectionists have demanded that the man-

The new wide-screen installed at the Garden Auto-Torium, Ledgewood, N. J., is 70 by 44 feet.
ager stay in the booth through an entire showing of an anamorphic print to prove they have their hands on the lens and are alert to this serious situation.*

* There is no special characteristic of Cinema-Scope prints which makes them more susceptible to distortions that set up causes in the gate of fluctuating focus. The condition long referred to by projectionists as in-and-out-of-focus can be suffered with any print through heat at the aperture. For projection of Cinema-Scope pictures lamps of higher amperage are frequently used. A print that arrives already curled has probably been thus subjected to more heat. The older projectors also can contribute to fluctuating focus because of inadequate shoe tension. In-and-out-of-focus is of course more noticeable with relatively large, wide screen images.—Ed.

Yes, we are having growing pains. Probably one, or all, of the new mediums will be perfected, and we hope they will. But we guinea-pig exhibitors can’t be blamed if we are anxious about the head-long rush into dark alleys. This policy could hurt more than television ever did.

The development procedure is cockeyed. Every new technique developed should be guinea-pigged in the laboratory.

KEY SIZE TO LIGHT

We suggest that for the drive-in operator embarking on wide-screen, a fundamental rule always to be in mind is not to sacrifice bigness for brightness.

Our first procedure was to experiment with all sizes of lenses to ascertain the size that we were to settle upon. With the present projection equipment installed in a 600-car theatre, the decision was to widen the screen to 70 feet. Beyond that width we found we were just sucking the life out of the film, and it became grainy. To go to 80 feet for this size of theatre would have destroyed the sharp definition and detail of the picture.

With a 330-foot throw, using a 4-inch lens, we have a picture size of 70x44 feet. Here again we did not want to sacrifice height to attain width. This gives us an aspect ratio of about 1.60-to-1, which has proved out to be satisfactory so far. The screen extensions are steel, the same as the original one, and the whole has been coated with a high-grade white outdoor paint. Patron reaction was excellent from the beginning, and our own reaction to the larger and wider picture is, “How did we ever get along with that 54-foot picture in the first place?”

Certainly our patrons would miss the larger picture. How readily they took to the wider picture is indicated by their comment when I opened without having yet got hold of 4-inch lenses. The opening night projection was in the former picture size—and there was all of that screen around it! People asked, “What’s the matter, your equipment broken down?”? They didn’t realize that they were looking at the same size of picture they always had.

We got 4-inch lenses the next day, and here is how we “overcame” the shortage in that size. At about the same time that we extended our drive-in screen, we put in a 33-foot screen in our Denville indoor operation. It was only after the opening night embarrassment at the drive-in that we realized we had been using 4-inch, f/1.9 lenses at the Denville. They went into the drive-in projectors immediately. Call us lucky.

If you are contemplating extending your drive-in screen for wider pictures, we suggest that you be sure to take these precautions:

1. Engage the services of a professional engineer to make certain the new foundation is tied in with the existing reinforcing rods. At Ledgewood we welded all the new rods to the old before pouring concrete so that the added section would have the same strength for wind stress.

2. Check your sightlines from the ramps. Those with tilted screens should be overly cautious due to variations of different drive-ins, with different topography in almost all instances.

What Are We Selling?

WHILE WE ARE convinced that a good picture with a good wide-screen installation make a combination that will keep them coming to our theatres, indoor and outdoor. Throughout the world, we don’t see that higher rentals are called for by the mere fact of wide-screen presentation.

Take such pictures as “The Long, Long Trailer” and “The Glenn Miller Story.” Would the grosses be greater if they had been produced, for example, in Cinema-Scope? Should the percentage be higher, and higher admission prices be required, simply in anticipation of higher grosses due to the special wide-screen technique used in production?

There can be no question that the CinemaScope process has attracted attention to the movies and given the business impetus, and the 20th Century-Fox organization is to be highly commended for exploiting it so effectively to the public.

But it may be that this exploitation has been so good that the public has come to think of any wide-screen picture as a CinemaScope production. I happened to be in Dover, N. J., the other day and walked into the Baker theatre there. “The Long, Long Trailer” was playing, and as I entered I overheard a fellow just ahead of me say to the woman with him, “Look, this picture is in CinemaScope.” Apparently the Baker was getting CinemaScope value without paying for it. Well, maybe something ought to be done about that—but we hope not.
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listening, and it is of little value in the rear of the theatre. Further, we think stereophonic sound tends to punctuate cuts, and detracts from the smooth flow of the pictured story. For these reasons, and its cost, we have not adopted it. On future pictures, Paramount does not contemplate a stereophonic release, either on a separate magnetic film or by the four-track magnetic system.

Paramount suggests dimensional sound for the very large theatres and for use by exhibitors who feel that they should have a “stereophonic effect.”

All VistaVision release prints will have standard photographic sound tracks which will play on any existing standard optical sound heads. These same sound tracks will also carry low-frequency modulation at three different frequencies which will control the volume of the center and side loudspeakers in those theatres that are equipped with dimensional sound control units. These sound control units will cost about $800 plus about $500 for installation.

In theatres that do not have auxiliary loudspeakers, it will, of course, be necessary to purchase extra loudspeakers and amplifiers at an increased cost (estimated at approximately $2000). All houses that have been equipped for stereophonic reproduction can use dimensional sound by merely purchasing the dimensional sound control unit.

At this time we wish to point out that dimensional sound is being made available as a part of the flexibility of the VistaVision system. We feel that dimensional sound will enhance the effectiveness of the pictures in very large houses, but its use is optional with the exhibitor and no demand for its use will be made by Paramount.

The production shooting for VistaVision sound will be handled the same as on any monaural sound picture. At Paramount all production recording is done on 17½ mm. film in the 65-pound suitcase recorders built by Paramount. All scoring will be single sound track magnetic with as much reverberant bigness as can be obtained.

On future pictures it is contemplated that all sound editing will be with striped magnetic 35mm. film and the magnetic cutting print will be used as the rerecording print. All rerecording will be to a single-sound-track magnetic master which will have been rerecorded (dubbed) with monaural monitoring. The single-track magnetic composite film will then be dimensionalized in the rerecording channel using three horn systems and the necessary panning pots to gain any desired balance.

A magnetic control track recording will be made during each review, and when a satisfactory review is obtained, the control track recording will be combined with the rerecording master in the preparation of a photographic negative for release printing.

RELEASE PRINTING AND DISTRIBUTION

All domestic, and possibly the foreign release prints, are to be made by a new inhibition dye transfer method which Technicolor has developed and which is being introduced along with the release of “White Christmas.” It will also be used on all subsequent VistaVision pictures.

The negative will be handled in 2000-foot rolls corresponding to the 1000-foot rolls of normal film. Negative cutting of Paramount VistaVision pictures will be by the so-called A-and-B process, so that all dissolves and fades will be made from the original negative without duping.

With respect to the sub-title foreign release, it is the writer’s earnest recommendation that all theatres that exhibit subtitled pictures use an aspect ratio of 1.66/1 or 1.33/1. Wherever possible, they should avoid 1.85/1 and 2/1.

We should place the sub-titles just high enough on the picture so that they are at the very bottom of the 1.85/1 frame. These titles will then be visible at the bottom of the picture when framed at 1.85/1. They will be nicely framed at 1.66/1, and, of course, they will be quite far up in the picture at 1.33/1. They will not be visible at 2/1.

It is the writer’s opinion that if Paramount places the sub-titles high enough on the picture to be seen in the 2/1 aspect ratio, the titles will be too high and awkward in the bulk of the theatres running at 1.85/1, 1.66/1 and 1.33/1.

The sound for all release prints will be made from the same type of sound negative, and as indicated above all release prints can play on any standard optical sound head in any theatre in the world. Further, these same prints can play with dimensional sound in theatres having such equipment.

STANDARD PRINTS

The VistaVision standard print is a standard release print in every regard except that the quality has been improved. This will give a new depth perception in exhibition.

These standard prints will carry a frame

(Continued on page 54)
method in Management

continuing

A DICTIONARY OF MAINTENANCE

ANYONE WHO HAS given thought to the problems of training management personnel for theatres realizes that there is very little that can be classified as “new.” But there has been an extension and an intensification of managerial responsibility as the theatre has become more and more complex physically and as competition for the amusement dollar, and the costs of operation, have made efficiency and conservation more critical.

The material on theatre maintenance presented at this stage of our series of articles on theatre management necessarily contains instruction offered before; however, it has most often been made available in isolated chunks, rather than in a general coverage of the things that make up a theatre property. In this series, moreover, we have sought to make that general coverage more readily available for reference by presenting the material in alphabetical order according to subjects.

Following that order, this article brings us to—

FIREPROOFING COMPOUNDS — Commercial fluids are available which can be sprayed on drapes, curtains and similar fabrics to make them reasonably fireproof. Before using on valuable drapes it is recommended they be tested on a small piece of material so as to be positive there is no danger of streaking the dyes or leaving a surface film of powder, as some of these products have been known to do.

At Christmas it is particularly important to consider application of some form of fireproofing to any trees or garlands of leaves, branches, etc., which may be used for decorative purposes. The same applies to any elaborate decorations which might be installed that present a fire hazard.

FLATS, STAGE SETS — Many theatres still have sets of flats lying around, some currently in use for occasional stage shows. These should be fireproofed and stacked in such manner as to be out of the way, yet not be subject to warping of the frames. Old sets can be painted over (if the canvas is still reasonably strong), thus to make an acceptable stage set (possibly of some local background, by local artists) at very reasonable cost. These come in very handy for local fashion shows, athletic events, or community forums in the theatre.

FLASHLIGHTS — Ushers are continually abusing or losing their flashlights. One method of tracing them is to scratch a number on each flashlight and issue the lights according to the numbers as new ushers are hired and old ones leave. When not in use for extended periods of time, batteries should be removed from the casing and stored separately to prevent corrosion within the flashlight.

FLOODLIGHTS — Recent years have seen increasing use of floodlights for illumination of exteriors, billboards, and parking areas. Before attempting to light any extensive area, it is advisable to consult the local power company. They are glad to supply this service to their customers free of charge. All exterior floodlights should be protected with hoods of one sort or another, to prevent water from striking the exposed bulbs, which usually “kills” them very quickly. These hoods also serve to confine the light to the desired area.

Floodlights are also frequently used under the marquee for a “flash” effect of brilliant light on the front of a theatre. Care should be exercised to see these lights are so anchored as to prevent no danger of falling or being pushed over on passers-by. They become extremely hot after a very short while, so should be kept well away from any combustible material, such as cloth valances or paper sign material. (The same applies to floodlights used on stage.) Temporary wiring cables for these units should be installed in such way as to prevent people from falling over them.

FLOORS

CONCRETE — Much of the theatre flooring comes in this category. Where it is used to any degree, such as in auditoriums and on walkways, it should, at the outset, be swept down, mopped and, when thoroughly dry, painted with
special cement floor paint. The most popular floor paint for public buildings of this type is a tile red, which does not show soil very much, yet brightens up the surroundings. Battleship grey deck paint probably follows as second choice. Concrete floors should be mopped with a mild detergent solution from time to time to remove dust the brooms cannot pick up, and to kill any odors left on the floor from crushed popcorn, spilled drinks, etc.

TILE, ASPHALT—This can be laid over concrete or wood flooring with very little difficulty. It presents a neat appearance. Used under soft drink machines, water fountains and at refreshment stands, this eliminates carpet where it may be wet and makes it possible to damp-mop the surroundings as often as needed. To try this tile, first insure an even, clean working surface. Put down a coat of special cement sold with the tile (using a rectangular trowel with serrated edges), then lay the tiles in the pattern desired. This is very brittle when cold, so should always be worked at a reasonably warm temperature. There are cutting tools available for trimming edges and fitting, and a host of other tools. With a little practice, a professional job can be done by a porter or "engineer" on the staff. In the cleaning of asphalt tile, only mild deters or should be used and then carefully removed. Strong cleaning solutions should not be applied as lye, carbon tetrachloride, etc., are solvents for the materials making up the asphalt tile, hence if you permit their use you will find they remove dirt, tile and all! Should any of these strong chemicals be spilled on the tile, they should be cleaned up just as quickly as possible and the tile should then be washed clean with clear water. Unfortunately, it only takes a minute or so for most of these strong agents to eat through a piece of asphalt tile.

TILE, TERRAZZO, CERAMIC—These tiles can be given fairly rough treatment in their maintenance, as they do not react so strongly to the more powerful cleaning solutions. They can be mopped down at intervals with fairly strong detergents, and spot cleaning (as for chewing gum) can be done with any of the strong cleaning compounds. Terrazzo flooring should be waxed and polished from time to time, but care must be exercised that not enough wax be used as to make the floor a safety hazard.

LINOLEUM—This material falls in the same general category with asphalt tile, as the linoleum will break down under the use of strong cleaning compounds as will asphalt tile. It is not as practical for inexperienced personnel to install linoleum as asphalt tile, but it can be done. It is better, however, to have a professional flooring man put it down. It should be waxed with a solution of warm waxed and polished, taking care not to have a floor that is slippery.

WOOD FLOORING—To get back original appearance generally calls for sanding, followed by a refinishing process. Floors should then be periodically waxed (when becoming dull and flat), which preserves the finish. If the surface is painted, it should be repainted as wear occurs. Never paint those areas subject to greatest wear. Gum, etc., should be carefully removed, not "painted under." Floors should be damp-mopped, never soaked with water.

...
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**says**

*Charlie Jones*

... owner-manager of the Dawn theatre in Elma, Ia.

**Elma, Ia.**

It has been an accepted axiom among the uninitiated ever since some contractor had union trouble constructing the first Greek amphitheatre, that show people are “different.” Of late this adjective seems inadequate.

In consequence of current antics in the industry, I have been calling a number of board meetings with myself to see if there might be a reason for this seeming dementia, and a vaccine to prevent its further spread. Most of my profound thoughts in the past few years have always struck with bolt force about the time I was moving around the peony bush during the weekly clipping of the front lawn. Since this is not the season for that where I am, it has taken quite an effort to arrive at the weighty opinions impeding in this essay. For once these banalities are not meant for the Barnyard Barnums. This is aimed at the top-bracket boys (and you TBB’s should pay me well for bringing them to light).

From a false philosophy of “two cars in every garage and two chickens in every pot,” back in 1928, we’ve been trying to make that into a dictum of “ten speakers in every auditorium and two in every car.” Now this is not a blast at any particular group, nor is it meant to be a slap at Progress. It’s the way we do it. If we aren’t rapidly becoming top man on that crazy totem pole, as far as the public is concerned, then I’ll go back to my lawn mower.

We’re not looking for another re-hash of the “yes-you-will, no-I-won’t” equipment argument. That has been amply covered, and it has been demonstrated that, industry-wise, we’re on the move. But we have not yet arrived, and for quite some time we will go on kicking and being kicked at.

It is not particularly strange that among the host of men of vision in all branches of this industry, some of them should be suffering from astigmatism. The corrective lenses of time undoubtedly will straighten this condition out. That doesn’t mean that those lenses will necessarily be anamorphic or polarized. Nor does it mean that they won’t. I just don’t know much about that. But there is something I flatter myself I do know something about, and I’m coming to it now.

When I was a callow youth riding a troop train between Pittsburgh and Fort Dix, before becoming part of the first troop convoy to Europe in January 1942, I must have been wearing that same befuddled, fearful and lost look on my face that most of us in this industry wear today. There was an older Major in our car, a veteran of WWI; he said, “Jonesie, don’t look so damn worried. Everything is going to get more confusing and terrifying every day now until you get back. Just remember this: Don’t lose your sense of humor—laugh it off.”

He proved right. We might all do a little more laughing at ourselves and not hurt a thing in this industry. However, you can’t giggle your way all through life anymore than you can guillotine your way into prosperity. Even the funniest things can cease to seem funny.

The Major’s advice was more than just a quip to buck up a rookie. He was playing around with the two basic emotions of mankind—fear and happiness. They can be called sorrow and joy, tears and laughter, or any number of different names, but they are still the basic emotions in all our lives. Everything else, and I mean everything, is in-between—even love. (I may go into the white jacket and couch business if I can just keep going.) This leaves a lot of “in-between’s.” Spectacle, splendour, adventure, lust, romance, patriotism—to name just a few.

So what has that to do with motion pictures? I’m probably the only guy in the world who thinks this way—that makes me an individualist and a non-conformist—but I think it’s got a lot to do with pictures. If you stand at the exit and bid them good-night year in and year out and keep track of the times they leave the theatre with a tear in their eye or a flushed face from laughing, you’ll start to arrive at what I’m getting at.

It has been said by older showmen than
I, that you boys making pictures have lost the touch to make people laugh and cry. Oh, sure, you give 'em a few guffaws judiciously spaced through an occasional picture, and a couple of times a season you stir them up a bit, but where are the really side-splitting, rafter-raising pictures we used to get from the Marx brothers, Harold Lloyd, Will Rogers, Charlie Chaplin, to name only a few? Is it because sound isn't as funny as pantomime? The Kettles captured it in a film or two, but they're not what they used to be.

And where are tear-jerkers like "East Lynn" and "Over the Hill to the Poorhouse," the Jackie Coogan and the Shirley Temple types that used to gently stroke, then tug at the heartstrings and finally send an audience out weeping and vowing that there never was a greater picture than that one which had broken through usual restraints and let them give vent to their basic human emotions.

Somewhere along the line somebody has lost the touch to make people laugh and cry. We seem to have got all fouled up in a maze of spectacle, message, action, adventure and smart-Alec trivia.

This is not meant to imply that spectacles and adventure and such do not make good and sometimes great pictures. But in my book they are in-betweeners which barely scratch the surface of the basic emotions that itch every time the yen hits to attend the theatre. Maybe the in-betweeners entertain, maybe they teach, maybe they perform some social or political purpose, but they don't quite hit the mark of what most people go to the movies for. That is made up of joy and sorrow.

There are tragic moments in everyone's life. And the funniest joke you ever heard is reminiscent of your happiest hours. The in-between events are ordinary and you don't remember them to the extent of the two extremes in the emotional scale.

Are the production boys going to remember this? Or are we going to have to go right on with our tongues hanging out, hoping for human pictures while they keep trying to get money out of us exhibitors for something less? Let's get some sad pictures so our public can weep instead of us. Let's get the proper perspective of things and do a little more smiling ourselves so we can get back to the business of rolling 'em in the aisles.

Some of you top-bracket guys have been telling me how to run my theatre. Okay, now I'm telling you how to make pictures. Why don't we both mind our own business?

But if you really want to contribute anything for all this advice, just send me a pound of bluegrass seed so I can keep the lawn growing out around that peony bush I was talking about.
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William Holden, Jane Allyson, Barbara Stanwyck, Fredric March, Walter Pidgeon, Shelley Winters, Paul Douglas, Louis Calhern, Dean Jagger, Nina Foch

WOW!
That thunderous Preview acclaim at Fox Village Theatre, Westwood, Cal. for M-G-M's rousing musical SEVEN BRIDES FOR SEVEN BROTHERS."
(CinemaScope—Color)
Jane Powell, Howard Keel

SOCK!
That "ROSE MARIE" business at Radio City Music Hall (tops "Knights of the Round Table"). M-G-M's romantic musical in color is a springtime tonic everywhere!
(CinemaScope—Color)
Ann Blyth, Howard Keel, Fernando Lamas

HOORAY!
That exploitation job done in 4 test spots for M-G-M's "PRISONER OF WAR" playing "A" time proves that showmanship pays off!
Ronald Reagan, Steve Forrest, Dewey Martin, Oscar Homolka
ALFRED HITCHCOCK’S "dial"

PERFECT 3 DIMENSION IN THE HITCHCOCK MANNER, AND

STARRING
RAY MILLAND · GRACE KELLY · ROBERT C

JOHN WILLIAMS · ANTHONY DAWSON WRITTEN BY FREDERICK KNOTT who wrote the International Stage Success
...IF A WOMAN ANSWERS
...HANG ON FOR DEAR LIFE!

M for Murder

dial Warners and plan right now for the biggest mystery mop-up in years and years!
20th thanks
ALLIED
Caravan of Iowa and Nebraska for saying

"This writer had the pleasure to witness a showing of 'The Robe' in Allied member Arlo Thompson's beautiful Lake Mills, la., theatre."

"Mr. Thompson's installation should be seen and heard by all exhibitors, for movies are on the march.

"Quality of Stereophonic Sound is good. To deny it is ridiculous. Magnetic sound reproduction is superior to optic and gives more latitude."

*From Organization Bulletin article by Charles Jones as reproduced in FILM BULLETIN, April 5, 1954

**Capacity: 427 seats; screen size 24'
Exhibitor Film Underwriters

ALLIED'S project to underwrite a dozen feature pictures by Hal R. Makelmin Productions has attracted wide industry attention. Not only are exhibitors seeking more details on how additional product can be assured but also a number of producers are reported to be inquiring how they too can obtain an advance guarantee of 2,500 playdates.

The plan which is to be presented to Allied members at regional conventions next month is the first specific proposal for exhibitor intervention to increase the pace of production in Hollywood since the one made by the abortive National Exhibitors Film Company five years ago. The latter group started out with a minimum goal of $2,000,000 to be obtained by pledges of $50,000 and upwards from a number of major circuit operators. A revolving fund was to be set up with bank cooperation so that a number of pictures could be financed simultaneously. The NEFC group collapsed for a variety of reasons, including the fact that under the anti-trust laws, contributing circuit members could not be guaranteed first-run franchises in their territories.

Allied's members, not having been affiliated with the major companies, are not bound by the consent decrees. Presumably they are free to make franchise deals. Also they may "buy blind" and "block book" without any cancellation clause. Under the plan outlined by Abram F. Myers, participating exhibitors do not have to advance money but merely guarantee rentals for the Makelmin group of films. It is reported that on the basis of the 2,500 guaranteed playdates adequate bank financing can be arranged. Profit to the producer would have to come principally from additional bookings; 2,500 is too low a figure to permit production of any but moderate budget attractions. Assuming an average rental of perhaps $150 per engagement, the total guarantee per film amounts to only some $375,000. Less costs of distribution, prints and advertising, that would leave less than $150,000 for production of each feature.

Budgets, however, are no test of prospective entertainment quality. If Allied's venture results in a reasonable proportion of pictures that stack up well in their own classification, all exhibitors will be pleased. There never are enough good pictures on the market.

Another indication of the resurgence of motion pictures in areas of television "saturation" is the increasing emphasis in advertising for television receivers on "theatre quality." Zenith's new receiver tube is called Cinébeam and is plugged with the headline—"Zenith went to the movies to get a better TV picture." Emerson's set is now called Cinevision which "Brings you pictures so clear, so sharp, you'll think you're at the movies!" Now, all the motion picture industry must do is to maintain entertainment superiority so that patrons will not think they are home seeing television!

Italian Self-Regulation Plan

CRITICS of the American motion picture industry's system of self-regulation under a production code must have been put in a state of consternation by the recent announcement that the Italian industry plans to adopt a somewhat similar system. In the years since World War II Italian pictures have made notable progress in the world market. Some allege this was because certain of their films flaunted generally accepted moral standards. In reality objectionable Italian films from the point of view of decency have been a handicap to the forward march of the Italian industry both at home and abroad.

It could not be said that the Italian producers have rushed into any self-regulation system with headlong haste. The idea of a code—and indeed a definite document—was accepted by the producer-distributor organization ANICA nine years ago. Freed from the yoke of Fascist government film rule, the Italian industry then was urged to keep the government from controlling picture content.

That time of opportunity was allowed to pass. Year-by-year the Italian government has loomed larger as an important influence on the motion picture industry of that country. Now, taking what may be the last chance, the industry has turned to self-regulation in the hope of warding off complete government domination, including control of production.

However, whatever be the motives for recent announcement of a five-man board to guide producer members of ANICA, if the work is carried out with intelligence, competence and full understanding of the film medium, significant help will be given the Italian motion picture industry in enhancing the potential market for its product at home and abroad.

It is to be regretted that the announcement of the voluntary self-regulation system came at the conclusion of an ANICA proclamation which made the assertion that "foreign industries" (implying American) had stirred up attacks on Italian motion pictures because they were enjoying success throughout the world. Any cleaning up the Italian films may need on moral or Communist infiltration grounds should be attended to promptly by the Italian industry for its own welfare, regardless of any real or imagined criticism which may come from other countries.

—Martin Quigley, Jr.
Impact

To the Editor:

Recently I twice sat through the impressive showing of Cinemar and along with the visual wonders, listened to the beautiful music of the opera "Aida," the Boys Choir, the Long Island Choral Society, as well as the general impact of the stereophonic sound that at times came from all over the theatre.

I came home and stated to numerous persons that I was convinced that Spyros P. Skouras is right in his fight to keep stereophonic sound with CinemaScope. A few days ago I viewed the latest CinemaScope picture in a downtown show. I noticed a few speakers on the sides and knew this show had been advertised as full stereophonic sound. It was an Indian picture of covered wagon type with much shooting from start to finish. Frankly, the dialogue for a whole reel at a time would be garbled. The side speakers hardly showed up with exception of the last scenes in the pictures and in all truthfulness I do not think that the stereophonic sound added much if anything to this picture. In a small picture theatre it is doubtful what improvement would have been made.

The operators of the little shows can but sit and wait until something is done to bring improved movies to the outlying provinces. A very good report of installation of CinemaScope comes from Neosho, Missouri, where Fox showed "How to Marry a Millionaire." We regret our inability to attend the premiere opening and our thanks to Manager Harris for his kind invitation.—SHIRLEY BOOTH, Booth Theatre, Rich Hill, Missouri.

Wants Quality

To the Editor:

The old never-worn-out expression, "A new broom sweeps clean" seems to have worked itself into the field of motion picture distribution. Sound brought the people back to the theatres—Technicolor helped it again—3-D pictures created another spurt but the greatest evil in this business—one other than a continual run of poor pictures—always left its mark with the declining grosses.

Now we have the so-called Skouras dream and rightly it can be called his dream because he—and he alone—is the only determined person with the conviction that Stereophonic on the marquee will line them up at the box office. It is true that he temporarily proved himself with "The Robe" and it did the business predicted of such a fine production.

Yet what about "From Here to Eternity," "The Long Long Trailer," "Mogambo," "Hondo" and the show of shows, "The Glenn Miller Story?" Any of these shows can be shown on a postage stamp with viewers and the business will be there. Why? Quite simple—Mr. Stereophonic Skouras—Barnum was right when he said "You can't fool the people all the time."

You must have movies that the people want and not what you want to cram down their throats. Your great production, which your managers are sheepishly asking 50 per cent, "New Faces" opened at the Lee theatre in Fairmont, W. Va., Thursday, March 18. The doorman stated that you didn't have more than forty people all afternoon and when the house lights came on at closing time—not one person was in the theatre. I caught the show Friday afternoon and a more boring picture I have never seen. People left the theatre before the show was more than half over.

Honestly, Mr. Skouras, did you see this picture? Is this the type of production that we will get for our investment of $10,000? Your "King of the Khyber Rifles" should have been a double bill picture in most situations—your "Hell and High Water" will prove itself to be in the same class—and if you would have released "Beneath the 12-Mile Reef" now, it would be pulled from any intended long run.

Mr. Skouras, maybe I owe you an apology for hasty judgment or maybe you owe many exhibitors an apology for investing what few dollars they did save to carry them through any emergency—but your company has let us down. No human can change the desires of the people permanently—you tried it with the false front of stereophonic sound as a cure all—but you have been and will be fooled time and time again by "the little man of the street."

He cannot and will not be coerced—but he will always accept a good motion picture. So why not get back to show business and try to win these people back again—with the only cure known—good pictures, with the customary good production of good stories. These will never fail.—DONALD D. MUNGELLO Mary Ann Theatre, Bargettstown, Pa.

Subsequent Run

To the Editor:

The little theatres have to wait until all the big theatres drain all the business out of a picture, then the little fellow can have the picture at a BIG PRICE.—Illinois Exhibitor.

Down-to-Earth

To the Editor:

More down-to-earth humor and no more "continental-type" musicals. Bring back "Lum 'n' Abner" in color by Technicolor. Film everything in a 2-to-1 ratio. Wide screen is O. K.—Virginia Exhibitor.

Letters to the Herald

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PROBLEMS concerning exhibition and distribution, ranging from a new approach to advertising to the need for color in the newsreels were discussed at a meeting in New York Tuesday of TOA leaders and members of the sales managers' committee of the Motion Picture Association. Described as exploratory in nature, the meeting may lead to a series of such sessions.

Attending for TOA were Walter Reade, Jr., Leonard Goldenson and Myron Blank.

► Ralph E. Stolkin, described in the New York papers as a Chicago industrialist, president of the National Video Corp., and an officer of several radio and television stations, met this week with Dr. Edwin S. Burdell, president of Cooper Union, to discuss the establishment of the R. E. Stolkin School of Graphic Arts. Mr. Stolkin last year headed the syndicate which for a brief period owned Howard Hughes' RKO Radio Pictures stock.

► Cinerama next week moves into the area between the Mississippi and the Rockies. Monday night the picture and the system open at the Century theatre, Minneapolis, its eleventh engagement since it first was shown in New York a year and a half ago. The premiere will be the occasion for a state-wide celebration.

► "No other period in the past several years has been so conducive to optimism for the motion picture industry as the present twelve-month period." That is the opinion of the current "Market and Business Forecast," published by the Finch Survey. The survey continues: "After experiencing a sharp setback in operations during television's height of popularity, increased motion picture attendance is now evident, with cost reductions and a generally better profit position resulting therefrom, the producers are expected to better their earnings as well."

► The re-release of "Gone with the Wind" by MGM, its fifth time around, will be marked by a reprint of the book itself in two editions, paper-covered and hard-bound, by Permabooks and Garden City, both divisions of Doubleday and Co.

On the Horizon

CINEMASCOPE AT TEXAS DRIVE-INS

CinemaScope and stereophonic sound will be introduced to Texas drive-in patrons this Sunday by Claude Ezell and Associates with a two-theatre premiere of 20th Century-Fox's "The Robe." The picture will be shown at the Jacksboro drive-in, Fort Worth, and the Gulf drive-in, Corpus Christi. The Jacksboro is a 500-car drive-in and the Gulf accommodates 750. Both have been equipped with the single unit stereophonic sound speaker demonstrated several weeks ago for exhibitors and the press at the Buckner drive-in, Dallas. The twin opening was backed this week by a strong promotion and advertising campaign.

► Darryl Zanuck announced this week that Marilyn Monroe has signed a new seven-year contract with 20th Century-Fox. Her first picture under the new deal will be Irving Berlin's "There's No Business Like Show Business," which went into production this week.

► The Army and Air Force Motion Picture Service will have about 150 of its theatres equipped with large screens and anamorphic lenses within three months, according to Fred Bund, director of the Service. No arrangements are being made for stereophonic or other special sound equipment, Mr. Bund said.

► The outlook is poor for House approval this year of legislation to bring U.S. participation in a new international copyright convention. Witnesses warned that failure of the legislation might hurt film companies and other copyright users doing a heavy export business.

► Film industry attorneys are watching what the Supreme Court will do with the Government's appeal in the anti-trust case against the Shubert legitimate theatre operation. If the High Court takes the case, the final decision would have some important things to say about the extent to which all entertainment industries are subject to the anti-trust laws.

► The Man in the Mask—Igor Gouzenko, Russian code clerk, who disclosed the extent of Soviet spying in North America—will appear in a major motion picture which United Artists will distribute. The picture will be "Igor, the Spy," and Mr. Gouzenko, in his mask, will appear in the epilogue. It now is being made in Canada by producer Fred Feldkamp and director Jack Alexander, of some renown in the "March of Time" series. The film will tell of Mr. Gouzenko's strange, secluded life since his defection from Russian service.

► The European nations which can't cooperate in trade or other efforts which require good will and faith, may do so in television. A conference at Cannes, France, of engineers and program organizers from Italy, France, Switzerland, Germany, Belgium, Holland, Denmark, and Great Britain, envisions a permanent network of television stations. They will pool some of their programs. One of their required relay links will be on the Jungfrau, one of Switzerland's highest peaks. There are expected to be 80 relay stations and 44 transmitters. The British hope to supply most of the equipment.

► The Motion Picture Association's plea to the Senate Finance Committee for better tax treatment for film company earnings overseas has been getting strong support from bar groups and other witnesses who say they cannot understand why the House-passed tax bill gave this treatment to some firms and not to others. For testimony on the bill this week, see page 18.
20TH-FOX made its bid for New York’s Easter holiday business last week with a klieg-lit opening at the Roxy theatre for “Prince Valiant,” its newest in CinemaScope. At left, attending the opening, shown in panorama above, are Wilbur Snaper, president of Allied and Walter Reade, Jr., president of TOA.

This week in pictures

GUESTS, right, at the annual dinner of the Allied Jewish Appeal sponsored by Variety Club Tent 13, Philadelphia, are: Melvin Fox, appeal chairman; Ted Schlanger, Stanley Warner zone manager; Sam Rosen, Stanley Warner executive vice-president and principal speaker; Arthur Rosen, and Jack Beresin.

AL STERN, right, this week was named publicity manager for RKO Radio Pictures by Mervin Houser, eastern ad-publicity director.

CANADA’S ambassador to the United States, Arnold D. Heeney, visiting Hollywood last week, was a guest at the Warner studio. Below are Doris Day, the Ambassador, Virginia Mayo, Jack L. Warner and Jeanne Crain.

MOTION PICTURES held the spotlight in Boston last week as the Boston Public Library celebrated its centennial. Above at a “Salute to the Motion Picture Industry” dinner are, seated: Charles Brackett, principal speaker; Nina Foch, MGM star; Patrick F. McDonald, president of the Library board of trustees; standing, Massachusetts Lieutenant Governor Summer Whittier; Charles Kurtzman; Ralph M. Binney, centennial chairman, and Arthur Lockwood, chairman of the invitation committee.
L. H. KEEN, manager of the Capitol in Winchester, Va., receives a print of MGM's "Executive Suite" from star Nina Foch, at a rally heralding Winchester's 27th annual Apple Blossom Festival.

LOOKING at the competition, below. Executives of 20th Century-Fox watch a demonstration of Paramount's VistaVision in Hollywood. Reading from right to left: Spyros Skouras, Al Lichtman, Joseph Moskowitz, with Loren Ryder, head of Paramount studio engineering. In the background, also from right to left, are Earl I. Sponable and Sol Halprin of 20th-Fox, and Frank Caffey, Paramount production manager.

MURRAY SILVERSTONE, president of 20th-Fox International, presents his company's case for CinemaScope, stressing the records made so far by the releases beginning with "The Robe," to an audience of British exhibitors in London. Flanking him are Robert Smith, Albert Cornfield, Basil Litchfield and John Ware of 20th-Fox's British and European organization.

BARNY BALABAN, president of Paramount, right, is honored for "meritorious service to the community" at the opening dinner of the Joint Defense Appeal campaign. With him are Henry E. Schultz, Anti-Defamation chairman, and Harry Brandt.

MAX E. YOUNGSTEIN, U.A. vice-president, is greeted in Mexico City by Sarita Montiel, of the cast of Harold Hecht's "Vera Cruz," now in production there, and by Ed Sullivan, whose TV show last week honored U.A.'s 35th Anniversary.

RIGHT. Major Albert Warner is host to Phil Silvers, George Hoover, newly elected Variety International chief Barker; and stars Nancy Walker and Robert Cummings, at the Miami opening of Warners' "Lucky Me."
New Era Is Here, Says Kalmenson

Distribution and exhibition both face new opportunities unparalleled in the history of the industry, Ben Kalmenson, Warner vice-president in charge of distribution, told a meeting of district sales managers this week in New York.

On the distribution side, Mr. Kalmenson said, Warners is doing its part with a heavy schedule of top quality product. Citing the imposing list of titles he added, “Our company is fully geared to handle this product in a manner calculated to bring the best marketing and merchandising results possible.

“But the exhibitor must also carry his responsibility,” he continued, “to see to it that each and every picture is fully exploited where it counts—most—the attraction of patrons at his box office.

“This, as I see it, is the big job to be done—the grass roots job in the community that only the exhibitor can do. Only in that way, by working together, can we take advantage of the opportunity for growth and prosperity that lies ahead for our business.”

Referring to the technical changes the industry has undergone in the last year, Mr. Kalmenson stressed that the most important task now is one of stabilization and progress. “Now,” he said, “we can at least afford to sit back. This is a dynamic business that can leave you behind the minute you sit still. And Warners is not sitting still.”

Emphasizing that “we are not married to any particular technique,” Mr. Kalmenson said, “The main objective of our studio is to buy and produce stories that will make great entertainment. The main objective of our distribution force is to market that entertainment in the most successful manner possible.”

The product, which Mr. Kalmenson outlined in detail as “the biggest and best lineup of top quality product anywhere,” is headed by the soon to be released “A Star Is Born,” musical starring Judy Garland, James Mason, Jack Carson and Charles Bickford. George Cukor directed a script by Moss Hart and the score was written by Harold Arlen and Ira Gershwin.

Others are: Alfred Hitchcock’s “Dial M for Murder”; “Mr. Roberts,” to be directed by John Ford; “Battle Cry”; the Henry Ginsberg-George Stevens production of Edna Ferber’s “Giant”; John Steinbeck’s “East of Eden”; a Wayne-Fellows production of “The High and the Mighty”; “Gown of Glory” to star Jane Wyman; Thomas B. Costain’s “The Silver Chalice”; “The Sea Chase” to be directed by John Farrow and starring John Wayne.


MAKE MORE FILMS, READE PLEA TO THE PRODUCERS

by MARTIN STARR

The man who feels that messages should be left to Western Union, gave us a three-word message to deliver to the producers of Hollywood.

“Make more pictures,” said Walter Reade, Jr., president of the Theatre Owners of America.

The situation now facing the exhibitors of the nation and waiting and wondering about the quantity of films, is harmful not alone to the man running a theatre, “It is costly to the whole industry,” he said.

“It’s up to the men out in Hollywood whose business it is to make motion pictures and create the product that keeps the screens of the theatre occupied the year round, to get busy and make these films. Make more of them,” said Mr. Reade.

“The strange policy of just waiting for something to happen is not good for the industry,” Mr. Reade pointed out. “It is costly no matter which way you look at it.”

As it puzzled by this policy of slowing up on the number of films being produced, Mr. Reade wanted to know, “What are they waiting for?” The “they,” of course, meant the Hollywood producers.

Producers Need Courage

He said he would like to see more courageous experimentation on the part of producers. “Stories that have unique twists and different plot-structure,” said Mr. Reade. “The unusual type of story is important,” said Mr. Reade, and he cited “Snake Pit” and “Gentlemen’s Agreement,” pointing out their box office drawing power.

“Before these unusual stories went before the camera, there was a lot of headshaking even by those who make the big decisions.”

He was holding a piece of advertising copy on “The Glenn Miller Story,” highlighting the holdover run of the Universal-International picture. “Before this finally went before the cameras, ‘The Glenn Miller Story’ was kicking around for nearly three years,” Mr. Reade said.

The only thing that he would like to see between production and exhibition is an end to the barriers that now exist. “There is a lot of misunderstanding,” he said. For this state of confusion Mr. Reade blamed the distributor. He felt that the distributor for all his efforts, has not rendered an intelligent service to the exhibitor. On the other hand, production wasn’t to be blamed for any of that misunderstanding because in the opinion of Mr. Reade, the exhibitor wasn’t channelling enough important information to production.

According to Mr. Reade, this year should be a good one for theatres. He feels quite optimistic about business at the box office. He based his optimism on several factors. The quality of pictures continues to show steady improvement. From the lineup, there should be expected even more of the good films. The tax reduction to 10 per cent should be of great help to the exhibitor. He will be able to use this money for badly needed improvements to his theatre. “All this should redound to the good of the exhibitor,” said Mr. Reads. With the introduction of new film-making and presentation techniques, with their greater perfection evidenced with each succeeding release, these advances will make their contribution to business improvement, he said.

WALTER READE, Jr.

Canadian Film Exports Off

OTTAWA: Canadian exports of films amounted to only $217,000 during January this year compared with $424,000 during December; $415,000 during November and $373,000 during January last year, the Canadian Government has reported.
PERSPECTA SOUND FINDS FERTILE FILM FIELDS

WARNERS JOIN COMPANIES USING SYSTEM; OTHERS CONSIDERING ITS USE

This week there were growing indications that the industry was inching toward some sort of standardization on the new sound techniques. The indications were three, all contained in an announcement by Arthur M. Loew, president of Loew's International, made in New York on his return from the coast. Said Mr. Loew:

- Negotiations have been completed whereby Warner Brothers will join MGM and Paramount in using the Perspecta Stereophonic Sound system in all of its productions;
- Discussions are currently under way with RKO, Universal and Columbia, for their use of Perspecta Sound; and
- By the end of the year, more than 4,500 theatres throughout the United States will be equipped for the new sound system.

Perspecta Sound, announced originally some weeks ago for use with all MGM CinemaScope prints for release abroad, is a single optical sound track equipped with a control so that it can be played through the conventional single speaker or, in conjunction with a Perspecta sound integrator unit, through two or more horns for "directional" effects. Prints equipped with the Perspecta sound are in effect compatible. Hence, MGM CinemaScope product for release abroad is equipped with Perspecta sound and the company is making it mandatory that the exhibitor play these prints "stereophonically," that is, with the Perspecta integrator and the multi-horn system.

So far, there is no indication as to just what Warner Brothers will insist upon in connection with Perspecta sound. Prints with four-track magnetic WarnerPhonic sound have been offered to exhibitors on an optional basis with various Warner standard and 3-D films and with the company's first CinemaScope feature, "The Command." Warner's somewhat less-than-adamant position in regard to stereophony was clearly indicated in the stereo vs. single track tests it voluntarily held in London two weeks ago.

Further Demonstrations Are Now Scheduled

The announcement that Warners had adopted Perspecta sound was issued to be in line with its previous policy. Some confusion, however, still remains. Its second CinemaScope production, "Lucky Me," opens key engagements all across the country this weekend and all these engagements presumably are being filled by prints equipped with four-track magnetic sound.

The home office has not yet announced whether "Lucky Me," like "The Command," will also be made available in single track form. The delay in this announcement may await the availability of "Lucky Me" prints in Perspecta sound. That, of course, is only the opinion of trade observers.

General exhibitor reaction to the quality of Perspecta sound stands on further demonstrations around the country. Mr. Loew already has gone on record to the effect that it "compares favorably" with multi-track stereophonic sound. Officials of 20th-Fox, however, at the big CinemaScope press conference in New York two weeks ago, stated unequivocally that three magnetic tracks were necessary for the best stereophonic results. One 20th-Fox man said that money savings in any single optical track system went principally to the producer and to the film laboratory, rather than the exhibitor.

The pro-Perspecta sound people answer this by pointing out that if an exhibitor already has a multi-horn system installed, all he has to do to play Perspecta sound prints stereophonically is to install a Perspecta integrator unit, which costs between $800 and $900, and which they argue is much simpler to operate than any other stereo system.

FOX ANNOUNCES CINEMASCOPE LIST

Titles and release dates of the 20th-Fox CinemaScope productions which will round out the year's release schedule were announced in New York this week by Spyros Skouras, president. Mr. Skouras also revealed that the company would release Walter Wanger's first CinemaScope production, "The Adventures of Hajji Baba," in October. Other CinemaScope productions will be "River of No Return," May; "Three Coins in the Fountain," June; "Broken Lance," August; "The Egyptian," September; "A Woman's World," October; Irving Berlin's "There's No Business Like Show Business," November, and in December "Desiree" and "Unfamed."

Nevertheless, MGM CinemaScope product for release abroad is equipped with Perspecta sound and the company is making it mandatory that the exhibitor play these prints "stereophonically," that is, with the Perspecta integrator and the multi-horn system.

So far, there is no indication as to just what Warner Brothers will insist upon in connection with Perspecta sound. Prints with four-track magnetic WarnerPhonic sound have been offered to exhibitors on an optional basis with various Warner standard and 3-D films and with the company's first CinemaScope feature, "The Command." Warner's somewhat less-than-adamant position in regard to stereophony was clearly indicated in the stereo vs. single track tests it voluntarily held in London two weeks ago.

Further Demonstrations Are Now Scheduled

The announcement that Warners had adopted Perspecta sound was issued to be in line with its previous policy. Some confusion, however, still remains. Its second CinemaScope production, "Lucky Me," opens key engagements all across the country this weekend and all these engagements presumably are being filled by prints equipped with four-track magnetic sound.

The home office has not yet announced whether "Lucky Me," like "The Command," will also be made available in single track form. The delay in this announcement may await the availability of "Lucky Me" prints in Perspecta sound. That, of course, is only the opinion of trade observers.

General exhibitor reaction to the quality of Perspecta sound stands on further demonstrations around the country. Mr. Loew already has gone on record to the effect that it "compares favorably" with multi-track stereophonic sound. Officials of 20th-Fox, however, at the big CinemaScope press conference in New York two weeks ago, stated unequivocally that three magnetic tracks were necessary for the best stereophonic results. One 20th-Fox man said that money savings in any single optical track system went principally to the producer and to the film laboratory, rather than the exhibitor.

The pro-Perspecta sound people answer this by pointing out that if an exhibitor already has a multi-horn system installed, all he has to do to play Perspecta sound prints stereophonically is to install a Perspecta integrator unit, which costs between $800 and $900, and which they argue is much simpler to operate than any other stereo system.

Loew's Subsidiary and Perspect-A Share System

Ownership of Perspecta is shared by MGM International Films, a Loew subsidiary, and by Perspect-A-Sound, Inc., of which Robert Fine, its inventor, is president. It is being made available to all studios on a license basis. According to Mr. Loew's statement this week, two integrators and standard accessories, costing less than $2,000, will handle the entire production capacity of any major studio.

While the Fairchild Recording Equipment Company is the first company licensed to manufacture the equipment, negotiations reportedly also are taking place with RCA and Westrex of New York, All Raqqa, Inc., of Hollywood, Philips Co. of Holland, MicroTeknica of Italy, La Precision Cinematographique of France, and the Rank Organization of England, as well as other organizations.

SEES NO 16MM TRUST TRIAL BEFORE DECEMBER

HOLLYWOOD: The Government's 16mm anti-trust case against 12 distributor defendants probably will not come to trial before December at the earliest, James McGrath, Government attorney in charge of the case, said here this week. Mr. McGrath stated that between now and December, attorneys of the Justice Department will take numerous depositions in New York and elsewhere. Attorneys for all defendants have been notified to appear before Federal Judge Harry C. Westover here next Wednesday for general discussions on the present status of their respective preparations. That day has been set aside by Judge Westover for the industry suit and 19 others, which were transferred from eight other judges, for conferences with all litigants for the purpose of establishing precedence.
CINEMA SCOPE
IN THE WONDER OF STEREOPHONIC SOUND
IS OUTGROSSING COMPARABLE
REGULAR 2-D PICTURES BY AT
3 TO 1

and coming..... Robe
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MYERS OF ALLIED SAYS:

FIVE MORE SEEK TO JOIN TEAM

Sees Other Independent Producers Interested in Production Plan

Since the announcement last week of its deal with Hal R. Makelman Productions for the underwriting of 12 motion pictures, Allied States Association has been approached by five other independent producers who are interested in making similar arrangements with the exhibitor organization, according to Abram F. Myers, Allied general counsel.

Under the Allied-Makelman plan, 2,500 Allied theatres are to guarantee playdates at fixed rentals for fixed runs for 12 pictures over a 12-month period. Contract theatres are to pay only their share of the production costs, with profits coming from sales to other theatres. Mr. Myers said that five more independent producers—one in New York and four in Hollywood—would like to make the same arrangement with Allied.

The general counsel also revealed that the first Allied unit to consider the Makelman plan had oversubscribed its contract quota. The plan was discussed at a board meeting. Allied of Indiana last week, Mr. Myers said, and board members present signed up for all the contracts allotted to Indiana. In Hollywood in the week, Mr. Makelman announced that Frank Borzage had been appointed vice-president of Makelman Productions and would probably direct at least two of the 12 pictures to be made for Allied.

Meanwhile in New York attorneys for the major distribution companies watched the developments with interest.

One attorney pointed out that if the same arrangement were made with a major distributor the independent exhibitor customers would have the privilege of a 20 per cent cancellation. If the Makelman contracts are consummated with individual exhibitors at the series of regional meetings to be held in exchange cities starting next month, the Allied members will be engaged in blind buying and block booking, two practices they fought to outlaw over an extended period of years, the attorney said.

CANCELLATION NOT REQUIRED

In the Government anti-trust suit against the industry, the court ruled that companies subject to the final decree—all of the major companies—would have to offer a 20 per cent cancellation if they sold features in groups. The provision does not apply to non-decree companies and hence, Mr. Makelman is not required to include a cancellation privilege as part of his contracts. Some exhibitors insist that cancellations would be unlikely in any event, since the whole idea of the Makelman tieup is to increase the amount of product available.

However, attorneys in New York said there is nothing to prevent an independent exhibitor unable to buy Makelman product in a competing situation from instituting an action against his competitor and the producer-distributor on the grounds that he has been illegally discriminated against in being deprived of the Makelman product. Such a case, if brought to trial, would be watched with interest by large distributors who have been haled into court often by independent exhibitors on similar charges.

These considerations notwithstanding, the Allied plan was hailed by Leonard Goldenson, president of American Broadcasting-Paramount Theatres, who said this week that "anything that helps to stimulate production is a step in the right direction." It was Mr. Goldenson, speaking at last November's convention of Theatre Owners of America, who sounded the call for exhibition to enter production to relieve the product shortage.

Allied of New Jersey this week approved in principle the production deal, and set a meeting of eastern exhibitors with Mr. Makelman May 20.

SOME TOA MEMBERS WEIGH PRODUCTION

Members of Theatre Owners of America, as individuals and not as an organization, are probing the production field along the lines in which Allied States Association is participating, Myron Blank, president of Central States Theatres, said in New York this week. He said TOA members in general were favorable to the Allied plan but that no project was being initiated to parallel it. However, he said some TOA men were becoming active in production units, personally and financially, and that the movement probably will grow as the current product shortage becomes more serious. He indicated that Fred Schwartz, Century Circuit executive, was the most active in promoting production, but that other TOA leaders were "at least thinking" about forming production units.

Code’s Value Is Lauded By Keough

Speaking at the Communists Breakfast of the Communications Anchor Club in New York, April 4, Austin C. Keough, vice-president and general counsel of Paramount Pictures Corp., lauded the Motion Picture Production Code and cited the benefits it has brought.

Mr. Keough, in his talk, went back to the early days of the industry, traced the formulation and history of the Code, and discussed the recent demand for “modernization.” “What Hollywood thinks of the Code and Mr. Breen’s administration of it is demonstrated by the special Academy Award it voted him this year,” Mr. Keough said.

The Paramount executive pointed out that “not a single motion picture for which the Production Code Seal has been issued has been condemned by the Legion.”

He said we “must be eternally vigilant. Some motion picture producers, usually so-called ‘independents,’ and some critics have from time to time sought the revision of the Code, even its complete abandonment.”

“In these days when atheistic Communism is recognized as a great moral and political danger throughout the world, we must all be aware that moral laxity and indecency is an aid to the Communist cause,” he asserted.

Arias Quality Gets Film

Josef von Sternberg’s “Ana-Ta-Han” will be distributed in the United States by Arias Quality Films, newly organized releasing company consisting of Henry R. Arias, Lee Abrams and Myer P. Beck. The film, made entirely in Japan, is the story of a group of shipwrecked Japanese and the time they spent on a desert island for six years after the war.

Technicolor Dividend

Technicolor, Inc., board of directors have declared a dividend of 25 cents a share on the new $1 par common stock and 50 cents a share on the old no-par common stock, not exchanged, payable April 27, 1954 to stockholders of record on April 16.

COPA in Columbia Deal

HOLLYWOOD: COPA Productions, independent company formed by Tyrone Power and Ted Richmond, has signed a multiple-picture producing and releasing deal with Columbia Pictures, the studio has disclosed.
Dear Sir:

We were in attendance at the National Allied Convention in Boston last fall, and quite frankly we were as antagonistic as the next exhibitor when the subject of CinemaScope and Stereophonic sound came up. However, we like show business and want to stay in it and decided to take a chance on CinemaScope—that it was the one chance for exhibition to survive—both large town and small.

We have just completed seven days of The Robe—and as we have been told, we are the smallest theatre to be equipped for CinemaScope and four channel stereophonic sound thus far—we thought you would be interested in the reaction of the people in our small community.

Visually, CinemaScope in a small theatre is even more impressive than in a large one due to the fact that the illusion in grandeur and size is greater in a small building—providing there is sufficient width. The average exhibitor seems to be of the opinion that the stereophonic sound is lost in a theatre our size. We found the opposite to be true. Not only is stereophonic sound far superior in quality and reproduction to any theatre sound thus far, but we found the directional effect just as apparent as the CinemaScope pictures we have seen in larger theatres.

We did very well with the picture and our public is eagerly awaiting our next CinemaScope attractions. We are stating these facts to you with the hope that if this letter is published, it will help to inspire confidence in the theatres the size of our own to take the big step and install CinemaScope with full stereophonic sound as we did. In this way everyone, from producer to small-town exhibitor can benefit through more and better CinemaScope products.

Yours very truly,

Charles P. Meyer
Manager

J. O. Guthrie, Owner
DEWEY SIGNS CENSOR LAW

ALBANY: Governor Thomas E. Dewey April 12 signed the New York State film censorship bill. The measure redefined "imoral" in regard to the pre-censorship of motion pictures in New York State. The new legislation grew out of the recent U. S. Supreme Court decisions, hitting at the "vagueness" of the term "imoral."

The Motion Picture Association of America, commenting on Governor Dewey's action in signing the bill, expressed its regrets. The move, declared the MPAA, "sets back the cause of freedom of expression." The bill, continued the MPAA, "is a restraining, repressive measure."

In a memorandum accompanying the signature Gov. Dewey said: "Recent Supreme Court decisions have indicated that the term 'imoral' may not be sufficiently defined for constitutional purposes. The primary purpose of this bill is to define 'imoral' and 'tend to corrupt morals' in conformance with the apparent requirements of these cases. It does so by defining them in terms of 'sexual immorality.'"

The Governor said the new section would make the law conform to the "tenor of recent court decisions" and describe the exploitation of "filth for the sake of filth."

The new definitions specify that an "imoral" film is one "the dominant purpose or effect of which is erotic or pornographic; or which portrays acts of sexual immorality, perversion of lewdness, or which explicitly or implicitly presents such acts as desirable, acceptable, or proper patterns of behavior."

The new law classes as a film that tends to "incite to crime" one "the dominant purpose and effect of which is to suggest that the commission of criminal acts or contempt of law is profitable, desirable, acceptable or respectable behavior; or which advocates or teaches the use of narcotics or habit-forming drugs."

Seek Tax Aid For Trade Overseas

WASHINGTON: Eric Johnston, president of the Motion Picture Association of America, told the Senate Finance Committee this week the film industry is "justly entitled" to the tax incentives on overseas earnings given other industries under the House-passed technical tax bill. If it should be given these incentives as now requested, Mr. Johnston said, "our industry will be able to increase its investments abroad—particularly in underdeveloped countries. The American film industry would furnish additional employment and would make sizable contributions to the economic progress of the free world."

Committee Chairman Millikin (R., Col.) urged Mr. Johnston to discuss his recommendations with Colin Starn, chief of the Congressional tax staff. Mr. Johnston said he and his aides had been trying to get in touch with Mr. Starn but had found him "a very busy man." Under the House-passed bill, certain income earned overseas by U.S. companies would be taxed 14 percentage points lower than other corporate income. Moreover, U.S. firms operating through branches would not be taxed on this income until it is actually remitted, rather than when it is earned, as at present.

However, the House Ways and Means Committee specifically excluded royalty income from the types of income eligible for these breaks, and films earn royalties.

Firms Had $176,200,000 From Abroad in 1953

WASHINGTON: United States film companies received $176,200,000 in 1953 from royalties on foreign showings of their films, the Commerce Department estimated last week. This was a considerable increase from an estimated $167,000,000 of receipts in 1952 and $160,400,000 in 1951. At the same time the Commerce Department said U.S. payments on royalties for foreign films shown in the United States amounted to $5,200,000 in 1953. This was an increase over the $4,000,000 estimated for 1952 but still well below an estimated $81,000,000 in 1951. The figures were presented by Deputy Assistant Secretary Carl F. Oechsle in testimony before Congressional committees in support of the proposed universal copyright convention and in support of legislation to implement U.S. participation in the new convention. The hearings were before a joint subcommittee of the Senate Foreign Relations and Judiciary Committees.

Avon Theatre Suit Is Settled Out of Court

CHICAGO: The Avon theatre, South Bend, Ind., and the suit against Balaban and Katz and the eight major film companies, filed here three years ago in U.S. District Court, was settled out of court this week for an undisclosed sum. The suit, asking $750,000 treble damages, alleged that prior to 1949, Balaban and Katz and the film companies conspired to prevent the Avon, operated by the South Bend Theatre Corp., from obtaining first run product, forcing the 1,000-seat house to operate in a repeat policy.

Zukor Sees Industry On Move

Speaking in the language of Wall Street, Adolph Zukor, chairman of the board of Paramount Pictures who last year had the aid of the entire industry in celebrating his 50 years in motion pictures, said this week that he was "very definitely bullish" about Paramount specifically and the industry generally.

At a press conference at the New York home office, Mr. Zukor said that a recently concluded three-month stay at the studio had convinced him the industry never again will stand still in respect to new techniques of sight and sound. He said he found the quality of upcoming Paramount pictures higher than ever before and predicted general acclaim for Paramount's VistaVision process, which is to be demonstrated at the Radio City Music Hall April 27.

VistaVision, he said, was far ahead of any new process yet seen, adding that the method of photography attained a new degree in clarity and definition. He stressed the fact that it maintained the proper proportion of height to width and was suitable to the smallest as well as to largest screens in the world. He declined to predict VistaVision's acceptance by the industry as a whole, saying it was still too early for such predictions, although the industry was bound to agree eventually on a dimension suitable for all.

Mr. Zukor opened the press conference with detailed remarks on individual Paramount films which, collectively, had "overwhelmed" him with their quality. Mentioned by him as being particularly promising were "Elephant Walk," "Knock on Wood," "Sabrina Fair," "White Christmas," "Living It Up," "Rear Window," "The Country Girl" and "Strategic Air Command."

Yorke to Do Series on Ball Players for TV

Emerson Yorke, producer and director, is filming the life stories of 26 of baseball's leading players to be released nationally on television as a 26-week series in 1955, John McCallum, sports director of the Pearson Advertising Agency, which has exclusive sale rights to the series, said several advertisers have already shown interest in sponsoring the program. Baseball Commissioner Ford Frick is said to be sanctioning the series.

Big Booking on Disney

RKO Radio has set a deal whereby four Walt Disney productions will play the entire Famous Players Circuit of Canada, Charles Bonsberg, general sales manager, has reported. The pictures are "The Living Desert," "Ben and Me," "Pinocchio" and "Toot, Whistle, Plunk and Boom."

MOTION PICTURE HERALD, APRIL 17, 1954
Cites Moves Of Republic In TV Field

Highlighting Republic's expansion in the television field, Herbert J. Yates, president, reported at the annual stockholders meeting in New York last Friday the company has spent $1,300,000 for television equipment, planning to furnish shows to home television as well as to theatres. Republic, he continued, is the "only" film company "to go into television" and is preparing its Trucolor process for eventual use in the broadcasting of color television.

Bruce Newbery, sales manager, withdrew as a director nominee following the objections of stockholders that he did not own any stock. Bernard H. Smith, Jr., owner of 100,000 shares, was nominated and elected, with Mr. Yates, Richard W. Altschuler, Albert W. Lind and Franklin A. McCarthy, all for three-year terms.

To Increase Holdings

Mr. Yates, underscoring his confidence in Republic, told the meeting he is placing an order to increase his common stock holdings, ordering the purchase of 50,000 shares at a price up to $3 per share. The stock market quotation early this week was about $3.25 per share. Mr. Yates forecast the company's foreign business this year would double that of last year.

He estimated that the resale to television rights of old Roy Rogers and Gene Autry pictures is worth from $3,000,000 to $4,000,000. He said the rights are now the subject of litigation, with hearings scheduled in court for next month.

Mr. Yates, countering expressions of gloom by some stockholders, said that the box office dip in the past few years "has been a blessing in disguise," forcing the accent on the need for better pictures, the requirement to cut overhead costs, and the opening up for Republic of the whole television market.

At one point the Republic president said the motion picture business is a "very risky" one. He said that of all the pictures made, 50 per cent lose money, 20 per cent break even, 20 per cent make a little profit, while 10 per cent are profitable.

Officers Are Elected

Subsequently at a meeting of the board, the following officers were elected: Mr. Yates, president; Walter L. Titus, Jr., Richard W. Altschuler, John J. O'Connell and Arthur J. Miller, vice-presidents; John Petruskas, Jr., treasurer; Joseph E. McMahon, secretary; Richard S. Rodgers and Harold Lange, assistant treasurers; Albert E. Schiller and Ira M. Johnson, assistant secretary-treasurers.

Mr. Altschuler was added to the executive committee, which includes Mr. Yates, Altschuler, Miller, Petruskas, Jr., and Dough T. Yates.

ALLIED UNIT HITS RENTAL TERMS OF DISTRIBUTORS

NEW OFFICERS and directors of Allied Independent Theatre Owners of Wisconsin: Seated, Oliver Trampe, treasurer; Sig Goldberg, president; Angelo Provinzano, vice-president, and Edward Johnson, secretary. Standing, the board of directors: William Charboneau, Vic Wilson, Martin Holzman, Floyd Albert, Ben Marcus, F. J. McWilliams, Harry Melcher, Russell Leddy, Fred Minor and Eugene Goderskie.

MILWAUKEE: Sig Goldberg was reelected president of Wisconsin Allied at the annual convention here April 6-8. Other officers are A. Provinzano, vice-president; Ed Johnson, secretary; Oliver Trampe, treasurer; Mr. Goldberg, national director; Ben Marcus, director-at-large.

The convention closed with a blast at distributors for current film terms. In a resolution the unit condemned the companies for "the exorbitant percentage film terms being asked of the independent exhibitors in the state of Wisconsin."

The Allied unit also urged that the industry, through the facilities of the Council of Motion Picture Organizations, retain the services of Sindlinger & Co. on a permanent basis for the purpose of continuing its scientific research for the information and benefit of the industry.

Mr. Marcus, president of national Allied, was presented a plaque at the annual banquet, commending him for his service to the state's independent exhibitors in the years of his activity.

Named to the board of directors are Eugene Goderskie Mr. Johnson, Mr. Provinzano, Mr. Trampe, Floyd Albert, William Charboneau, Martin Holzman, Vic Wilson, Harry Melcher, Russell Leddy, Mr. Goldberg, J. P. Adler, and Fred Minor.

Abram F. Myers, general counsel of Allied States Association, in talking about the tax reduction, stated "it's a great thing, if we can keep it." He told of the possibility of more local taxation and urged exhibitors to try and stop it.

Mr. Myers attacked 20th Century-Fox and MGM for insisting upon the installation of stereophonic sound which he said is beyond the reach, financially, of most small theatres. He told of Allied's plan for production in Hollywood. The quality picture can be made today, he said, without a big budget. Mike Simons, MGM exhibits relations head, suggested the organization of youth groups to be active in the theatre.

Mr. Johnson urged a changeover to large screens but suggested a "wait-and-see" policy on sound. Large towns, he said, are much in favor of CinemaScope. Regarding the expense of installation, however, he stated that an adjustment should be made to permit amortization of the investment.

Chromatic Forecasts Color Tube at $100

Pilot plant production at Chromatic Laboratories, a Paramount Pictures subsidiary, indicates it should be possible to mass-produce 24-inch Lawrence color television tubes at a cost of less than $100 each, it is reported. Certain characteristics inherent in the single-gun Chromatron, as the Lawrence color TV tube is known, indicates receiver cost may be kept down. Television industry spokesmen have pointed out the main deterrent to wide-scale use of color television has been the cost and development of a practical TV tube. Chromatic believes a solution has been found in the Chromatron and that its general adoption by the industry would bring color television into homes quickly and at relatively moderate cost.

Trans-Lux Buys in Philadelphia

The Trans-Lux Corp., has leased for a long term the 800-seat World theatre on Market Street, Philadelphia. The property is owned by the Faith Theatre Corp., Samuel Cuminus, president.
VistaVision will fill the mammoth Music Hall screen as it will fill the screen of every theatre, large and small, throughout the world. Its compatibility with existing theatre equipment and flexibility in providing maximum screen height, width and definition, have

Doors open 8 a.m. Demonstration
Radio City Music Hall to meet
At The World’s Largest Theatre

OUNT'S
onstration Of
VISION
MUSIC HALL

day, April 27th

already amazed six thousand exhibitors, technicians and members of the press at a score of Paramount Studio screenings. Paramount’s industrywide service in making VistaVision available to all studios blazes the way for a new era in production and exhibition.

starts 8:30 a.m. promptly to enable its established opening time.
BRITISH FACE TAX SQUABBLE

Producers Demand Share of Tax Remission Under New Budget Schedule

by PETER BURNUP

LONDON: The film trade—the exhibition side in particular, the only beneficiary to any substantial degree under Chancellor Butler’s “stand-still” Budget, has resumed its more accustomed mood of cautious realism after greeting the opening of the budget with hallelujahs.

Some exhibitors, not content with the size of the slice of cake, demanded the tax fight be continued in Commons until the whole of their £7 million demand is conceded. Others, with memories of embittered debates last Autumn, knew they’d be faced quickly with demands from others—namely, the producers—for a share. BFPA’s Sir Henry French engineered it forthwith. Sir Henry’s executive had assembled the very morning after the opening of the Budget to stake its claim.

Exhibitors always have been disposed to resent the levies they’ve been called upon to pay to the Eady Fund. The Government, on the other hand, has maintained its belief that, without Eady sustenance, production here will perish. Producers, moreover, with that Governmental assurance behind them, have never ceased their insistence that a minimum of an annual Eady £3 million is necessary to keep their studios ticking. It was only by force of circumstance that they reluctantly agreed last October to a revision in the Eady scale which it was estimated would produce £2,250,000 in a year instead of £3 million.

Facing the falling box office receipts and the staggering tax burden, exhibitors agreed to the new scale. It was indeed tough—and so to the last moment whether or not CEA would continue with Eady at all. Producers, however, had a proviso added:

Seek Implementation

“The four Associations will come to an agreement that the benefit to the industry resulting from Entertainment Tax relief made in the Finance Act next year (1954) will be shared between exhibitors and the British Film Production Fund in proportions to be determined by the Four Associations or, failing agreement, by the Government.”

It is by immediate implementation of that agreement that the producers now demand their share of the tax cake. The next meeting of the Four Trade Associations is scheduled for April 21. The producers will endeavour to have a new and acceptable levy scale agreed by exhibitors then in order that it may come into operation May 30, the day the tax conditions become effective.

Despite all of this, the industry is united in paying tribute to famed Scottish exhibitor Sir Alexander King, who presided over CEA’s Tax Committee and led the whole campaign. The 66-year-old Sir Alexander taught professional practitioners in political lobbying a lesson. Under his own steam he formed a formidable all-party committee of MPs’ pledged to tax remission, including a former Chancellor of the Exchequer (Hugh Gaittisk) and President of the Board of Trade (Harold Wilson). It was a notable achievement.

Sir Alexander has been the recipient of congratulatory messages from American and British exponents. This week he was to be presented by MGM in his native Glasgow a plaque commemorating his services to the industry.

Await Lab Report

The report is awaited of the three men committee appointed by the Labour Minister to enquire into the causes and circumstances of the Laboratories’ dispute.

Both parties in the dispute, the Laboratories Association and the Association of Cine and Allied Technicians, gave lengthy evidence before the committee which has since been considering its recommendations. It was understood that evidence was to be called for this Monday and that the report was to be in the Minister’s hands before the Easter holidays.

The committee is not a mandatory body: it can make recommendations only. There is a general hope, nevertheless, that the committee’s detached and impartial review of the exceedingly bitter wrangle may afford a basis for a long term settlement.

Amend TV Bill

The Government’s Commercial Televisions Bill continues to have an uneasy passage in the House of Commons. No fewer than 64 amendments to the Bill of a delaying or fettering nature have been put down by the Opposition. Prospects of the new setup operating by the end of this year grow increasingly dim. In any event, the new Authority will be an exceedingly watered-down affair compared with the Government’s original proposals.

Meanwhile, film producers have taken steps to stake out a claim in the TV field. A producers’ deputation was to see the Government’s Television Advisory Committee this week with a technical memorandum discussing the possibility of transmitting TV programmes into suitably equipped cinemas.

20th-Fox recently released some figures to the effect that to date 2,800,000 people have paid for admissions to “The Robe” in 34 cinemas in the United Kingdom. There’ll be eight more openings of CinemaScope installations in the near future bringing the total to 76.

Of the J. Arthur Rank committal of 275 theatres, 46 have opened with CinemaScope. It is understood that a temporary bottle-neck occurred in G.B.-Kalee supply of the equipment but that this has now been remedied. The remainder of the 75 Rank committed theatres will open with CinemaScope during May.

New Comedy Tops Gross

In Britain

LONDON: Confirming officially a circumstance of which watchful exhibitors were already aware, the Rank Organisation last week came out with the announcement that a comparatively modest comedy made by the Organization—“Doctor In the House”—has in its opening week at the Leicester Square Odeon taken more money than any other picture in an equivalent period there over the last 18 months.

In other words, the picture has beaten the spectacular grosses chalked up by the phenomenal “A Queen Is Crowned” and “The Robe.” “Doctor In the House,” although it was given no great ballyhoo treatment, is not a chance “sleeper” in the current Rank program, organisation officials say, but rather it is strictly in line with “The Cruel Sea” and another box office phenomenon, last year’s “Genevieve.” With the exception of “Road to Bali,” they beat all Hollywood’s offering in The Herald’s Box Office Survey in January last.

The Rank announcement adds, moreover, that another of its modest comedies, “Trouble in Store,” currently is breaking all motion picture theatre records throughout the country.

SAG Wage Rates Will Remain Until 1955

HOLLYWOOD: Terms of the Screen Actors Guild contract with the major studios will continue unchanged for another year, it was announced this week following extended discussions which resulted in an agreement that the next reopening date for negotiations will be April 1, 1955. The agreement reached means that motion picture actors have by-passed this year’s opportunity to re-negotiate rates for wages.

Cagney in “Mr. Roberts”

HOLLYWOOD: James Cagney will play the captain in the CinemaScope, Warner-Color production “Mr. Roberts,” it has been announced by Jack L. Warner. This will be the first time Cagney has appeared in a second starring position. Henry Fonda has the lead, the role which he originated in the Broadway play.
UA'S GREAT JULY 4th RELEASE
BURT LANCASTER AS THE
Apache in TECHNICOLOR

BURT LANCASTER • JEAN PETERS in "APACHE" • COLOR BY TECHNICOLOR • with JOHN McINTIRE • Produced by HAROLD HECHT • Directed by ROBERT ALDRICH • Written for the screen by JAMES R. WEBB • A HECHT-LANCASTER PRESENTATION
RKO Freed Of Reports in Hughes Deal

Completion of the Howard Hughes deal, under which sole ownership of RKO Radio Pictures passes to him, will relieve the company of many corporate obligations. Among them are the preparation of financial reports; submission of reports to stockholders; the filing of corporate documents with the Securities and Exchange Commission, including employment contracts with executives, salary reports, stock ownership reports of officers and directors and securities reports of all kinds; the holding of public annual or special meetings, and the answering of stockholders’ questions.

The company’s last public report presumably will be that of RKO Pictures Corp. for the year 1953. Its last annual public meeting of stockholders has been held.

Tenders of the outstanding stock in accordance with Mr. Hughes’ offer of $6 per share are scheduled to be completed by May 17. However, speculation rose when last Friday on the New York Stock Exchange in trading of large blocks, aggregating 10,860 shares for the day, the issue closed at the premium price of $6.12½. It was the third time in recent trading that buyers have paid the premium price for the stock.

Goldman’s Extra Damage Award Not Taxable

PHILADELPHIA: The U. S. Circuit Court of Appeals here has ruled William Goldman Theatres, Inc., need not pay income taxes on $250,000 which was awarded in 1946. The ruling, which upholds an earlier finding of the U. S. Tax Court, grew out of an anti-trust decision eight years ago awarding Goldman triple damages of $375,000 against Warner Brothers and 10 other motion picture producers and distributors. Mr. Goldman charged the Erlanger theatre was not allowed to show first run films. U. S. District Judge William H. Kirkpatrick awarded $125,000 damages, to be treated under anti-trust laws. Mr. Goldman paid income taxes on the $125,000 but not on the remaining $250,000, charging punitive damages were not income. The Government sued, then appealed. The decision, by Chief Judge John Biggs, Jr., said that punitive damages could not be regarded as regular taxable income. He added the Supreme Court might finally have to decide the issue.

Liberty Chicago Suit Is Settled out of Court

CHICAGO: The Liberty theatre suit, asking an injunction to prevent Loew’s, Inc., from putting their pictures up for bidding in Michigan City, Ind., where the Liberty had been splitting Metro product, and the product of several other companies, with two Indiana-Illinois circuit houses, has been settled out of court, it was disclosed last week. Metro product will continue to be split by the theatres involved. Attorneys in the suit were Seymour Simon and Sheldon Collen, representing the Liberty, Bryson Burnham for Loew’s and Aaron Stein for Indiana-Illinois.

UA Sets Regional Sales Sessions on Anniversary

United Artists will hold a series of regional sales meetings in connection with its 35th Anniversary which will bring together all division and district leaders, as well as key personnel from each of the company’s branches throughout the United States, it has been announced by William J. Heine- man, vice-president in charge of distribution. Sessions will be held in San Francisco April 21-23, in Chicago April 26-28 and in Philadelphia May 3-5, and will be presided over jointly by Mr. Heine- man, Max E. Youngstein, vice-president, and B. G. Kranze, general sales manager.

Reelect Leon Back

BALTIMORE: The Allied Motion Picture Theatre Owners of Maryland reelected Leon Back to a second term as president at a meeting of the new board of directors. Jack Whittle was named vice-president and C. Elmer Nolte, Jr., was renamed treasurer. Mrs. Helen Diering is secretary by appointment.

Arthur Hits New System Price Rises

The motion picture industry lost the public relations opportunity of a lifetime by insisting on advanced admission prices when initially presenting such new screen techniques as Cinerama, stereophonic sound, Cinerama and 3-D, according to Harry C. Arthur, Jr., chairman of the Southern California Theatre Owners Association.

This observation was made in a letter, released this week, which Mr. Arthur sent to Spyros Skouras, president of 20th-Fox, in which the exhibitor leader attacked the advanced admission price practice generally and 20th-Fox insistence upon stereophonic sound with CineramaScope specifically.

"We have too many pictures for which the producers attempt to raise our admission prices," wrote Mr. Arthur. "Our fluctuating admission scales have become an almost certain guide to the public whether or not the picture promises to be any good. They have been taught that a regular price picture is a certain sign that the theatre management does not regard the picture as very good. The increased price, they have come to feel, is no certain guide that the picture is worth the price, but at least the public feels that it runs less risk in attending only when the price is raised."

Mr. Arthur added that regular price pictures "substantially outgun almost all advanced price pictures," and enclosed a chart showing such results at a first run St. Louis theatre. He reminded Mr. Skouras that the greater gross on a regular price film means more people have attended the picture "and the more persons who see motion pictures, the closer we are to bringing back the so-called ‘lost audience.’"

The exhibitor leader said he didn’t believe that stereophonic sound would either make or break either the theatre or the producer, but that a producer who does not insist upon it will get increased returns, both from the pictures themselves and the survival of many theatres which “otherwise may go out of business.”

RKO Circuit Board Up for Reelection

The reelection of the seven-man board of directors of RKO Theatres was urged on stockholders in a management proxy statement. The statement, announcing the annual meeting of stockholders will be held in Wilmington, Del., May 6, listed the salaries of RKO officers. Sol A. Schwartz, president, received $79,900 in 1953, while William W. Howard, vice-president, received $38,926 and Thomas F. O’Connor, vice-president and treasurer, $31,825. Up for reelection were the following directors: Theodore R. Colborn, David J. Greene, Dudley G. Layman, Albert A. List, A. Louis Oresman, Edward C. Raftery and Mr. Schwartz.
WALTER WINCHELL said it...
and soon every boxoffice from coast to coast will echo it: "New Yorkers are talking about—and so will the nation soon...CARNIVAL STORY! A King Bros. production for RKO, it opens coast to coast Easter Week – Anne Baxter’s finest performance in her long Hollywood career!"

CARNIVAL STORY
starring
ANNE BAXTER • STEVE COCHRAN • LYLE BETTGER • GEORGE NADER
WIDE SCREEN—Print by TECHNICOLOR

with JAY C. FLIPPEH • HELEN STANLEY • Directed by KURT NEUMANN • Screenplay by HANS JACOBY and KURT NEUMANN • A KING BROS. Production
Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

LAST WEEK Frank Gruber delivered the manuscript of "The Limping Goose" to his publisher. It is the 13th novel in his globally-popular Johnny Fletcher mystery series. About 12,000,000 copies of Johnny Fletcher novels have been sold. They are published in 19 languages. Writing that many novels for that many people in that many countries sounds like occupation enough for 'most anybody, but not for Johnny Fletcher's prolific pen-parent. No. He writes Johnny Fletcher for fun--profitable fun, of course--and by way of taking a breather, so to speak, between writing pictures, his main, but by no means exclusive, profession since back in the upper 'Thirties.

Gruber Pictures Are of Two Principal Kinds

The Gruber pictures, of which there are dozens, are of two principal kinds, plus inexcitable exceptions. In the beginning he specialized in suspense melodramas (Example, "Mask of Dimitrios") and in that happy box office era when Westerns were a little better than gold he swung over to saddle and gun, most recently winding up a stint of seven scripts in this category for that impassioned impresario of the plains, Nat Holt. (Gruber Westerns: "Hurricane Smith," "Pony Express," "Great Missouri Raid," "Caribou Trail," scores more.) "Bitter Sage," sold to Sun Weisen- tahl's Olympic Productions within the month, is his latest known Western creation, although, at the rate he works, others may have issued from his steaming L. C. Smith by publication time.

"Steaming L. C. Smith" is not just convenient slang. Asked how he maintains his prodigious pace, he says, "Write it all myself--beat it out on my own machine, and send it out to be typed up--never keep a steno; tried it once; slowed me down--can't dictate, either; tried that, too; it was no go--tape-recording ditto; you can't tell how a piece of writing's going to read just from hearing it spoken; different medium; see what I mean?"

Came From the Brash Chicago of Yesterday

Writer Frank Gruber was born in 1904 in the brash Chicago of Ben Hecht, Carl Sandburg, Theodore Dreiser and many another fruitful practitioner of the written word, and he honed his talent razor keen during a seven-year sentence (1927-34) to the hard school of trade journalism (a turkey-breeder's weekly launched during that stretch is still a thriving success) in that melodramatic metropolis. Oddly, none of the as yet immortalizable Gruber works of fiction have dramatized that place and time, which bracketed Capone, O'Banion, Insull, a World's Fair prospering in the teeth of The Depression, Jack Lingle, Big Bill Thompson. Maybe that's the big one--his GWTW he's saving for his climax.

Frank Borzage got back from South America last weekend full of pride in his profession. He'd gone down to attend the International Cinematografico Festival in Argentina and stayed over to visit most of the capitals of the continent. He got back on the day when Hal R. Makelins announced his appointment as vice-president of Hal R. Makelins Productions, which firm is to produce a dozen pictures in a dozen months under terms of an agreement with Allied States Association.

Mr. Makelin said Mr. Borzage will direct at least two of them. The long list of Borzage credits, stretching down from 1913 and including such titles as "Farewell to Arms," makes mighty good reading for the 2,500 exhibitors who, as parties to the Allied-Makelin agreement, have block-booked the dozen pictures sight unseen.

Homecoming quotes from the veteran director include:

"Hollywood motion pictures are still the world's greatest weapon in the war against international Communism. The high standards, the sacred freedom of the masses and the happiness and high spirits of people living under a democratic rule, which our movies reflect, are doing a remarkable job in turning misguided masses away from the brain-washing tactics of Soviet foreign agents."

"Hollywood film product is the major accepted entertainment medium of the people of South America, not only because of its high standards of quality but also because American films reflect the tenets of a free people."

FOUR pictures went into photography stage during the week, and three others were completed, lifting the over-all shooting level to 30.

MGM's "Green Fire," getting under way in Colombia, appears to be the standout among the new undertakings, with Stewart Granger, Grace Kelly, Paul Douglas, John Ericson and Marvynn Vye in the cast. Ar- mand Deutsch is the producer and Andrew Marton is directing. It goes in Eastman color.

Robert Bassler Productions, making its bow as an independent company headed by the long-time 20th-Fox producer, started shooting "Suddenly," for United Artists release, with Lewis Allen directing a cast headed by Frank Sinatra, Sterling Hayden, Nancy Gates and James Gleason.

Producer Walter Wanger, whose "Riot in Cell Block 11" is currently racking up ptyotechnical grosses across the country, started a quite different kind of picture for Allied Artists this time. It is called "Adventures of Hajji BABA" and goes in color by Technicolor, with Don Weis directing. (Remember that long chain of Technicolor fable-films he made for U-I and its happy exhibitor-customers a few years back?) It has Elaine Stewart, John Derek, Thomas Gomez, Paul Picerni and Amanda Blake as leading players in the cast.


This Week in Production:

STARTED (4)

U-A. Adventures of Hajji Baba (Technicolor)

MGM Green Fire (Eastman Color)

COMPLETED (3)

COLUMBIA Bat Masterson, Bad Man (Technicolor)

PARAMOUNT Big Top (Walls; Vista-Vision; Technicolor)

SHOOTING (26)

U-A. Sons of the Navy

COLUMBIA Bandits (CinemaScope; Technicolor)

PARAMOUNT Technicolor)

INDEPENDENT Bandit (Shaftel; SuperScope; Eastman color)

LIFFERT Race for Life (Hammer; Big Chase)

MGM Last Time I Saw Paris (Technicolor)

PARAMOUNT Strategic Air Command (VistaVision; WarnerColor)

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BUFFALO

The Buffalo U-I exchange is in first place at the end of the 13th week in the Charles J. Feldman annual sales drive and manager Dave Miller is one happy guy. . . Frank Linsclump, manager of the RKO Palace in Rochester, has won the $500 prize for the best promotion campaign on "The Glenn Miller Story." The prize was competed for by RKO theatre managers outside New York City. . . Will R. Corris, manager of the old Lyceum theatre in Rochester, celebrated his 76th birthday last week and spent the afternoon reminiscing with Frank Smith, manager of the Eastman theatre. . . When the Presbyterian church underwent repairs in Lima, N. Y., Sunday morning church services were transferred to the auditorium of the theatre in the same western N. Y. town. . . The Niagara Frontier Amusement Corp. of Buffalo has been authorized by the FCC to build a TV station on Channel 2 in Buffalo and president George F. Goodyear, Earl Hubbard, former Century ad-pub chief, is running his own public relations office. He will handle publicity this summer for Crystal Beach and the Fort Erie races. . . The Buffalo Center will be the locale of the special outdoor party on April 26. . . Buffalo drive-ins, after several delays on account of bad weather, finally opened for the season last Friday.

WHEN AND WHERE

April 19-21: Spring convention, Allied Theatres of Michigan, Hotel Statler, Detroit.
May 2-7: Semi-annual convention, Society of Motion Picture and Television Engineers, Statler Hotel, Washington, D. C.
May 4-5: Annual convention, Allied Theatre Owners of Iowa, Nebraska and Mid-Central, Fontannele Hotel, Omaha.
May 4-5: Annual convention, Independent Theatre Owners of Arkansas, Marion Hotel, Little Rock, Arkansas.
May 10-11: Annual convention, North-Central Allied Independent Theatres Owners, Niccollet Hotel, Minneapolis.
June 8-10: Annual convention, Virginia Motion Picture Theatre Association, Chamberlin Hotel, Old Point Comfort, Virginia.
June 15-16: Annual spring meeting, Allied Theatre Owners of Indiana, South Shore Hotel, Lake Wawasee, Ind.

CINCINNATI

There has been no further change in the local admission price structure since the Federal reduction in the excise tax, and, according to authentic sources, no additional cuts will be made. An area survey shows that, as far as is known, the Lyric, Theatre at Buckely, W. Va., had made the biggest reduction among the independent houses, dropping from 60 cents to 50 cents. Legitimate houses have reduced prices equivalent to the tax cut. . . Considerable public interest prevails locally in connection with Warner's "Dial M for Murder," which will have a special screening at the suburban Holly-wood theatre April 26. It appeared here as a stage play at the Cox theatre, with Maurice Evans as the star, a few weeks ago, and patrons have expressed themselves as anxious to make comparisons. . . Theatre business locally and throughout the area is feeling the effects of the Lenient season and busy week, but exhibitors appear optimistic for the future.

CLEVELAND

Every theatre in this area, so far as can be learned, is keeping the full amount of the .

(Continued on following page)
Federal tax and maintaining admission scales are responsible for a five cent, as in the 55c price and one cent in the 85c price. To date, there have been customer complaints allegedly because of a general lack of uniform price due to price changes for CinemaScope and other individual house. Currently, Mink, RKO Palace manager, is following up his recent one-night variety stage show headed by Tony Bennett and the Percy Faith orchestra, with another on April 29 when a "Mambo-Rumba Festival" will be held at the Skyway-drive in, Warren, and his bride of six weeks, were Film Row visitors. .

Drema Housington, former Warner booking clerk, welcomed a daughter this past week.

Henry Gremberger, head of Cleveland's Community Circuit and Joe Roberts, Warren circuit owner, are back from Florida.

Frank Masek, National Theatre Supply branch manager, flew to Norfolk, Va. over the weekend to participate in the ceremonies and launching of a new airplane carrier to which his son-in-law, Commander John G. Williams, has been assigned.

COLUMBUS

Children 13 to 18 without adults would be required to be off the streets and out of public amusements from 11 p.m. to 4:30 a.m. under provisions of a new curfew law proposed to City Council by Assistant Safety Director Leo Phillips. Children 12 or younger would not be allowed on the streets between dark and dawn. This proposal would supersede the present curfew law which has been termed inadequate.

Fredie Bartholomew, younger child star here for the Institute for Radio and Television, told delegates that "if producers, directors and actors in educational TV are not at heart showmen, they don't belong in the medium." Bartholomew is director of "The Living Blackboard" educational program on WPIX, New York City.

WLW-C will increase its audio power April 25 to 50,000 kilowatts, and add an additional 100,000 kilowatts.

Local theatres expect strong competition the week of May 11 when Sonja Henie makes her first ice show appearance here at the Coliseum. The show is, of course, a very strong attraction, as has been demonstrated by the attendance it attracted in other cities.

DENVER

John Tella, city manager for Fox Inter-Mountain Theatres, Durango, Colo., is father to a new daughter, his second.

Two more Fox Inter-Mountain houses have opened with new CinemaScope installations. They are the Ogden, Denver, and the Kiva, Durango, Colo. . . . Mr. and Mrs. Emmett Warner are on an extended European and African trip. Warner was formerly on film row, and later owned a theatre in Albuquerque, N. M. Everett, The Renart force, aided by members of their families, have redecorated their new exchange.

M. R. Austin, United Artists branch manager, heads for San Francisco April 21 for a sales trip. . . "Pinnocchio" has been setting a long-time record at the Orpheum, where it is beating the gross set at the first run several years ago.

Joe Vleck, city manager for Fox Inter-Mountain Theatres, La Junta, Colo., is father to a new daughter, Mary Elizabeth.

DESMOINES

Both Tri-State Theatres Corp. and Central States Theatres Corp., which operate houses in Des Moines, Iowa and adjoining states, have indicated prices will not be lowered in their theatres despite the recent excise tax reduction. A spokesman said "the industry needs this tax cut to survive; it wasn't requested to benefit specific consumers or to pass on to them." .

Some houses in the state have lowered prices, however. They include the Varsity in Ames; the Avon in Dysart and the Dows in Dows. William Guthrie, owner of the Dows theatre, sliced children's admissions in half— to 10 cents, for the biggest ticket in town. Many theatre operators believe prices are too high, many children in the community could enjoy the theatre entertainment without working a hardship on the parents of the community..." 

Frank S. Humphrey, 84, pioneer Mason City theatreman, is dead. He operated the old Star theatre in Mason City. It is now the Band Box.

Local 332 of the I.A.T.S.E. Movie Operators in Clinton, will mark its 40th anniversary with a party April 19.

The Elite theatre at Laurens is being remodelled by Manager E. H. Luchinger.

Bob Huttie, manager of the Lyric at Osceola, has announced his candidacy for the Democratic nomination for state representative. Since he is the only candidate, he is certain to represent his party in the fall elections.

DETROIT

Two reopenings brighten the horizon. Long-dormant Fox, on the south side, will be on Easter Sunday with manager Art Les- senie showing his $40,000 refurbishing.

Stage-wide screen and latest sound equipment are top features. . . . The Palmer Park will also see light again with re-releases. Sales pitch includes Sunday-through-Tues- day gift nights for the ladies and free ad- mission to children under 12. . . . Art Her- zog was in the 20th Century Fox offices the past week. . . . United Detroit's Bir- mingham will be turned over to the Bir- mingham Unified Firemen's Association for a benefit show. Proceeds will be used by the firemen for family welfare and re- creation funds. . . . The Detroit Society for Crippled Children has as its latest child, David Idales, 12, of the Fox.

Harold Pingree is the new booker at Univer- sal. . . . Henry Carley is out of the Blod-gett Hospital in Grand Rapids after being laid up by a hip injury.

HARTFORD

The Connecticut Secretary of State's office here reports filing of certificate of incorporation by Consolidated Theatres, Inc., Stockholder, J. L. Harmon, Jr., president of the MPTO of Connecticut, and owner of the Wilkinson and Strand theatres, Wallingford, Conn., has sold the Strand building and land to Wallingford business- men Charles Thomas and Harold Granata, who plan to tear down the structure. . . . Martin H. Kell ler of the Princess theatre, Hartford, has been ailing with a broken shoulder. . . . Joseph Dolgin of the Pine drive-in, Waterbury, Conn., and Mrs. Dol- gin have returned to New York. . . . William Horgan, assistant manager at the Stanley Warner Strand, Hart- ford, has resigned. . . . William Brown, Manchester, Conn., city manager for Stanley Warner Theatres, has resigned.

with the Loew's Poli-New England Thea-tres prior to joining S-W.

INDIANAPOLIS

The Fountain Square, first neighborhood theatre here to have CinemaScope, will unveil it with "The Robe" opening April 16.

R-K Management Corp. now is operating the Hi-West Playhouse. . . .

Dean Martin and Jerry Lewis are booked for a one-nighter with their show at the Butler fieldhouse May 19. . . . Dean Brown, manager of the Lyric, is dropping his hill- top show, beginning next week, . . .

Herman Halberg, 20th Fox salesman injured in a traffic accident March 24, has returned to work. . . . A majority of state exhibitors have retained most of all the tax cut without criticism from the public, members attending the Allied board meeting here Tuesday reported. . . .

Howard Eatherfield, manager of Loew's, has been given a one cent for the showing of "Juliette, Caesar" Easter week.

JACKSONVILLE

Louis J. Finske, Florida State Theatres vice-president, was in Miami conferring with Harry Botwick, president, and is flying to Jacksonville to supervise the circuit's Lower East Coast district. . . . Maurice Shaaber finally took his 1953 vacation period after spending many busy months supervising CinemaScope installations in numerous cities of Florida for Wil-Kin Theatre Supply. . . . Buford Styles has added Jean Pettengill to Universal's office staff. . . . Allen Armstrong moved from the management of the Howell theatre, Palatka, to the San Hispanic art house. Mabel Leventhal, who successfully directed the San Marco's art policy for many years, has retired. . . . H. A. "Red" Tedder left the Victoria theatre, New Smyrna Beach, to manage the Howell, Palatka. . . . Robert Williamson is the new manager of the Dade theatre, Miami, re-placing George West. . . . Lois Guilford is a new staff member at MGM. . . .

H. J. Wells was in from Kingsland, Ga. . . . A Florida bill taxing the state on all theatre admissions beginning May 1. Before the Federal tax cut, only theatre admissions above 40 cents were affected.

KANSAS CITY

The First Run Theatre Managers' Asso- ciation of Kansas City, inactive for the past year or so, had a meeting April 5, and elected Harold Lyon, manager of Paramount theatre, chairman. No immediate problem was presented for study. . . . "The Naked Jungle," which did extra well at the Para- mount, was held over two days. The new bill, which started Sunday, was "Dark City." . . . The Leawood drive-in had "Riders to the Stars," Wednesday through Saturday, first run in Kansas City. The drive-in is near the southwest corner of Kansas City, Mo. . . . The Lakeside drive-in had "Riders to the Stars," Wednesday through Saturday, first run in Kansas City. The drive-in is near the southwest corner of Kansas City, Mo. . . .

The Lakeside drive-in had this week three academy-award pictures, two features "Sherman's Potter" and "The Old Dark House," and "Bear Coun-try." The same bill was at the Avenue, downtown conventional theatre. . . . An un- usual run at a neighborhood theatre is that of "From Here to Eternity" and "Roman Holiday," in its third week at the Rockhill. (Continued on opposite page)
LOS ANGELES

In town for a visit were Bob McCracken, booker, and George Aurilites, manager of the Arizona Paramount Theatres in Phoenix... Morris Smith, who operates the Playhouse theatre here, took off for Phoenix to visit his relatives... Bob Berretta has been retired with a pension by National Theatre Supply, after more than twenty years with the company as a salesman... John Wolfberg has taken over the operation of the Newsview theatre in Hollywood in addition to piloting the Mutual and Imperial... Visiting here from Tokio, where he is a film distributor, was S. Maurice Livingston. While in Los Angeles he was the guest of Robert Kronenberg, who has the Manhattan Films exchange... Joe Hartman, former salesman for National Screen, is now sales representative for Walt Disney Productions in Salt Lake and Denver... Henry Balk, Allied Artists salesman, underwent surgery at Baptist Hospital in Memphis... Harice York, formerly of Warners, is expecting another blessed event... Co-franchise holder Charles Kranz, of Realmart Pictures, and his wife, celebrated their 31st wedding anniversary.

MEMPHIS

Loew's Palace was doing three times normal business with MGM's "Julius Caesar."... C. N. Sumner, Memphis; S. M. Berry, Dallas; A. R. Crosskey, Charlotte; W. C. Earle Jr., and H. H. Hoff, St. Louis, were announced by National Theatre Supply company's district office in Memphis as winners of the trip to New York in a sales performance contest. Expenses of each salesman and his wife were paid by the company for the holiday... Mrs. M. R. Steiner, who owns Palace theatre, Tunica, Miss., underwent surgery at Baptist Hospital in Memphis... Ira and Cadale May bought Airway theatre, Little Rock... J. L. Welsh, owner, has opened his new Star theatre, El Dorado, Ark... W. G. Pullon is now owner of Richmond theatre at Cardwell, Mo.; S. R. of Tenaska theatre at Fort Smith, Ark., to Tenarken Paramount Corporation, which operates a chain of theatres from Memphis headquarters, is announced.

MIAMI

Tom Rayfield of the Carib, Miami Beach, in cooperation with the Miami Beach Jaycees and a neighboring golf range, is planning a gala Easter egg hunt for Easter Sunday. There are no cautions kiddies that golf balls don't count... Jimmy Barnett, manager of the Olympia, observed the theatre's annual birthday—its 28th—recently, with a huge birthday cake, City Commissioner Russell Gend was the tumblberry in the gala ceremonies... Del Russo, star of WTVJ, was make-up artist for Paramount's "Strategic Air Command" starring Jimmy Stewart, June Allyson and Frank Lovejoy, while the plane's shadowy trajectory won on the world's largest and McDill Air Field, near Tampa... Miami was fleecing host to Stewart Granger, Paul Douglas and Grace Kelly recently, when these stars changed to planes for Barranquilla, Colombia, where Andrew Marten hit to direct "Green Fire." + plus "Stalag 17" with Academy Award winner William Holden on the same program... The Oklahoma City Council of Churches observed Holy Week services at the Harbor this week, Monday through Friday... The Capitol theatre here led Marilyn Monroe Week last week, showing three of her best pictures: "Gentlemen Prefer Blondes," "Flash Boy" Night and "Niagara."... Mr. and Mrs. Glenn Milliner, who have been managing the Franroy and Alano theatres at Snyder, Okla., have taken over the management of the Florida theatre, Daytona Beach, Fl.

OMAHA

The first drive-in with CinemaScope in the Omaha territory is the Airport, opening April 14. It is owned by J. Robert Hoff, who this year purchased the nearly completed layout which was started last year... The Royal at O'Neill owned by Georgia Rasley has relocated CinemaScope to the north-central Nebraska territory... Mrs. Jack Renfro of Theatre Booking Service went to Kansas City to be with her sister, who was operated on last week... Paramount reported booming business for "Roman Holiday" and "Stalag 17" which were held for an extra day at the downtown Omaha and had 25 bookings in the territory. "Shane" requests were piling up... Virginia DeMauro replaced stenographer Betty Morris at Warners, Ruby Huntington replaced contract clerk Marian Piruccello and Francis Thomas was added in other changes... Adolph Rozanek, Crete exhibitor, is a candidate for mayor... Jerry Maloney, 20th-Fox stenographer, announced her engagement to Dan Shannon, a blind date at the office Christmas party.

PHILADELPHIA

Stanley Warner Theatres reaching the supermarket shoppers in using a spot announcement schedule over the supermarket FM radio system of the Storecast Corporation here... Dave Colman, independent circuit head, became a grandfather with a daughter born to his daughter, Mrs. Erwin Bloom. Also joining the grandfather ranks are Joe Engel, manager of Screen Guild, and Stanley Warner, who married last week in New York... Harold Shapiro, whose husband operates the Alden; Benny Glatz, in charge of censorship at MGM, with the birth of a daughter to Mrs. William Glatz; and Jack Greenberg, veteran exhibitor... Harry Spiegel, of the Comerford Theatres advertising department, was reelected secretary-treasurer of Congregation of B'Nai Israel in Scranton, Pa... The Crosskeys drive-in, New Oxford, Pa., is having the buying and booking handled by Mike Meyers Corporation... Stanley Smiftmers, formerly with the Stanley Warner Theatres, is now connected with Tri-States Buying and Booking Service, succeeding Abe Franks, returning to theatre management at W. & M. Vine (Continued on following page)
Continued from preceding page

Street Screening Room is now complete with 2-D and 3-D. Bob Addis- son of Mae Adelman, head of the New Jersey Messenger, film delivery service, and Marjory Lincoln, were married in the city last week.

PITTSBURGH

Columbia Pictures set a new record in mass saturation bookings by booking "The Mad Magician" in 2-D and "Massacre Canyon" into 125 local and district theaters first run... Loew's Penn which had set "Tennessee Champ" as the picture to run with its Easter stage show, and then switched to "Rhapsody" has changed its mind again, booking "Tennessee Champ," definitely this time... "Night People" has replaced "New Faces" as the Easter Cine- mascope booking in the Fulton... "Cease Fire" has been set for the Ritz following the run of "Julius Caesar."... The reissues of "Shane" and "Roman Holiday," Academy Award nominees are clearing up in the neighborhood spots... The Living Desert. The results of the new Spring April Fool's records with the second week practically matching the first week's huge receipts... The Harris has been advertising "The Caine Mutiny" for months now in its lobby despite the fact that the Columbia Picture won't go into release until some time in August.

PROVIDENCE

E. M. Loew's drive-in, at the Providence-Pawtucket city line, was the last of the open-air theaters in this section to inaugurate the 1954 season. 'To get off to a blazing start, the North Main street owner presented a special stage attraction, along with "Hon- do," and "Tarzan And The Slave Girl."... The Palace, Washington Park neighborhood house, recently presented an 'All-Electric Cooking School,' in conjunction with its regular film fare,... "The Glenn Miller Story" held for a fourth week at the RKO Albee... Robert F. Aiken has been promoted to Chief-Of-Service at the Albee... "Juliette Trail" opened auspiciously at the Strand Cinema, East- art house, presented the Rhode Island premiere of "The Great Gilbert and Sulli- van."
Hits Majors On Shortage Of Prints

NEW ORLEANS: Some of the major distributors “are guilty of creating illegal clearances and calling it print-shortage,” said Berenson, independent theatre operator and president of Allied Theatre Owners of Gulf States, charged here last week.

Mr. Berenson complained that the companies are cutting down on prints and juggling them for choice accounts. He cited several examples of exhibitors waiting for clearance, and then being told that the prints have been pulled back because of the shortage. He declared that as a result, exhibitors have been forced to play second run and reissues to keep their houses open. He maintained that if someone added up all the costs of pulling prints back and forth, long-distance phone calls, and wires, it would prove wiser and economical for the distributors to have more prints available.

Mr. Berenson said he favored “all new techniques” but added that he felt “stereophonic sound added nothing to the pictures in small houses.” He asserted that “to deny pictures to theatres that can’t afford the installation of stereophonic sound is to create a false shortage of product. He hit the “hard-headed policy of Spyros Skouras.”

Mr. Berenson also voiced disagreement with the recent remarks of Samuel Goldwyn to the effect that the public should be willing to pay advanced admissions for premium pictures.

Declared Mr. Berenson: “The public is subjected to enough pictures they don’t enjoy so that when a good one comes along they just to see it at the same price.” He said that is the showmanship that brings them back.

Pola-Lite in Deal for 3-D

In Britain, Canada

The Pola-Lite Co., manufacturers of 3-D glasses and the new single-track projection system, has concluded negotiations for the manufacture and distribution of the Pola-Lite 3-D System in both the United Kingdom and Canada, Al O’Keefe, vice-president in charge of Pola-Lite distribution, has announced.

G. B. Kalee, Ltd., a subsidiary of the J. Arthur Rank Organization, will manufacture the single-track 3-D units for distribution throughout the United Kingdom and British possessions, Europe, Latin and South America. In Canada, Pola-Lite 3-D projectors will be distributed by General Theatres, a division of Famous Players Canadian Corp.

The system will be installed in theatres for 15 additional playdates on U-I’s “The Creature from the Black Lagoon.” Mr. O’Keefe announced. All playdates are scheduled before the end of April. They follow similar engagements in a number of cities.

People in The News

HERBERT L. GOLDEN, a member of the Amusement Industries group of Bankers Trust Co., since 1952, has been elected an assistant vice-president of the bank.

HERD STEINBERG, national exploitation director of Paramount Pictures Corp., will speak at a luncheon meeting of the New York chapter of the American Publicities Association Tuesday April 20, at the Vanderbilt Hotel in New York.

MRS. ARCHIBALD SILVERMAN, wife of the managing director of the Strand Realty Co., Providence, recently named “Rhode Island Mother of the Year.”

Leon J. Bamberger, of the RKO Pictures sales department, has been elected to membership on the Commission on Mass Communications of the National Conference of Christians and Jews.

Name Pictures Unit for Cardinal’s Committee

Officers and members of a committee on motion pictures of the Cardinal’s Committee of the Laily in the 1954 Appeal of New York will announce that the pictures have been announced by John A. Coleman, executive chairman. John S. Burke is chairman of the Cardinal’s Committee, which seeks funds for the support of the welfare programs of New York Catholic Charities. The goal of the 1954 Appeal is $2,515,000 of which the Cardinal’s Committee has accepted a quota of $1,000,000.

John J. O’Connor is chairman of the motion pictures committee, with L. Douglas Nettet, Jr., as vice-chairman.


Building of Theatres Up In Canada

TORTON: Although this year will see the operation of a number of TV stations in this country, 17 to be exact, construction of 35mm auditorium theatres continues apace, with the score in 1954 closely matching that of last year, when there were 52 constructed. Thus far, this year, 10 houses have been opened where there are also 19 under construction.

There were 61 constructed and opened in 1951; it would seem the number of theatres to be constructed is on the decline. Of course, there is another side to the picture, for there were 78 drive-ins opened in 1953, and indications are, according to a survey by the “Canadian Film Weekly,” that another score will be added when this season opens.

Most of this country’s new theatres are in small towns, with comparatively few in cities. Canada’s expansion has been nation-wide and many a community which had no theatre but relied on the next town or a 16mm itinerant exhibitor grew large enough to support a 35mm house. Some communities which had one now have two.

A contrasting picture is offered in the cities where theatres continue to close under the onslaught of TV and the advance of new techniques to be used only in the larger houses. In Toronto, six of the neighborhoods have closed this year so far and there were several last year. Indications are that there have been 20 closed since the start of 1953, some of which are in small towns and most of which are in non-TV areas.

Redstone Plans Drive-in

BOSTON: Michael Redstone, president of Redstone Drive-in Theatres, has announced plans for a new drive-in in Fairfax County, Arlington, Va., for 900 cars.

MOTION PICTURE HERALD, APRIL 17, 1954
STUDIO EQUIPMENT


USED EQUIPMENT

PROJECTORS BY DeVRY REBUILT LIKE NEW by S. O. S. from $899. Send for bulletin. Time deals available. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

WANTED 750 SPEAKERS, SELLING MULTIMAX, hot-dog machines, 14", aluminum letters, screen frame. BOX 2783, MOTION PICTURE HERALD.

NEW EQUIPMENT

SAVE ON H. L. CARBONS! 9, 10, 11mm MOTOR- ized Carbon Savers for angle trim arc lamps (Mighty 90, etc.), $89.95. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.


SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

BOOKS

"NEW SCREEN TECHNIQUES" — the new book that is a "must" for everybody in or connected with the motion picture industry — the clearly presented, authoritative facts about 3-D, CinemaScope, Cinemascope and other processes — covering production, exhibition, the presenting of the picture, and all the present day techniques. Send for your copy today. 264 pages. Price $4.95; QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON’S BLUEBOOK OF PRODUCTION. 5th 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. Invaluable to beginners and experts. Best seller since 1911. 662 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMANAC — the big book about your business—1953-54 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today: $5.00, postpaid included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

THEATRES

MODERN 600 SEAT IN VIRGINIA—ONLY THEA- tre—absentee ownership—agency—excellent pro- position. BOX 284, MOTION PICTURE HERALD.

POSITIONS WANTED

RETIRED MARINE MASTER SERGEANT de- sires position or working partnership in conventional or drive-in theatre in New England experience in all phases of theatre operations. Write E. M. BAIER, 1903 South Tremont St., Oceanside, Calif.

SECRETARY, VERY RAPID SKILLS, EXPERI- enced film, TV. Send résumé and references. BOX 2785, MOTION PICTURE HERALD.

SEATING

VALUE UNSURPASSED! 500 FULL UPHOL- steried back, box-spring cushion, excellent condition, only $495. Many more. Send for chair bulletin. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

DRIVE-IN EQUIPMENT


HELP WANTED

WEST COAST CIRCUIT LOOKING FOR aggressive, imaginative dynamic advertising and pro- motional specialist. Opportunity for right party to progress with rapidly expanding part of the country. Send the details of your qualifications, experience, age, marital and family status, etc., in a letter to BOX 2780, MOTION PICTURE HERALD.

CONVENTIONAL AND DRIVE-IN THEATRE managers wanted by West Coast Independent Circuit. Immediate openings, with ample opportunities for advancement, in permanent positions. Send descrip- tion of past experience, age, family status, with sum- mary of accomplishments and abilities, and photograph to MOTION PICTURE HERALD, BOX 2782. All replies confidential.

Atlas Corporation Reports $8,487,813 Net for 1953

The Atlas Corporation, which holds securities of Paramount Pictures, RKO Pictures, RKO Theatres and Walt Disney Productions in its portfolio, earned a net profit of $8,487,813 or approximately $5.40 a share, for the year ended December 31, 1953, Floyd B. Ollum, president, announced in New York last week in the company's annual report. Dec. 31 asset value was $37.82 per share. The year-end asset value compares with $39.38 per share at the end of 1952. Atlas has 25,000 shares of Paramount, 76,000 shares of RKO Pictures, 10,000 shares of RKO Theatres and 101,000 shares of Walt Disney Productions.

Fred W. Newcomb

Fred W. Newcomb, secretary-treasurer of District No. 3, IATSE, died at his home in Providence, R. I., April 7. He was secretary for many years of Stage Employes, Local 23, and the IATSE Resolutions Com- mittee.

MOTION PICTURE HERALD, APRIL 17, 1954
Managers’
Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

The Small Town Theatre Manager Has Friends

VISITING with one small town theatre manager in particular, recently, and calling on some others while on vacation, we were impressed by the number of visitors and friendly callers that the manager has, when he is installed in a typical small community. Not that we didn’t know this from experience—but it was refreshing to discover that this qualification of small town life hasn’t changed in forty years or so, across the country.

In the first place, your typical small town theatre manager knows everybody in his own community, and everybody knows him. In the town we refer to, there’s no postal delivery, so everybody goes to the Post Office for their mail, several times a day. It’s a routine that makes life more interesting, and there’s a lot of personal pleasure and profit in it. And when our friend appeared on Main Street for his mail, he was greeted by so many first name callers—it was like a Round Table meeting.

And then there are the visitors from out of town. First of all, the film salesmen. There must be an average of one every day, half-a-dozen a week, and sometimes they come in pairs. Nice guys, too, full of good humor and good ideas. Selling films, of course—and sometimes they play their customers against each other—but that’s a human characteristic. We think this industry would have been more kind to some who are in it, if they had decided long ago to appreciate film salesmen.

One day, there came another kind of film salesman that we hadn’t seen before. He was selling screen advertising, for the theatre, and for his national screen advertising service. He made the calls on the local prospects, obtained the signed contracts, made up the advertising trailers on special order, and then sat down in the manager’s office to set up, paying cash for the screen time he has been selling locally. It’s like finding money, for the small town theatre man to have a salesman on Main Street. And there was the man who replenished the soft drink machine, putting in the syrup and cups, emptied the cash box and divided the take with the manager, who had nothing to do but accept his share, while the visitor did all the work.

There aren’t enough home office field men to visit all the theatres in the country, to perform miracles of showmanship with all the pressure and practice that they can put into it, but we do know that some key-city advertising and publicity directors for important circuits have almost as many visitors as they do in small towns.

3,000,000 NEW FAMILIES

The Census Bureau reports this week that from March, 1950, to April, 1953, the number of households in the United States increased by about 3,000,000 units, indicating that family life is becoming more popular or that there are just that many more of us. The Bureau officially declares that the rapid growth is due primarily to high marriage rates and lower age limits for those establishing families of their own. And that fewer older persons now have relatives sharing their homes.

Theatre managers recognize in this statistical information the fact that they have more customers—of the kind that have always been our mainstay. It is the family trade that makes movies the world’s best entertainment, and that’s why we fight to keep it that way, by means of the Production Code within our industry, and restraints to prevent greedy persons found capitalizing Mother and her family circle.

Also, it is our greatest loss, for here is where the loss really counts. Much has been said about 6,000 theatres having been closed in ten years, but actually, an equivalent number of outmoded and worn-out theatres have been replaced in any ten year period of our industry history, except in war time. Let’s be realistic, and realize that the audience has been growing, while we’ve been falling behind. And it isn’t altogether the excise tax, nor television, nor any outside force that hurts us most. It’s the fact that management wears out, too.

ARMOUR’s “sales tested” intermission short films, which are advertised in Better Refreshment Merchandising, are good business for drive-in theatre managers. Our old friend “Doc” Cook reports from Maryville, Missouri, that he has been using these one minute films since last June, and business jumped 25% from the first day that he put them on the screen. The series of trailers can be had for the asking from Armour and Company—all you have to do is prepay the return postage when you’ve had the free use of each.

Such advertising films would materially help refreshment business, if used with discretion on the part of the theatre manager. And the better the manager, the greater the discretion. But intermission time at a drive-in theatre is the pause that refreshes, to quote a famous slogan, made popular around the world by Coca-Cola. It’s the signal to get out of the car and relax for a few minutes, and refresh yourself with food and drink and candy, and friendly greetings. These trailers will sell theatre merchandise, at the point where advertising counts the most—the point of sale.

—Walter Brooks
CHARLIE DOCTOR, manager of the Capitol theatre, in Vancouver, held a newspaper contest to pick a youngster who would be manager for a day, with privileges. Above, you see the winner with Charlie, and she is demonstrating the duties of a theatre manager, answering two phones at once, signing passes and looking at autographed photos of movie stars. In the other pictures, she fills in for the staff—with the projectionist, the doorman, the cashier—conducting their business for them, and of course she really shines at the candy counter.
SHOWMEN IN ACTION

Merl F. Halford gave away another 12,000 sticks of Beech-Nut gum, and used special handling for both “Take to High Ground” and “From Here to Eternity” at the Martin theatres in Thompson, Georgia.

Matt Saunders had fine window displays for “The Glenn Miller Story”—such good ones and so numerous that we could easily run a section of pages to illustrate the coverage.

Jack Fink, manager of the Park theatre, Tampa, Florida, had a military street ballyhoo complete with tank and drum-majorette to lead the band, for the run of “Beach Head.”

Harry Rose, division manager for Loew’s theatres in Bridgeport, found Mrs. Alice Odice in the audience for “Night People”—when she discovered her brother, an Army sergeant whom she hasn’t seen in 12 years, on the screen with Gregory Peck, in scenes photographed in Munich, Germany. It all resulted in a news story with art, in the Bridgeport papers.

Al Franke, publicist for First National Theatres in Yakima, Wash., had wonderful sponsorship through local tienps for “Long, Long Trailer” which enjoyed a long, long run at the Capitol theatre. Angelse trailers, Mercury dealers and Philip Morris cigarettes cooperated with pressbook suggestions.

Murray Meinberg, manager of the Interboro Main Street theatre in Flushing, reports Easter promotions, in which he sold out the Saturday morning show on March 27th to a local supermarket, and he is setting up a Youth Center idea with other sponsors.

Ray McNamara, manager of the Allyn theatre, Hartford, had Trumbull Street, prominent thoroughfare, renamed “Jubilee Trail” for the premiere of the Republic picture.

Frank McQueeney, manager of the Pine Drive-In, Waterbury, puts his refreshment counter on a par with the finest sound, the biggest picture, the most modern drive-in in Connecticut.

Ernie Emerling is sending out stock certificates in the mythical Tredway Corporation of Millburgh, Pa., pivotal company in MGM’s “Executive Suite” to gentlemen of the press, making them shareholders in the enterprise, with dividends expected—in publicity for the picture.

Lou Cohen and Norm Levinson, Loew’s Poli theatre, Hartford, screen “Julius Caesar” for an invited audience of educators, press and radio commentators, and other opinion makers, at the Bushnell Memorial Auditorium, thus catching them on their own premises, for audience comments and quotes.

This is a funny take, and there’s a story behind it. When “Julius Caesar” was booked into Anchorage, Alaska, recently, the MGM field men immediately imagined customers coming to the theatre in dog sleds. So, they conjured up this exploitation—only the dog team was brought in by truck, as there is very little snow in Anchorage. Finally, they found Eskimos to pose for the picture. The sight of Eskimos and a dog sled on Fourth Avenue attracted an immense crowd, and so they had standing room only for “Julius Caesar.” Anything else you’d like to know? There was more snow in Buffalo and Rochester for the “Julius Caesar” premières than there was in Alaska!

MANAGERS’ ROUND TABLE SECTION, APRIL 17, 1954
"Prince Valiant" — 20th Century-Fox Easter release in CinemaScope—brings something new to the crowded field of accessory merchandise, manufactured and sold by licensees in conjunction with films. For a long time we've been hoping that something would come along to take the place of the typical cowboy accessories that have grown up with the movies and have now gone over to television, with nothing new or different to replace this interest. The western accessories have outlived their usefulness to motion pictures.

Swords For Six-Guns

The new CinemaScope film, following "Ivanhoe" and MGA's "Knights of the Round Table," now offers the first supply of accessories based on "knighthood"—beginning with a jeweled sword, scabbard and shield, attractively boxed and available at retail at a package price of $3.00 per set, with 40% off to theatres, which makes the wholesale cost $1.80 per set. It could be the start of many local promotions—and there will be other films in the "Prince Valiant" series, and more pictures in the class with "Ivanhoe" and "Knights of the Round Table" which had no accessories. "Prince Valiant" is based on the King Features Syndicate color cartoon, appearing Sundays in the comic section of many newspapers, and it will build rapidly in juvenile interest because they can read the story and understand it. Fifty years ago, before westerns, youngsters of another generation did just that, and it was a source of delight to many boys and girls.

Twenty New Products

The syndicate has licensed twenty manufacturers to develop things which have the colorful appeal of "King Arthur and His Knights," including many costume devices, jewelry, games, crossbows, armor play suits, archery sets, puzzles and puppets, all in the character of "Prince Valiant"—and there are many books, school tieups and educational materials, for you must remember that the followers of King Arthur are good children, with high ideals, and their study of "Prince Valiant" and the Round Table is based substantially in history and legend, dating back five hundred years. Maybe we've had too many westerns and too many space-ships, so it will be better to go back a ways for our juvenile audience appeal. It's always been a question whether the movies supported the merchandise or vice versa.

Newspaper support for the new feature comes without urging, for many papers already carry the comic page and more will have it, as the film takes hold. The age limits are broad, from the small-fry into the teens, and one exploitation idea suggested in the pressbook is a "Date With a Prince" contest which is an ideal disc-jockey tieup. Robert Wagner, in the role of "Prince Valiant" is a popular lad, and his Viking costume and make-up can be copied readily in various promotions. Take advantage of the newspapers' open door policy and try for sponsorship in ways that the local paper can share with you and with cooperative advertisers for a three-way benefit. Newspaper carriers, being usually in this age bracket, will go for "Prince Valiant" stunts. Managers should make a special effort to place the publicity mats and layouts which are found in the pressbook with friendly newspapers, for the mutual advantage that will follow. There are good magazine-type stories and many illustrations to show off the Age of Chivalry as it existed in the 15th Century. History won't be dry nor dull when the young Knights get the full understanding of these adventures, which outdo all the westerns in movie history. Some cowboy stars, notably Roy Rogers, have made much of the character-building "cowboy's prayer" which opens his Riders Club sessions. Your youngsters will find all this (Continued on opposite page)
“PRINCE VALIANT” (Continued from opposite page)

and more in the stories of “When Knight-hood Was in Flower.”

In addition to the advance promotion which King Features Syndicate has given “Prince Valiant” with 1200 newspapers, there has been a strong interest developed with the 51st Annual Toy Fair, held in New York in March, which attracted 12,000 buyers who will stock “Prince Valiant” merchandise for the Fall season. 20th Century-Fox are going deeply into radio and TV advertising on a spot basis, in line with their policy for direct approach in line with playdates, and this will follow especially with stations that are jointly owned by local newspapers. The magazines, with something new to picture for their readers, have gone all out to illustrate the Knights of the Round Table in action, and it makes action —the kind of moving pictures that draw the kids. Parents’ Magazine gives the picture its coveted Gold Medal Award, while Redbook, Seventeen, Family Weekly and other magazines reaching the youngsters and young adults, have named the film as their picture of the month.

The picture opens Easter Sunday in more than 250 theatres, in 36 states. A recorded radio interview with Robert Wagner and Debra Paget will be heard over more than 240 stations, across the country, on April 18th, introducing “Prince Valiant” to the listening public. —IF. B.

ACT OF LOVE—United Artists. Not since “The Big Parade” and “A Farewell To Arms” has the screen been so bold! An adult picture, for adults who know what the war years did to love—and romance. Every generation has its own ‘Greatest Love Story’—this is ours. Filmed amid all the magic and mystery of Paris, by Anatole Litvak. The posters, including the 24 sheet, have made-to-order cut-out art materials for lobby and marquee display. The herald, strongly suggestive of the plot, keys the campaign. Newspaper ads, starting with some teasers that aim to be shocking, very through all the sizes from very large to small sizes and slugs. You can get the big economy mat for 35c at National Screen which has seven display ad mats and two publicity mats, for the price of one. It’s not a picture for the tiny tots, but many in your audience have been served men in Paris in wartime. So, use your good sense in presenting a good picture for a good audience that doesn’t like a juvenile program every time. Try the Veteran’s organizations for their approval.

Selling Approach

IT SHOULD HAPPEN TO YOU—Columbia Pictures. That criss-crossed-up cutie from “Born Yesterday.” This happened overnight—and what a night! It’s smart, tart and terrific. “I should worry, I should care, I should marry a millionaire?” That’s Judy’s theme song, and she sings it. She makes it up from the bottom of her heart! One of the most enjoyable commentaries of the season, for young adults. 24-sheet and other posters have the makings of good lobby and marquee display. Page—headline key the campaign in a lot of situations. Newspaper ad mats in very large sizes for theatres where the distributor shares the advertising cost, but you’ll find sufficient in smaller sizes where you pay for your own. The composite, economy mat, at National Screen, gives you seven ad mats and two publicity mats, all for 35c, which is the best bargain you’ll ever find on Film Row. Teaser campaign should include many ‘quotes’ from the beautiful bird-brain who went from board bills to billboards because she was bored with being a nobody.” Her comical career and carrying-ons will delight mature audiences and you can get a lot of laughs into your advertising and via the disc jockeys and TV spots. Study the pressbook, and watch the picture for lines that will amuse patrons who are looking for something unusual in entertainment. The set of four 2-column teasers in the pressbook supplement are just right to attract attention to the clever dialogue and situations in this film.

LUCKY ME—Warner Brothers, Cinem-Scope and WarnerColor. The ultra-new look in musicals. Walter Winchell says, “LUCKY ME is lucky to have Doris Day” —and you can say that again. The new proportions of the stage opening give a new aspect to the oldest of movie plots, the back-stage story of the search for success behind the footlights. 24-sheet is really a darb, for making your own lobby and marquee display with perfect cut-out art materials. Other posters are equally as flattering of Doris Day in action. A set of Color-Glo stills sells color with color and accents the new dimensions. Newspaper ad mats are varied, and good, from teaser ads up through the larger sizes, which sell Cinem-Scope. The big economy mat, selling for 35c at National Screen Service, contains six ad mats, including one 3-column, two 2-column and two 1-column width, plus two publicity mats, all for the price of one ordinary mat. It’s a bargain, and there are other good buys among the special accessories. A deal to buy 250 numbered “LUCKY ME” celluloid buttons, with pins, lets you post the number that will win on a lobby frame while the kids walk all over town wearing the title on display. Good music tie-ups for Columbia records of hit tunes, with disc jockeys and for music store displays. A special 5-column top head for a cooperative page accepts “LUCKY ME” for big store bargains, and will pay for itself with the sponsorship of local shops.

JIVARO—20th Century-Fox. In color by Technicolor. Headhunters of the Amazon, photographed on a mighty 1000-mile trek into the world’s most dangerous jungle. Four men, lusting for gold and fighting for the flame-haired woman, deep in the deadly Jivaro country. Fernando Lamas, Rhonda Fleming in eye-filling excitement. Teaser ads sell this idea with plenty of Rhonda showing. 24-sheet and all posters carry out the same effect for lobby and marquee display. Newspaper advertising is varied and adequate for all showmanship purposes. The special campaign mat, priced at 35c at National Screen, has eleven ad mats and slugs, plus two publicity mats, for small situations. You should have this economy mat on standing order. Special folder herald keys the campaign for small theatres, and contains all the best selling approach, with a back-page blank that can be sold to a cooperative advertiser to pay the cost.

FILMACK

MANAGERS‘ ROUND TABLE SECTION, APRIL 17, 1954

Ed Bonner, popular disc jockey at radio station KXOK, St. Louis, looks very pleased to receive his check for 500 from MGM pictures for getting the most responses during the recent showing of “Kiss Me Kate” at Loew’s State theatre. Looking on are Bernie Evans, MGM field man, and Frank Henson, who succeeds Russ Bovim, as city manager in St. Louis. At right, Gypsy, the black stallion in “Gypsy Colt,” visits Loew’s State theatre in Los Angeles, and takes a bow from sidewalk admirers.
Stand Material Exploits Idea That "Popcorn and Movies Go Together"

Exploiting the theme "Popcorn and Movies Go Together," the International Popcorn Association, Chicago, has come up with a new mobile display piece especially for theatre refreshment stands. The Association reports that the display has already been tested by several leading theatre circuits, resulting in increased popcorn sales.

Called the "IPA Popcorn Mobile," the display consists of four elements, all in full-color, presenting these selling messages: "Popcorn and Movies Go Together"; "It's Delicious"; "POP CORN"; and "Served Hot." The material is equipped with a box so that it may be quickly and easily hung from a fixture or lighted over the stand. The lightweight displays are kept in constant motion by natural air currents, air flow from the entrance and exit doors, the air conditioning system, and heat waves rising from the popcorn stand.

As part of the promotion, handout cards boasting popcorn to be distributed to patrons as they enter the theatre are provided by the Association. Copy on the cards reads: "STOP at the popcorn stand. Popcorn and Movies go together!"

It is pointed out that the overhead mobile doesn't require "one inch of premium counter or floor space and delivers continuous motion without the use of costly motors."

The mobile represents concentrated work of the IPA's concession merchandising committee in its efforts to develop "a real popcorn sales bunier," according to J. J. Fitzgerald, Jr., of Theatre Confectionery, Ltd., Toronto, Ontario, and IPA president. "We sought the counsel of one of the country's leading design and point-of-purchase display organizations, Berger-Amour," he said, "and the idea for an IPA Mobile was born."

"The mobile is more than just another display," in the opinion of IPA vice-president Bert Nathan, of the Theatre Popcorn Vending Corporation, Brooklyn, N. Y. "It's the newest, most successful display in use at point-of-purchase today, created to help shawnen merchandise popcorn in the same aggressive way most other food products are merchandised... with a strong, persuasive selling theme, a sales gimmick and display at the snack stand," he said.

"The new material constitutes a "dramatic, low-cost merchandising program combining all the necessary ingredients to help theatre operators sell more popcorn," according to Lee Koken, RKO Theatres' concession chief, New York City. "Those ingredients, he explained are "a sound selling theme, a tried and proven display, an overhead mobile that's kept in constant motion by natural air currents; and an intriguing sales gimmick... colorful handout cards to draw your patron's attention to the concession stands as they enter the theatre."

To extend the effectiveness of the coordinated program IPA has arranged with Irving Mack of Filmack Trailer Company, Chicago and New York, to make available a full-color refreshment trailer featuring the mobile display and the selling theme, "Popcorn and Movies Go Together," if there is a sufficient demand.

Exhibitors desiring more details and prices of the mobiles and handout cards should write the Association at 110 North Franklin Street, Chicago 6, Ill.
## 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 125 attractions, 5,992 playdates.

Titles run alphabetically. Numbers 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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They're all saying that
THE BRAND NEW SOUND
GIVES IT A BRAND NEW LOOK!

Along the RIALTO
with PHIL M. DALY

The "Jolson" Brooklyn Story

- - - THE SCENE WAS BROOKLYN, the other night. . . . And, the big deal was a special showing of Columbia's notable number of seven years ago, "The Jolson Story." . . . Place: The Fox Theater in the Boro Hall district. . . . Never once showing its age, "The Jolson Story" is still a magnetic and highly rewarding entertainment that holds the audience enrapt and with this new sound process to emphasize and amplify the proceedings there is rich diversion pouring forth from the screen for better than two hours. . . . The singing was in high volume and realized the rich qualities of the recorded Jolson voice. . . . Attentive manipulation of controls, whether in the recording or in the projection, resulted in realistic qualities and high fidelity. . . . If memory serves, the original issue of "The Jolson Story" rolled up something like $7,000,000, domestic. . . . An alert ear, following the Brooklyn showing, could overhear talk of offers and deals for the new sound version of "Jolson Story" only a minute after it ended. . . . Obviously, it must have something.

Columbia's
THE
JOLSON STORY
ON WIDE SCREEN WITH FULL DIRECTIONAL SOUND!
COLOR BY
Technicolor

Dating For May...and Destined For New Greatness!
"The Student Prince"
"What I've got in the box is good for your box-office."

A princely campaign in newspapers and magazines.

ALFRED HITCHCOCK
"dial M for M"

"dial M" for

...So call
Perfect 3 Dimension in the Hitchcock Manner!

WarnerColor

Is this the man she was waiting for--or the man who was waiting for her...?

Starring

Ray Milland
Grace Kelly
Robert Cummings

with John Williams
Anthony Dawson

Written by
Frederick Knott
who wrote the International Stage Success

Directed by
Alfred Hitchcock

Music composed and conducted by Dimitri Tiomkin

Warner Bros. for Memorial Day showings!
FOR AUDIENCES THAT WANT REAL EXCITEMENT!

He’s in the aisles!
He’s in the balcony!
He’s EVERYWHERE...
in 3-D!

LEONARD GOLDSTEIN presents

GORILLA AT LARGE

color by TECHNICOLOR

starring
Cameron MITCHELL - Anne BANCROFT and Lee J. Cobb
Raymond Burr - Charlotte Austin - Peter Whitney - Lee Marvin - Warren Stevens - John G. Kellogg

Produced by ROBERT L. JACKS - Directed by HARMON JONES - Written by LEONARDO FRASKINS and BARNEY SLATER
A PANORAMIC PRODUCTION Released by 20TH CENTURY FOX

SEE this great exploitation natural now at your 20th exchange. GET the pressbook!
DATE IT NOW FOR TOP GROSSES IN MAY!
The Human Touch

HOLLYWOOD, which for a quarter of a century relegated researchers and scientists to obscure back rooms and little interest in work, has for eighteen months now been obsessed with things technical. Attention to the technological side of motion pictures was long overdue, as has been repeatedly pointed out in The HERALD and elsewhere. At the present time, however, there are signs that the pendulum may have swung too far. The basic craftsmen of the motion picture art—writers, directors and performers—do not seem to be receiving sufficient encouragement to do their best.

While the new techniques have represented a freeing of the screen from its traditional limitations, that liberation has been in the physical order. Screens, lenses, sound horns and related appurtenances have been too much on the mind of all, from producer to distributor to exhibitor.

The human touch is of fundamental importance. The industry must not be carried away by the beam of light, the electron or some gadget or other.

The techniques are tools; not ends in themselves. Patrons may come once or twice to see a technique—the example of 3-D showed that—but lasting patronage can only be built on solid entertainment. That means, in the final analysis, story values. Production can do just so much. Without a good story the best acting and directing are quite wasted.

It would seem that in the current technological evolution in Hollywood the screen writer has become the forgotten man. Perhaps it was partly his fault. Yet the blame rests on both the studios and the writers... on the one for being entranced with systems; on the other for not being qualified to use fully the new techniques in the art of storytelling. After all, the motion picture is a narrative art. It can tell a romantic, historical, comic, or musical story—but a worthwhile story is always needed.

Since the screen has become so much larger and multi-voiced, there has been a tendency to seek bigness for its own sake. That surely is all right for a certain proportion of Hollywood output. The spectacle of one kind or another has always been a box office attraction. A steady diet of big spectacles might turn out to be satiating.

A glance at a list of the box office champion pictures of the past decade and at the names of the Money Making Stars of the same period shows that there should be a balance between “big pictures” and other types of features. Size alone sometimes makes “the light touch” difficult or impossible to attain.

The very considerable assets—of themselves and for promotional purposes—in all the new screen techniques need to be harnessed and put to work more effectively in the cause of screen entertainment than has been the case up to now. Let them be slaves; not masters of production policy. The guiding hand should be the writer’s, the director’s, the actor’s and not the slide rule, the light meter or the electrical gauge. Let’s keep the human touch.

Disney’s Two Masters

BY far the most important “marriage” to date between motion picture and television interests is the alliance announced recently by Walt Disney Productions and the American Broadcasting Company. This means that henceforth Walt Disney will be serving two masters: motion picture theatres and home television. If any one can do the job successfully, he is the one. Up to now efforts of important film producers to make TV programs have not been conspicuously successful. TV series films made by Paramount and Universal have been released to theatres for want of broadcast sponsors willing to pay a sufficient price.

It is certain that the extensive Disney TV programs—a minimum of 26 hour-long shows—will be planned with full knowledge of television’s competitive position with respect to theatres. After all, the Disney company is at work on a big program of features for theatres in addition to the usual number of cartoon shorts. Disney has in production the three highest budget films in the studio’s history, one a live-action subject and the other two feature cartoons. Altogether Disney plans to make 26 features within the next five years. That certainly is an expression of faith in the future of exhibition.

Television, and theatres, will await with keen anticipation Walt Disney’s debut as a regular TV producer next October.

Well-deserved tribute will be paid William J. German at the First Annual Heart Award Dinner of the Variety Club of New York on May 6. Mr. German, a former chief Barker, is the president of the Variety Club Foundation to Combat Epilepsy. He has had much to do with the establishment of the club in New York and has been a leader in its charity undertakings. Variety Club sponsorship of the campaign against epilepsy has helped gain support not only within the industry but by making the work better known to the public. Bill German is as essential to the New York Variety Club and its Foundation as the film he distributes is to the industry. His drive and energy and consideration of others belie his forty-eight years of service. It is to be hoped that he will be active as an inspiration to others for many more years.

—Martin Quigley, Jr.
Proper Product

To THE EDITOR:

3-D CinemaScope! Stereophonic Sound! Vista-Vision! Ratios! Anamorphic lenses! Miracle Mirror screens! etc! etc! All nice things to have around, but give us movies women will enjoy and we’ll do business in any medium. “The Glenn Miller Story” proves this.

Help us, please. Mr. Producer, get our lost audiences back, our women patrons who used to trade with us on the matinées, bring their husbands to the movies at night.

You’re not going to do it with soldiers and Indians, the clash of swords, the sight of blood, brutality, scientific travels, murder, regardless of the medium these themes are filmed in.

TV or no TV the exhibitors of this country can get folks back to the movies, in small towns and big provided we have the pictures that are appealing to the women.

We want to progress. We want new mediums, better sound, better projection. Movie fans are entitled to these things, but with all these unless we have the proper product to back them, the whole business is whipsped.

It’s up to you, Mr. Producer. Is the American motion picture industry to fall or go forward?—Georgia Exhibitor.

Don’t “Let George do it”

To the Editor:

I note your editorial in The Herald, April 10th, which you have headed “Keep COMPO Alive”.

I am all in favor of your headline but I have some criticism of the contents of your editorial. I have been noting this kind of material not only in The Herald but in quite a number of publications which appear to take the position that COMPO, which as you state, has done a fine job on the national tax campaign should undertake the job of (quoting from your own editorial) “Discriminatory taxation at the national, state and community levels.” Do you realize what that job might entail and how much money it might cost? There are forty-eight states in these United States and there are probably several thousand municipalities. I dread to think of poor Bob Coyne getting on his white charger and riding off in all directions to take care of this kind of trouble in every one of them.

I am getting very tired of exhibitors, exhibitor leaders and exhibitor organizations who constantly come up with the attitude of “Let George do it.” The job within a state is the job of the exhibitors within that state and if they are not properly organized and properly financed to do it, let them get organized and financed! From the national viewpoint, the national COMPO office should be prepared to advising and furnish material for use in each state because the job is the same in each state, worse or less; but, otherwise, I should object strenuously to having national COMPO undertake (for example) the eminent job in Mississippi where I see a legislator has come out with a statement that he is going to reintroduce the 10% state tax. We have done that job here in Texas ourselves; spending our own money and our own efforts without running to national COMPO to attend to it and I do not see why other states and municipalities cannot do the same thing.

I am going to get myself damned unpopular in exhibitor circles by preaching that doctrine and by preaching the doctrine of “money!” For years and years and years the exhibitors have been spoiled by volunteer leaders who have done a fine job personally but have failed, for the most part, in bringing home to the exhibitors that it is their job to finance and man the necessary work which has been handed to them on a silver platter. I must confess that I am rabid along these lines and the rank and file of exhibitors, in my opinion, will dislike me intensely if I live long enough to preach this gospel.

By the way, down here in Texas we have had a state COMPO for the past two or three years. That organization, without getting a nickel in either money or individual assistance from national COMPO, undertook the job a year ago of getting off our state tax books a provision taxing theatres 10 per cent on all admissions over 50 cents. While the national campaign was on, our state unit tackled the state tax legislation and got the exemption raised to 80 cents. We try to take care of our own and refuse to lean on any national group for Texas problems.—COLONEL H. A. COLE, Allied Theatre Owners of Texas, Dallas, Texas.

[Editor’s Note: The Herald editorial referred to by Col. Cole did not imply that COMPO should assume the entire burden of fighting taxes on all fronts. The present and threatened state and local taxes on theatre admissions, however, are so many that some assistance from a national organization is imperative. COMPO is the logical organization to help wherever help is needed.]

Personal Appearance

To THE EDITOR:

Recently, I had the great pleasure of having one of Hollywood’s best western stars in person. If other stars would take lessons from this cowboy star, they would go far. The star is Tim Holt. He is certainly Hollywood’s ambassador of good will.—JAMES BALKCOM, Gray Theatre, Gray, Ga.

SERVICE DEPARTMENTS

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On the Horizon

REPORT FEATURES

CODE DECLARATION

The annual financial report of Twentieth Century-Fox, sent this week to stockholders, features a full page devoted to a reprint of the declaration by the members of the Motion Picture Association reaffirming their adherence to the Production Code as "a living instrument for our guidance." The declaration, issued three months ago, is headed "Decent Entertainment Is the Best Entertainment," and affirms that "the fundamental principles of the Code are not subject to change with the passage of time."

Not only were national legislators so impressed by the industry's pleas and plight, that they voted to reduce its taxes; local legislators seem also impressed. In Martinsville, and Harrisonburg, Va., local taxes have been reduced from ten to five percent. At Newport News, in the same state, the City Council last week lowered license taxes $14,000 worth. In Philadelphia, Councilman Thomas Guerin is pressing for exemption from the 10 percent city amusement tax, of tickets of 50 cents or less. In Canada, the province of Manitoba reduced its ticket excise from 17½ to 15 percent.

A Hollywood union got tough last week with a television producer. The Screen Actors Guild cancelled its contract with Tableau Television, Ltd., producers of the "China Smith" series, allegedly because of failure to pay royalties to performers who were in some 20 of the films. The union forbade its members to deal with the television producer.

Leaders of the Council of Motion Picture Organizations are expected to confer in New York next week the first time since the conclusion of the tax fight, the successful outcome of which the industry generally concedes to them. The men are Sam Pinanski, New England circuit owner; Al Lichtman, 20th-Fox distribution director; Wilbur Snaper, National Allied leader; and Robert Coyne, COMPO special counsel.

The industry will get its opportunity in June to try fiberglass containers. So said Harry Greenman, a director of U.S. Fiberglass and Industrial Plastics, Inc., manufacturers of the new product. Speaking in New York, he said a testing company now is putting the containers through their paces. The three-reel containers weigh five and one-half pounds. The metal ones weigh 16. The new containers also are buoyant, and resist heat, cold, and fire; and they will not stretch, shrink, or absorb moisture. They also are weatherproof, shatterproof, and rustproof and waterproof. Mr. Greenman also promised his company would make advertising letters, marque signs, and concession carts.

The free competition is spreading. Prints of the kinescope recording of Maurice Evans' production of Shakespeare's "King Richard II" will be made available for showing in schools starting next month, according to a release from Carl Byoir for Hallmark Cards. Hallmark sponsored the original two-hour show over the NBC television network early this year and is now financing the processing and distribution of 16mm prints at no cost to schools and colleges.

Theatres have obtained another exclusive sports telecast. It's the Rocky Marciano-Ezzard Charles bout June 17 at the Yankee Stadium, New York. The deal is between Theatres Network Television and the International Boxing Club, New England and New York areas, from which the "live" patrons are expected to attend the bout, will not have the telecasts.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address, "Quigpeba, 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; Martin Quigley, Jr., Editor; Terry Ramsey, Consulting Editor; James B. Term, New Editor; Charles S. Aronsen, Production Editor; Floyd J. Stones, Photofish Editor; Ray Galligher, Advertising Manager; Gus H. Fass, Production Manager, Berceau; Hollywood, William R. W. Weaver, editor, Martin Starr, manager, Yucca-Vine Building, Telephone Hollywood 2-7415; Chicago, 120 S. LaSalle St., Urban Forley, advertising representative, Telephone, Financial 6-3374; Washington, J. A. Oden, National Photo Club, Ltd., Editor; Harold Williams Burnett, manager, Peter Burns, editor, 4 Golden Square, Correspondents in principal capitals, Member, Audit Bureau of Circulations, Other Quigley Publications: Better Theatres, published 13 times a year as Section Two of Motion Picture Herald; Motion Picture Daily, Motion Picture and Television Almanac, Fame.
ON THE SET of "Mambo", in Rome, Paramount executive Jacob Karp, second from right, and Edward Meltzer, right, visit star Silvana Mangano, director Robert Rossen, and star Vittorio Gassman, left.

JOSEPH GINS has been promoted from Universal Washington manager to district manager, with headquarters at Boston. Harold Saltz of New Haven succeeds Mr. Gins.

RICHARD W. ALT-SCHULER is Republic's world-wide director of sales, a new position.

This week in pictures

AT THE OPENING, in the Odeon circuit's Marble Arch Theatre, London, of 20th-Fox's "King of the Khyber Rifles", in CinemaScope: Albert Cornfield, the company's managing director for Europe; Sam Harris; Murray Silverstone, 20th-Fox International president; and F. L. Thomas.

AS LOEW'S INTERNATIONAL demonstrated Perspecta Sound to New York exhibitors last week: at the right, Perspecta president and inventor C. Robert Fine briefs Jesse Zunser of "Cue" magazine. See page 19.
WARNER home office executives met with district managers in New York last week. The scene above shows, in left to right order, Howard Levinson, legal; Robert Smeltzer, Washington; Norman Ayers, eastern district; Henry Herbel, west coast; Roy Haines, western sales; Ed Hinchy, playdates; Ben Kalmenson, vice-president in charge of distribution; John Kirby, southern sales; Jules Lapidus, eastern and Canadian sales; Haskell Masters, Canadian district; William Mansell, central district; Ben Abner, New York; and Art Anderson, north prairie district.

GEORGE BOWSER, National Theatres vice-president, center, at the right, goes to Europe shortly on leave of absence. His successor as general manager is Edwin Zabel, left, shown receiving congratulations from Charles Skouras, president of the circuit.

AT RIGHT, in Glasgow, Sir Alexander King, circuit owner and industry tax campaign leader, receives a plaque for his services to the industry, from MGM. In order: Thomas Kerr, Glasgow Lord Provost; Charles Goldsmith, MGM; Sir Alexander; and Edward Hancock, MGM.

SOL HUROK, seated, left, signs the agreement, in New York, whereby he will sponsor "Aida" in association with IFE Releasing. With him is E. R. Zorgniotti, IFE vice-president.

BELOW, Norman Elson, owner of the Guild, New York, stands with a Tibetan medicine horn being blown by Gene Nicks. The tieup: opening of "Out of This World," color film made by Lowell Thomas.

IN BOSTON, Lester Isaac, right, Stanley Warner Cinerama exhibition director, receives from Motion Picture Operators Union Local 182 president Joseph Nuzzolo a gold honorary membership card.
397-SEAT GREENFIELD, GREENFIELD, CALIF
PARAMOUNT, FAIRFIELD, ME., HAS GONE
PERRY, MICH., HAS GONE CinemaScope
CinemaScope 410-SEAT KANAWHA, BU
Scope 500-SEAT PIX, ONTARIO, ORE., HA
OLATHE, KANS., HAS GONE CinemaScope
Gone CinemaScope 430-SEAT MARTIN
500-SEAT LUEZ, BOLIVAR, TENN., HAS GO
RINGLING, OKLA., HAS GONE CinemaScope
HAS GONE CinemaScope 498-SEAT SP
Scope 278-SEAT STRAND, ANGOLA, IN
KAROLYN, NEW LONDON, O., HAS GONE
PLATTE, LA., HAS GONE CinemaScope 3
Gone CinemaScope 350-SEAT HENRY,
Scope 350-SEAT PALACE, PENACOOK, N
ROSE, AUDUBON, IA., HAS GONE CinemaScope 374-SEAT
CinemaScope 273-SEAT COLONIAL, TA
430-SEAT CAROLINA, SUMTER, S. C., HAS
MORRISVILLE, VT., HAS GONE CinemaScope 50
TEX., HAS GONE CinemaScope 378-SEAT JOYO, HA
HAS GONE CinemaScope 400-SEAT CINEMA SCOPÉ 400-SEAT SILHOUETTE, 410-SEAT GLEN, QUINCY, ILL., HAS GONE CINEMA SCOPÉ 428-SEAT TRAIL, E 429-SEAT ACME, RIVERTON, WYO., HAS GONE CINEMA SCOPÉ 208-SEAT EL RANCHO, CINEMA SCOPÉ 250-SEAT GRAND, HALLOCH, MINN., NE CINEMA SCOPÉ 280-SEAT CINEMA SCOPÉ 300-SEAT PLATTE, VILLE 00-SEAT NORWOOD, PHILLIPS, WISC., HAS GONE CINEMA SCOPÉ 350-SEAT CINEMA SCOPÉ 370-SEAT PLAZA, WATERTOWN, PRINCESS, BOONEVILLE, MISS., HAS GONE CINEMA SCOPÉ 432-SEAT BIJOU, CINEMA SCOPÉ 454-SEAT MAJESTIC, BROWNSVILLE, O-SEAT NAPLES, NAPLES, FLA., HAS GONE VELOCK, NEB., HAS GONE CINEMA SCOPÉ
WARNERS PLAN CINERAMA FILM

S. H. Fabian, Jack Warner Announce Production of "Lewis and Clark"

Warner Brothers this week became the first major studio to enter Cinerama production, with the announcement that the studio has concluded a deal with Stanley Warner Cinerama for shooting "Lewis and Clark," a Warner story property in the big screen, three-projector medium, all rights to which are controlled by the Stanley Warner Corporation.

Call It "Milestone"

In a joint statement issued in New York Monday, S. H. Fabian, president of Stanley Warner and its Cinerama subsidiary, and Jack L. Warner, Warner Brothers vice-president, the deal was hailed as "a milestone." The story, said Mr. Fabian and Mr. Warner, "was selected after a long search by our companies for a major property which would match the magnitude of the Cinerama process and which would, at the same time, contain the elements of high adventure, personal drama and audience participation."

The acquisition of the "Lewis and Clark" property represents the third announced Cinerama production. The second one, now in production under the direction of Louis de Rochemont, "Cinerama Holiday," is due to be completed sometime in June. The first production, "This Is Cinerama," is still playing around the nation and this week opened in Minneapolis.

The closing of the Warner Brothers deal came after months of negotiations with Stanley Warner, the company which last August took over exclusive exhibition and distribution rights to the process. Stanley Warner was known to have been conducting negotiations with other studios in addition to Warner Brothers. The deal also puts Warner Brothers in the unique position among major studios as far as the new techniques are concerned. Warners, one of the first champions of 3-D, also is producing a wide range of CinemaScope and conventional productions.

Number of Films Limited

Whether "Lewis and Clark" will be considered strictly a Warner Brothers feature or a Stanley Warner Cinerama feature could not be ascertained this week. Under the court approved amendment to the Warner Brothers consent decree, Stanley Warner Cinerama is limited to producing a total of 15 films in Cinerama until December 31, 1958, when Stanley Warner's exclusive licensing arrangement with Cinerama, Inc., expires.

The consent decree amendment allows Stanley Warner to make conventional versions of its Cinerama features, if it so desires, but enjoins the company from distribution of these versions. No such restrictions apply to the Cinerama versions.

The joint Fabian-Warner announcement this week said that "Lewis and Clark" will be budgeted as the greatest production ever conceived by the studio. It covers the exploration of the northwest during the presidency of Thomas Jefferson.

"This Is Cinerama," the initial production, is now in its 83rd week in New York; its 54th week in Detroit; 50th week, Los Angeles; 30th week, Philadelphia; 24th week, Washington; 16th week, Boston; 36th week, Chicago; 18th week, Pittsburgh; 17th week, San Francisco, and 16th week, St. Louis.

Arbitration Meet Set For May 17

Upturn Keys Allied Meet In Detroit

Initial steps toward the establishment of an industry arbitration system took form in New York last week when a sub-committee of the sales managers' committee of the Motion Picture Association of America met to discuss an agenda for an arbitration session tentatively set for May 17 at the Hotel Astor. Eric Johnston, MPAA president, is expected to preside at the meeting.

The arbitration subcommittee consists of William Gehring, executive assistant general sales manager of 20th Century-Fox, representing Al Lichtman; A. Montague, Columbia; Charles Feldman, Universal, and A.W. Schwagler, Paramount Pictures.

Last week a spokesman said that special arrangements were being made for hotel accommodations for the large delegations of exhibitors who are expected to attend. In addition, a detailed agenda necessarily must be worked out for the guidance of both the distributors and the exhibitors, it was stated by a committee spokesman.

In commenting on the desirability of having Allied States Association representatives attend the meeting, the spokesman said, "We shall be glad to have them, although there is no point in extending another invitation." The subcommittee will be holding a series of meetings between now and May 17 to work out details of the meeting.

Stanley Warner's Dividend

Stanley Warner Theatres directors last week in New York, declared a 25 cents per share dividend on common stock, payable May 10 to stockholders of record April 26.

DETOIT: A pronounced improvement in business during the past six months was noted by Ernest T. Conlon, executive vice-president of Allied Theatres of Michigan, as he welcomed 400 members Monday to the opening of the three-day convention. Improved sound and screens and most important better pictures, he said, have done the trick. "Actually the industry doesn't need gimmicks," he added, "just give us good films. Our business is as good as the product we offer. Many persons will leave their television sets to see a good interesting picture."

Pat McGee of the Council of Motion Pictures Organizations tax committee, declared he "violently" disagreed with some sentiment that COMPO is through now that the tax fight has been resolved. "This is actually the beginning of COMPO," he said. Mr. McGee outlined the history of the tax struggle at the convention.

Equipment and supplies was the main topic of discussion the second day. More information concerning equipment necessary for the new media is needed and wanted, it was stressed. Some voiced a fear of obsolescence of various types of sound, screens and lens. The principal addresses on equipment were given by Clarence Williamson of National Theatre Supply, and Ernie Forbes of the equipment organization bearing his name. Also during the morning session Rube Shor of National Allied spoke on "Guarding Against State and City Admission Taxes."

Principal speaker of the evening was Thomas E. Martin, Congressman from Iowa.

The meeting ended Wednesday after general discussion sessions in the day and evening festivities at the Elmwood Casino.

Universal District Managers Meet Next Week in New York

District sales managers and home office executives of Universal Pictures will convene at the home office in New York Monday for one week of discussions. Charles J. Feldman, vice-president and general sales manager, will preside. One of the meetings will cover promotion, and in this advertising and publicity executives of the home office will sit in. The whole group will attend the invitational showing Monday night at the Loew's 72nd Street Theatre in that city, of the company's "The Magnificent Obsession."

Pittsburgh "Telethon"

A "telethon" from Syria Mosque, Pittsburgh, Saturday night was to be sponsored by the Variety Club, Tent One. On the talent roster were Perry Como, The Three Suns, Captain Video, and others. Proceeds were to go to a new wing for the Club's Roselia Foundling and Maternity Hospital.
GROSSES, LIKE POSIES, A-BLOOM THIS EASTER

RECORD-BREAKING business was recorded last weekend with “Rose Marie” and “Knock on Wood” leading the Easter parade of grosses in New York. Grosses out of town also registered substantial spurts.

In New York holiday business in most first run situations was hit by the rain on Saturday, but when the skies cleared Sunday and Monday, the box office rolled ahead. At Radio City Music Hall, “Rose Marie” in CinemaScope plus the Hall’s Easter stage show, was due for a figure between $195,000 and $200,000 in its third week, an all-time record for any picture at the Hall. At the Capitol “Knock on Wood” broke every Easter record in the history of the house. A $100,000 gross was expected for the week at the big Broadway showcase.

Julius La Rosa on the stage and “Yankee Pasha” on the screen of Loew’s State packed the customers in. On the basis of weekend business the house was expected to hit a resounding $95,000 for the first week. A neat $62,000 was seen at the Roxy for the second week of “Prince Valiant.”

Among the other features doing well along Broadway were “Lucky Me,” at the Paramount; “Carnival Story,” at the Criterion; “Beachhead,” at the Globe; “This Is Cinerama,” at the Warner; “Casanova’s Big Night,” at the Victoria, and “Naked Jungle,” at the Mayfair. Holding up strong among the off-Broadway houses were “Lili,” “The Captain Paradise,” “Genevieve” and “Pickwick Papers.”

In Chicago first run business soared during Easter week. “Pinocchio” did outstanding business at the Loop theatre, heading for an excellent second week of $26,000. At the Oriental, “Prince Valiant” registered a good $45,000.

THE WINNERS CIRCLE

THE BOX SCORE ON BOX OFFICE LEADERS

Pictures doing above average business at first runs in the key cities for the week ending April 17 were:

ATLANTA: Rhapsody (MGM).

BALTIMORE: Lucky Me (WB), Prince Valiant (20th-Fox), Rhapsody (MGM).

BOSTON: Rhapsody (MGM).

BUFFALO: Casanova’s Big Night (Par.), It Could Happen to You (Columbia), Lucky Me (WB), Pinocchio (reissue, Disney-RKO), Prince Valiant (20th-Fox).

CHICAGO: Genevieve (U-I) 5th week, Pinocchio (reissue, Disney-RKO).

CINCINNATI: Naked Jungle (Par.) 2nd week, Night People (20th-Fox).

COLUMBUS: Prince Valiant (20th-Fox).

DENVER: Act of Love (UA), Genevieve (U-I), Heidi (UA) 2nd week, Ride Clear of Diablo (UA), Riding Shotgun (WB) (with reissue Mr. Blandings Builds His Dream House, 20th-Fox).

DETROIT: Glenn Miller Story (U-I) 9th week, Night People (20th-Fox) 2nd week, Rose Marie (MGM) 3rd week.

HARTFORD: Casanova’s Big Night (Par.), Prince Valiant (20th-Fox).

INDIANAPOLIS: Julius Caesar (MGM), Ma and Pa Kettle at Home (U-I), Pinocchio (reissue, Disney-RKO) 2nd week, Prince Valiant (20th-Fox).

JACKSONVILLE: Casanova’s Big Night (Par.), Heidi (UA), How to Marry a Millionaire (20th-Fox), Naked Jungle (Par.), Rob Roy (Disney-RKO) 2nd week.

KANSAS CITY: Living Desert (Disney-Buena Vista) 4th week, Moon Is Blue (UA) 6th week.

MEMPHIS: Beachhead (UA), Hell’s Half Acre (Rep.), Saskatchewan (U-I).

MILWAUKEE: New Faces (20th-Fox), Riot in Cell Block 11 (AA), Rose Marie (MGM) 4th week, Yankee Pasha (U-I).

MIAMI: Rhapsody (MGM) 2nd week.

MINNEAPOLIS: Beachhead (UA), Pinocchio (Disney-RKO, reissue), Stalag 17 and Roman Holiday (Par., double bill) 2nd week.

NEW ORLEANS: French Line (RKO) 5th week.

OKLAHOMA CITY: Elephant Walk (Par.), Casanova’s Big Night (Par.) holdover, Living Desert (Disney-Buena Vista) holdover, The Glenn Miller Story (U-I) holdover, How to Marry a Millionaire (20th-Fox) three theatres, The Long Long Trailer (MGM) holdover, The Naked Jungle (Par.).

PITTSBURGH: Act of Love (UA).

SAN FRANCISCO: Jubilee Trail (Rep.), Julius Caesar (MGM) 16th week, Knock on Wood (Par.), Prince Valiant (20th-Fox), Rose Marie (MGM) 4th week.

VANCOUVER: Beggar’s Opera (WB), Little Caesar and Public Enemy (WB, reissues), Naked Jungle (Par.), Quo Vadis (MGM), Stalag 17 and Roman Holiday (Par., double bill).

WASHINGTON: Beat the Devil (UA), Creature from the Black Lagoon (U-I), Rhapsody (MGM), Saskatchewan (U-I) 2nd week.
Tonight. Tonight. Tonight.

JACKSBORO DRIVE-IN THEATRE of FT. WORTH PRESENTS AN ENTERTAINMENT MIRACLE COME TRUE!

CINEMASCOPE UNDER THE TEXAS STARS...

In the Comfort Of Your Own Car...
In The Wonder of Newly Created OUTDOOR Stereophonic Sound!

20th Century Fox presents

The Robe TECHNICOLOR

IN THE COMFORT OF YOUR OWN CAR... UNDER TEXAS STARS!

You are transported onto the screen amid the greatest scenes of the mightiest novel of our time.

IN THE COMFORT OF YOUR OWN CAR... UNDER TEXAS STARS!

Sound with a sense of space, place and distance ... the incomparable wonder of 4-track, magnetic High Fidelity Stereophonic Sound.

IN THE COMFORT OF YOUR OWN CAR... UNDER TEXAS STARS!

Cinemascope screen achieves startling realism and infinite depth as the actors and actresses seem to come alive as if present right beside you.

IN THE COMFORT OF YOUR OWN CAR... UNDER TEXAS STARS!

"THE ROBE" as it was meant to be seen, heard, lived in the great outdoors.

THE EYES OF THE AMUSEMENT WORLD ARE ON TEXAS!

DRIVE-IN THEATRE HISTORY WILL BE MADE!

Tonight. Tonight. Tonight.
Dear Claude:

Thanks for letting us use your great ads as a model for all drive-ins.
We’re making FREE MATS AVAILABLE

from Exploitation Dept.,
20th Century-Fox,
444 West 56th St.
New York, N. Y.
DENVER'S NEW THEATRE THE MARK OF FAITH IN FUTURE

DENVER: One of the most elaborate premieres in the history of the city was anticipated this week as last minute plans were set for the opening Thursday, April 29, of the 1,247-seat Centre theatre, the only house to be built in Denver in 20 years.

Called "the most modern theatre in the world," and constructed at a reported cost of more than $1,000,000, it was built by Fox Inter-Mountain Theatres, of which Frank H. Ricketson, Jr., is president. He said, "The Centre will stand as a symbol of the exhibitor's renewed faith in the future of the film industry."

The premiere, replete with Hollywood stars and industry executives, klieg lights, red carpets, etc., will get under way at 6 P.M. with the presentation of four hours of entertainment. Bleacher seats to accommodate 2,000 spectators will be thrown up during the day.

The Centre has a stadium type auditorium and is built of reinforced concrete and steel, and is completely fireproof. The auditorium is 81 feet wide and 162 feet long and has 1,247 plush loge seats. Although the Centre is not as large as several other Denver houses, it will boast one of the largest Cinemascope screens in the country, 24x60 feet. The house is completely equipped with improved and refined stereophonic sound system.

While it was too early to be sure what Schine, Lux and Others Cited for Contempt

BUFFALO: Federal Judge John Knight last week ordered J. Meyer Schine, president of Schine Theatres; Elmer F. Lux, president of Elmart Theatres and a former officer of Darnell Theatres—both described as Schine subsidiaries, and four other persons to appear in court May 24 to enter pleas to criminal contempt charges. The contempt charges were lodged by the Government March 10. The defendants are accused of violating a decree handed down by Judge Knight in 1949 in an antitrust action against the Schine interests. The decree ordered the Schine organization to dispose of 39 theatres in three years. According to the Government, Schine has sold only 16 theatres covered by the decree.

Pola-Lite Increases Production Schedule

With exhibitor requests for the Pola-Lite 3-D single-track projection system received from all sections of the country, the Pola-Lite Company has increased its production schedule for the attachment to more than 150 units a week, Miran Aprehanian, director of production, announced. The company's factory in East Orange, N. J., is now equipped so that production can immediately be increased to turn out more than 250 units a week. Dr. Leon W. Wells, inventor of the Pola-Lite 3-D System, has improved the new unit which now offers complete flexibility for exhibitors in showing both 3-D and 2-D programs with the unit remaining on their projection machine in both cases.

Defense Dept. and COMPO To Cite Bookers of Short

The 10 film company branch managers in the exchange territory where the most bookings are obtained for "The Price of Liberty" in proportion to the number of conventional theatres and drive-ins operating in the area, will be honored by the U.S. Department of Defense and the Council of Motion Picture Organizations. The awards, which will be signed by Defense Secretary Wilson, will be presented about October 1 and will be based on bookings from now until September 15, Charles Boasberg, chairman of the general sales managers' committee, said in New York this week. "The Price of Liberty" is a salute to the women in the armed services and the roles they play in our national defense.

Ask Court To Ignore Past Decrees

WASHINGTON: Film distributors Monday asked the Supreme Court to rule that the consent decrees in the Paramount case are not admissible as evidence against them in private anti-trust suits.

They said such a High Court ruling would bring an end to many "untenable" exhibitor suits now pending in lower courts.

The request was made by Loew's and Twentieth Century-Fox in appealing to the High Court a decision of the Tenth Circuit Court of Appeals. The Appeals Court decision upheld a $300,000 damage award against Loew's, Fox and RKO and in favor of Cinema Anceums, Inc., a Denver exhibitor.

RKO also appealed the case to the high court, but did not make the point on the Paramount case since the lower courts had not permitted the Paramount decrees to be used as evidence against RKO. The lower courts did permit the decrees to be introduced as "prima facie" evidence against Loew's and Fox. Cinema Anceums had charged all three distributors with conspiring with each other and with other distributors to deny first-run to its Broadway.

Loew's and Fox argued that the Paramount case decrees involved a general conspiracy and had nothing to do with a specific conspiracy in Denver and therefore should not have been admitted in the Denver case. It pointed out that this was a jury case, and that admission of the Paramount decrees prejudiced the jury to think of the distributors as convicted anti-trust law violators.

There is a literal welter of private anti-trust cases involving the motion picture industry now pending in and clogging the calendars of the Federal Courts in every section of the country," the court was told.

"The number of such pending cases is in excess of 200, and the total amount of damages sought is hundreds of millions of dollars. In substantially all of those cases the complaints indicate that plaintiffs intend to rely upon the Paramount decree to convince a jury that a conspiracy has been established. An adjudication by this Court with respect to the inadmissibility of the Paramount decree would bring to an end much of this litigation which is bottomed upon this untenable premise."

The film companies said the High Court had not reached this issue in the recent Crest case, and that the issue was now squarely before it in the Denver case.

National Theatres Elect May

The board of directors of National Theatres this week elected Alan May treasurer, Charles Skouras, president, announced in Hollywood. Mr. May, formerly associated with the Chase National Bank, joined the circuit in 1934 and became assistant to the late Henry C. Cox, whom he now succeeds.
CINEMASCOPE LIKES THE FRESH AIR OF DRIVE-INS

DESPITE EARLIER indications that the nation's drive-in patrons might have to get along without Cinemascope this summer, reports this week indicate that in at least four areas of the country the vehicular trade is offered Cinemascope with stereophonic sound and, even more importantly, that they are buying the idea with ready cash.

The reports are from Texas, Salt Lake City, Chicago and Denver, and they are happy news to Spyros Skouras, 20th-Fox president, who has been unflinching in carrying out the company's policy with respect to stereophony, indoors and out. Mr. Skouras, in the annual report to stockholders, also was happy to announce this week that Cinemascope pictures now are grossing roughly 95 per cent higher than comparable conventional films.

Drive-in Debut Reported Very Well Received

The news on Cinemascope's debut at Texas drive-ins came from exhibitor Claude Ezell, who last week opened "The Robe" at his 500-car Jacobsen drive-in, Fort Worth, and his 750-car Gulf drive-in, Corpus Christi. Both openings were said to have been "enthusiastically" received by press, public and other theatre folk. Utilized in both instances were a new-in-car stereophonic speaker unit, containing three horns, developed by Mr. Ezell. The unit is encased in a lightweight plastic enclosure attached to the dashboard or mirror.

Preceding both openings were strong advertising, publicity and exploitation campaigns. Response was such that the Ezell circuit is going ahead with Cinemascope installations in its other drive-ins.

The Salt Lake City report was filed by Erick C. Peterson, operator of the Motor Vue drive-in, who announced that his third week gross for "The Robe" rose to $9,000, exceeding the take for the second week. The theatre also broke the previous playing time record by 11 days. Cinemascope's Omaha debut was at the 750-car Airport drive-in, owned by J. Robert Hoff, who also is general manager of the Ballantyne Equipment Company. Mr. Hoff reported that despite "near-freezing weather" he had a full house for the opening of "Beneath the 12-Mile Reef" and that all comments had been extremely favorable.

Two speakers per ear are being used in Mr. Hoff's situation. Four speakers, two gray and two blue, are on one post, with customers instructed to put two speakers of the same color in their cars. Said Mr. Hoff: "Patrons thrilled with giant screen pictures and stereophonic effect. Many patrons commented that drive-in stereophonic sound gives an even better illusion than the conventional indoor theatre."

The business was such that Mr. Hoff added, "We discovered that we'll need two cashiers for the concessions in the future."

Two in Cinemascope For Chicago Area

The Chicago area drive-in to show Cinemascope was the Twin Open-Air drive-in on the city's south side, where 20th-Fox's "The Robe" was shown on the south screen and Warner Brothers' "The Command" on the north. Screen. Cars were equipped with two speakers, one attached to each side of the car.

In Denver, the new 1,250-car Centennial drive-in opened with "The Robe." The operation, a twin-screen affair, was built by Television Theatres, Inc., and is said to be the first to be equipped with Simplex stereophonic sound.

In his remarks to 20th-Fox stockholders, Mr. Skouras also pointed out that approximately 75 pictures in Cinemascope are in release or about to be released in the near future. With the availability of this product, he said, "It is believed that installations will be made at a greatly accelerated rate during the forthcoming year."

Perspecta Is Well Received in East

Perspecta Stereophonic Sound, the single optical track system which is sponsored by Loew's and has been adopted as well by Paramount and Warner Brothers, was given its first public demonstration in New York at Loew's State theatre last week before an enthusiastic audience of exhibitors and other industry folk.

The show, which utilized three speakers behind the screen, consisted of a Perspecta demonstration reel, two MGM symphonic shorts—"Capriccio Italian" and, in Cinemascope, "The Merry Wives of Windsor," and clips from MGM's "Julius Caesar" and the company's first Cinemascope feature, "Knights of the Round Table."

The demonstration reel, which introduced the program, emphasized what is heralded as Perspecta's strongest selling point: that is, it is a "compatible" sound system that prints equipped with Perspecta tracks can be played conventionally through a single horn or, in conjunction with a Perspecta integrator unit, through two or more horns for directional effects. At the press conference following the theatre showing, Arthur M. Loew, president of Loew's International, said that the price for a Perspecta installation is considerably lower than for magnetic sound, since the Perspecta integrator unit costs between $800 and $900, as compared to the cost of the Penthouse installation for magnetic stereophonic sound.

Mr. Loew said also that within the next two months all Loew theatres abroad will be equipped with Perspecta sound, since MGM has made it mandatory that all its Cinemascope prints for release abroad (which are equipped with Perspecta tracks) must be played "stereophonically."

As announced previously, all MGM pictures, other than its Cinemascope productions, will be released with Perspecta sound both in the U. S. and abroad. The same policy holds true of Paramount and Warner Brothers, although the latter's specific policy in regard to Cinemascope has not as yet been clearly defined.

Also attending last week's press conference was C. Robert Fine, president of Fine Sound, Inc., licensor of the system, and Sherman Fairchild, president of Fairchild Recording Equipment Company, the first manufacturer of Perspecta equipment.
Across the nation, engagements in New York, Los Angeles, Boston, San Francisco, Philadelphia and Washington, have without exception, topped all previous Paramount grosses or played dollar for dollar with "The Greatest Show On Earth." Word-of-mouth is sweeping the country as these cities add raves to the National magazine and syndicate acclaim that this is Danny's funniest and best—the picture that makes him one of the industry's top mass-appeal stars...
"Highest rating. Only once in a blue moon does a picture as funny come our way. The laughter it provokes is tonic to body and soul. Bound to be another Capitol film hit."
—N.Y. Daily News

“Best Kaye ever had.”
—Look Magazine

“Orchidemy Award to Kaye.”
—Walter Winchell

“One of the funniest!”
—Life Magazine

“Hilarious!”
—Louella Parsons, INS

“Funniest Kaye ever made.”
—Parents’ Magazine

“Funniest comedy in years.”
—Los Angeles Herald Express

“Danny at his madcap best.”
—San Francisco News

“Funniest of the year—Kaye’s best!”
—Boston Post

“Boxoffice bonanza.”
—Hollywood Reporter

“Top grosser in mass market.”
—Film Bulletin

Paramount’s

KNOCK ON WOOD

Co-starring

MAI ZETTERLING

Boxoffice Opportunity
Knocks With All These Paramount Big Ones:

ELEPHANT WALK
(Technicolor)

CASANOVA’S
BIG NIGHT
(Technicolor)

THE NAKED JUNGLE
(Technicolor)

SONGS:
“KNOCK ON WOOD”
“ALL ABOUT YOU”
“MONOHAN O’HAN”

Words and Music by
SYLVIA FINE

Written, Produced and Directed by
NORMAN PANAMA and MELVIN FRANK

Choreography by
MICHAEL KIDD

Color by TECHNICOLOR


Resolution Voices Thanks for Recent Experiment; Caution Still Urged

by PETER BURNUP

LONDON: The General Council of the Cinematograph Exhibitors Association meeting here last week adopted a resolution recording the Association’s appreciation of the recent tests here, sponsored by Warners, of single optical track versus four magnetic track stereophonic sound.

This came as surprise was evidenced here at cable advices from New York that the Rank Organisation had gone in with Warner Brothers, Paramount and MGM for the adoption of Perspecta sound track in the making of future films.

Talks About License

It is understood that the Rank interest in the process to date is that of equipment makers only and not that of film producers. It is known that Thomas A. Law, managing director of Rank’s British Optical and Precision Engineers Ltd., has been discussing with MGM the issue of a license to his company for the manufacture of Perspecta equipment.

The sound process was heard in Europe for the first time at a festival screening of “Knights of the Round Table” at Cannes. High praise was there accorded the sound value of the system.

Leslie Knopp, C.E.A.’s technical adviser, has made a further report to the Association in the light of recent American announcements of new stereophonic or anamorphic systems. Dr. Knopp continues to counsel caution among exhibitors until some measure of standardisation or interchangeability is achieved.

Cites General Opinion

He deals also with the recent Warner test and says, in part: “The consensus of opinion seems to be (a) that the stereophonic sound was superior in quality and had a greater ‘fullness’ of tone. (b) The single-track optical sound with a single speaker was adequate both in respect of legibility of speech and general quality of music re-production. The view has been widely expressed that as far as speech is concerned, there is practically no difference in the two systems between legibility or quality of the sound.

“It was generally thought the improved quality of music reproduction would not be widely appreciated by the public, and that the qualitative superiority of the stereophonic sound system was not commensurate with the high installation and maintenance costs.”

Dr. Knopp records that the test was carried out on a strictly fair and impartial basis. Western Electric, he reports, was responsible for the installation, alignment and adjustment of the entire sound equipment.

Reluctance Increasing

In view of the Knopp report and the current confusion of systems in America reluctance grows among exhibitors to install either stereophonic or anamorphic systems.

Some of the Rank Odeons in the London suburban areas will shortly be playing “The Robe.” These will be included in the 75 houses which Mr. Rank originally undertook to equip with CinemaScope. No further installations are contemplated by the Rank group.

C.E.A.’s General Council this week formally noted Chancellor Richard Austen Butler’s Entertainment Tax concessions and decided to write thanking him for the remission which he has made and “which are accepted in the hopeful expectation of concessions to follow in future years.”

“General felicitations being the order of the day, the council also recorded its gratitude to Sir Alexander King who had led the tax campaign and to several other allies in the fight, and Robert Clark, president of the producers’ association, who had helped. “Realist” exhibitors then got down to considerate their strategy in the immediate future, particularly on the question of Who Takes What—and How Much—out of the tax windfall.

Meet on Allocations

The standing committee of the Four Trade Associations had a meeting this Wednesday which afforded a convenient and early occasion for decisions in respect to the division of the spoils. The debate was to be a three-cornered affair with producers seeking the assurance of that minimum of £3 millions which they demand from the Eady Pool and distributors (notably the Americans, be it said) hanging on desperately to whatever the tax remissions bring them.

Following their tax triumph, exhibitors are in a peculiarly militant mood. On the face of it, they are in a strong tactical position for at least they—unlike either producers or distributors—have consistently had all their cards face up in their talks with Whitehall.

The report of the committee of investigation into the laboratories’ dispute here is now in the hands of the Labour Minister. After his consideration of the committee’s recommendations copies of the document will be handed to the parties in the dispute. It was anticipated that the recommendations would be made public at the end of this week.

A representative gathering of trade and local notabilities saw Lord Provost of Glasgow Thomas A. Kerr present Sir Alexander King with the Arthur M. Loew plaque at a luncheon in Glasgow.

Among those present were Charles Goldsmith, MGM’s assistant managing director; Mr. Tom Johnston, former Secretary of State for Scotland; Dr. Honeyman, Lord Rector of Glasgow University, and a large number of exhibitors headed by George Singleton, chairman of the Scottish Branch of the C.E.A.

20th-Fox, Allied Artists In Film Deal

A joint production and distribution deal between 20th Century-Fox and Allied Artists involving two pictures in CinemaScope, “The Adventures of Hajji Baba” and “The Black Prince,” was announced last week.

Under the partnership arrangement both pictures will be made by Allied Artists. Allied Artists will have sole distribution rights to “The Black Prince” in the Western Hemisphere and 20th-Fox will have the Western Hemisphere rights to “The Adventures of Hajji Baba.” Both pictures will be distributed by 20th-Fox in the Eastern Hemisphere.

“The Adventures of Hajji Baba” was scheduled to start production on the coast last week. It is a Walter Wanger picture in color by Technicolor with Elaine Stewart and John Derek heading the cast. “The Black Prince,” also Technicolor, will be produced by Walter Mirisch, with filming slated to start in London June 13.

Participating in the contract discussions for 20th-Fox were Spyros Skouras, president, and Al Lichtman, director of distribution; for Allied Artists, Steve Broidy, president, Mr. Mirisch and Mr. Wanger.

Allied Artists Shifts Canadian Distribution

Allied Artists has changed its distribution arrangements in Canada. International Film Distributors, Ltd., will handle its pictures under the name, Allied Artists Productions, Ltd. The firm’s products have been handled by J. Arthur Rank Film Distributors, Ltd., using a special sales force headed by Frank Vaughan. The arrangement with International is for five years. It includes 16mm film. The firm’s president is Nat Taylor. Other officers are D. V. Rosen, general manager; H. F. Mandell, secretary-treasurer. Negotiators for Allied Artists were George D. Burrows, executive vice-president and treasurer; Ed Morey, vice-president; and Oscar Hutson, representative for the company in Canada.
REMBUSCH ASKS ALL-OUT AID FOR PRODUCT PLAN

Writes TOA's Reade Any Other Plan Will Get the Support of Exhibitors

INDIANAPOLIS: A call for joint exhibition support of Allied States' or the Theatres in watts of America plans to boost motion picture production was sounded in an open letter by Trueman T. Rembusch, president of Allied Theatre Owners of Indiana, last weekend.

Mr. Rembusch’s open letter, addressed to Walter Reade, Jr., TOA president, expressed appreciation of the latter’s support of the Allied-Makelim plan. “If TOA,” the letter declared, “comes out with a plan that will increase production there will be substantial and tangible Allied support for the plan by playoff of the pictures.”

Sees “Substantial Support” Of Plan by TOA Members

“I believe too,” Mr. Rembusch added, “that due to the emergency created by the product shortage, and due to your example, there will be substantial and tangible support of the Allied-Makelim plan by TOA members.” Mr. Rembusch prefaced these remarks by stating that he could not speak officially for National Allied, but could speak for Indiana Allied, adding that he also could “echo the sentiments of many Allied exhibitors across the land.”

Copies of the letter, dated April 16, were addressed to Leonard Goldens, president of American Broadcasting-Paramount Theatres; Abram F. Myers, Allied general counsel, and Ben Marcus, Allied president, among others. Copies also went to the trade press. Mr. Rembusch expressed thanks in his letter for Mr. Goldens’ laudatory comments regarding the Makelim plan. He opened his letter with comments on a story in a trade publication, indicating that TOA plans to vie with Allied in production projects.

Calling the article “distributor inspired,” Mr. Rembusch declared, “Families fight, yes, but when the house is burning down all join in to carry water to put the fire out. I believe,” he continued, “the exhibitors in Allied and TOA realize that their house is burning down due to the artificial product shortage.”

Hits “Inflated” Costs and “Pork Barrel” Technique

The Indiana Allied president then hit what he called “pork barrel” technique of the majors, referring to “inflated” costs of pictures, “freezing” of independent producers by the majors, and the control by the major companies of the distribution outlets. He also expressed his conviction that nearly enough pictures are being produced in Hollywood.

COAST EXHIBITOR ATTACKS DECREES AS “IMPOSITIONS”

A strongly-worded letter to Andrew F. Schoeppel, chairman of the Monopoly Sub-Committee of the Senate Select Committee on Small Business, has been sent to Albert Hanson, chairman of the Trade Relations Committee of the Southern California Theatre Owners Association, seeking relief “from the burdens and impositions thrust upon us by the so-called Paramount decrees negotiated by the Department of Justice.”

In his letter Mr. Hanson pointed out that he was in favor of self-regulation in business. However, he declared, “when the entertainment of 160,000,000 people is turned over to eight companies by the courts, with the approval of the Justice Department, and 12,000 or 15,000 small business men are put at the mercy of that group, I feel that the Justice Department should take some action and if they are remiss then the Senate Select Committee on Small Business should recommend to the Congress that a Government commission be placed over this business to regulate same.”

The letter, mailed March 23 and released this week, was prompted by a letter forwarded to Sen. Schoeppel by Assistant Attorney General Stanley N. Barnes, dated March 5, which was in answer to a previous letter to the Senator from Mr. Hanson.

Stating that he has read many pages of opinions handed down by the Anti-Trust Division of the Justice Department, Mr. Hanson declared, “Every thing I have read goes to prove that the Paramount consent decree took care of the major distributors and, with the exception of a few independent theatre operators who were able to obtain first run pictures by threats of suit, the decrees have worked out to the disadvantage of the small circuit and independent theatre owners. We are the victims of a market of scarcity and the creation of a monopoly by these decrees through which the buying power, which we formerly had, has been taken away from us and we are now in a position where we cannot trade in the ordinary business sense on a buyer and seller basis which is fair to us.”

He said it was true, “as stated in Mr. Barnes’ letter, that television is competitive to the industry.” However, he said, “it is not the answer to the closing of all the theatres that have been forced to close. A great proportion lies with the distributors,” he asserted.

Mr. Hanson, concluding his letter, suggested that the Senate Small Business Committee and Justice Department observers sit in at the arbitration meeting called for May in New York by the Motion Picture Association of America “so they will be able to get the feel of what is actually transpiring in our business.”

Mr. Rembusch then referred to TOA’s projected board meeting this June. “Please convey to your board,” he told Mr. Reade, “my expression of deep interest in any plan that they may formulate to increase production of motion pictures. For with the exhibitor’s house burning down, unless all exhibitors join together to carry ‘buckets of production water’ the exhibitor’s house and exhibitor will be consumed,” Mr. Rembusch said in conclusion.

Ad Cites Film Benefits To Retail Businesses

The power of the film theatre to lure people out of their homes and into shopping neighborhoods is linked to the newspapers’ advertising power in the ninth ad of the Council of Motion Picture Organizations to be published in Editor and Publisher this week. Headed by “Movies Get 'Em Out of the House,” the ad states that every time the family goes to its favorite movie theatre the other retail establishments in the area benefit—if not from direct purchases then from the display of goods and their names. For the movie theatre, it adds, shares its customers; indeed, after lure the family out of the house, the film theatre probably gets for itself less of the shopping dollar than the family spends elsewhere.

Donohue Quits Paramount

James J. Donohue, Paramount central division sales manager, has resigned, effective May 15, it was announced in New York Wednesday. At that time, no successor had yet been named.

MOTION PICTURE HERALD, APRIL 24, 1954
THE "MAGNIFICENT" CAMPAIGN IS LAUNCHED
HOLLYWOOD PRESS PREVIEW APRIL 20
NEW YORK PRESS AND EXHIBITOR PREVIEW APRIL 26
SCHEDULED FOR RELEASE IN AUGUST

From the company that gave you
"The Glenn Miller Story" comes a dramatic achievement
that reaches new heights of greatness...
The Universal-International production
of Lloyd C. Douglas' "MAGNIFICENT OBSESSION"
superb in color by TECHNICOLOR

starring JANE WYMAN • ROCK HUDSON
BARBARA RUSH with Agnes Moorehead, Otto Kruger and Gregg Palmer

Directed by Douglas Sirk • Screenplay by Robert Blees • Produced by Ross Hunter
FOX SCOPE BIG IN AUSTRALIA

by FRANK O'CONNELL
in Sydney

CinemaScope has definitely clicked in Australia. "The Robe" has run upward of 11 weeks in Sydney, 10 in Melbourne and eight each in Brisbane, Adelaide and Perth. These figures, particularly for Brisbane, Adelaide and Perth, are almost unbelievable. There have been no runs to approach these in the post-war period. More than 1,000,000 people in Australia have now seen "The Robe." This is approximately one person out of every nine.

Neither 3-D nor any kind of so-called wide-screen presentations received a response comparable to that for "The Robe." Nevertheless, outside of the Hoyts organization, there appears to be no great hurry among the exhibitors to install the new medium. While CinemaScope pictures ("The Robe," "How to Marry a Millionaire" and "Beneath the 12-Mile Reef") continue to get the lion's share of the box office, there are some standard dimension films doing remarkable business, the most outstanding by far being "The Moon Is Blue" with upwards of 10 weeks at the Sydney Century. An interesting point about this picture is that the advertising campaign has been nothing unusual, and there has been no outcry by any moralist group against the picture.

Another picture which has astounded circuit chiefs is "The Malta Story," which went into the Sydney Capitol on a new policy. The Capitol previously had been a weekly change house, showing mostly revivals and second runs. "The Malta Story," however, was booked to coincide with the Royal visit and advertised for a long run. Little hope was felt that it would last more than a couple of weeks, but response was such that a six-week run was indicated.

Australia's first drive-in theatre opened recently in Melbourne. This is the operation in which Hoyt has substantial interest. Reports are that it is an unqualified success. Operators of conventional cinemas are watching the experiment closely and with a certain amount of trepidation, wondering just what kind of competition the open-air theatre will offer.

Victoria has decided to reinstate price controls on theatre admissions. It has been announced officially that a new scale of charges and the date of operation will be fixed after a conference between Government officials. Labor Premier Cain said that control would lead to lower charges at some theatres. He also reported that all but one of the theatre owners had answered the Government request as to why admission prices had been raised after the abolition of the entertainment tax, but, he added, these replies were considered unsatisfactory.

Jack Graham, secretary of the Cinematograph Exhibitors' Association, has said that reimposition of controls is unjustified. Since 1939, he said, admission prices have risen an average of 68 per cent, against Melbourne's cost-of-living increase of 201 per cent. It is believed that top level industry representation may be made at the last minute to halt recontrol.

Nearly a quarter of a million dollars worth of valuable film property was destroyed when the Film Centre in Stanley Street, Brisbane, was gutted by fire recently. Damage was conservatively estimated at $100,000, and among the loss was theatre equipment, films, records and cash. The Centre was the old Cremorne theatre, recently renovated and converted into offices and occupied by most of Brisbane's film exchanges.

SWEDEN

by LARS ERIC SVENSSON
in Stockholm

Twentieth Century-Fox's second CinemaScope production, "How to Marry a Millionaire," played a number of weeks at the Rigoletto here, the same theatre where "The Robe" opened a few days before Christmas. Public response has been somewhat better in both instances than the critical reception. Outside of Stockholm, exhibitors are going very slowly in equipping for CinemaScope, remembering as they did some unhappy experiences with 3-D. It is reported, however, that Stockholm's second run Park theatre soon will equip for the anamorphic process and become a first run house. The Rival will show "The Robe" second run.

MEXICO

by LUIS BECERRA CELIS
in Mexico City

Life insurance for patrons, similar to that in force for transportation companies' passengers, but to be paid for by the exhibitors, is advocated for theatres throughout Mexico by the powerful National Cinematographic Industry Workers Union (STIC). The action, STIC explains, was prompted by the recent fire that destroyed the 1,600-seat Cine Granat, local subsequent run theatre, and, though nobody was hurt, did spell a close brush with disaster. Exhibitors say that there must be some other way than having them bear all the cost of providing the insurance.

Sale for a reported $700,000 of their leases to the Cines Florida, Opera, Ermita, Colonial and Coloso, local subsequent run theatres with a total seating of 25,000, was made by the brothers Samuel and Oscar Granat to Manuel and Ernesto Espinosa Iglesias, Gabriel Alarcon and Luis Castro Vazquez, important exhibitors here. Sale of the theatres, which have an estimated value of $3,000,000, was the most important deal of its kind here in recent years.

The Florida and Ermita will be run by Messrs. Espinosa Iglesias and Castro Vazquez along with their Operadora de Teatro company. Mr. Alarcon will run the Opera, Colonial and Coloso with his Cadena de Oro circuit. The Granats have said that the sale does not mean that they are retiring from exhibition and intimate that they have plans afoot to build one or more new theatres here.

Manuel Espinosa Iglesias, a top distributor and exhibitor, has been refused an official permit to organize a company to distribute 40 films in the United States. In denying the permission, the Ministry of the Interior indicated that Exportmex is capable of all Mexican film distribution abroad.

The local Exhibitors Union has asked the City Government and President Adolfo Ruiz Cortines to reject all permits for the building of new cinemas. The Union contends that there already are too many cinemas in Mexico City, 150, and that although the local population is more than 3,500,000, the theatre-going public makes competition between theatres too difficult for the good of all. Theatre operating costs have increased 400 per cent in recent years; business is not good for all exhibitors, and the admission price ceiling of 34 and 46 cents makes things tough for most, the Union said.

"Limelight" was the top grossing picture here in 1953, bringing in $232,000 in a six-week run at the select Cine Roble at a 46-cent top and in the eight-week move-over at the Cine Palacio at a 34-cent top. CinemaScope's debut here continues to be most lucrative. 20th-Fox's "The Robe" still is doing fine business at the Cine Mexico after grossing a record $86,255 in 28 days at 46-cent top.

ITALY

by DR. ARIGO SANTUCCI
in Rome

The Levant Film Company has been established here for the dubbing of Italian pictures into Greek, Turkish, Arabian and Egyptian versions, the bulletin of Italian Films Export announces. The move is designed to aid Italian films to penetrate Near Eastern countries where showings in original-language versions or with subtitles have been rather less than satisfactory.

About 1,500 permits for export of Italian films were granted by the State Department for Foreign Trade during 1953, it has been announced. Portugal was first on the list, having imported 75 features in the year, followed by Egypt with 67, Switzerland 35, Venezuela 31, Uruguay 43, France 43 and West Germany 39. The United States was 15th on the list with 28 films and Britain 20th with 17 films. Profits from the exports last year are estimated at $6,500,000, an increase of 70 per cent over 1952.

MOTION PICTURE HERALD, APRIL 24, 1954
Subscriber

TV Called Media Boon

Subscription television will take nothing away from present TV and will increase the number of stations as well as the usefulness of the media as an advertising medium, Dr. Millard C. Faught, economic consultant to the Zenith Radio Corp., stated in New York Monday before the New York Society of Security Analysts.

Characterizing subscription TV as an "electronic distribution service for the delivery of a product such as pictures, legitimate shows, sports events, etc., from a seller to a buyer for a fee," Mr. Faught declared that the public has clearly shown that it would like such a service permanently.

The pay-as-you-see-it television will create new bonanzas for the motion picture industry that would tax the industry's own superlatives, Dr. Faught asserted. Phonevision, which has been studied since 1931 by Zenith engineers, would become the basis for a whole new industry, he said.

Dr. Faught declared he was certain approval would be given by the FCC to Zenith and WOR-TV, New York, to conduct field tests beginning May 31. Authorization was applied for last Friday. Dr. Alexander Ellett, Zenith research vice-president, said if authorization is granted the Phonevision system would be operated in New York without the use of telephone lines and the decoding signal would be broadcast over the air instead of conducted to the television receiver by wire.

Conduct COMPO Study Of Group Insurance

Sam Pinanski, a member of the Council of Motion Picture Organizations triumvirate, who also is a director of the John Hancock Life Insurance Company, is conducting for COMPO a study of group and liability insurance for industry members. He is expected to report the results of his study at the next COMPO triumvirate meeting shortly. Robert W. Coyne, COMPO special counsel, explained the study was undertaken in response to numerous requests COMPO had received for information on the subject.

Myers, Makelim to Address Rocky Mountain Allied Unit

Abram F. Myers, National Allied general counsel, and Hal R. Makelim, independent producer, will be two of the speakers at the annual convention, May 3, of the Allied Rocky Mountain Independent Theatres. The meeting will be at the Park Hill Country Club, Ben Marcus, National Allied president, and Benny Berger, of Minneapolis, also may attend. Mr. Makelim is expected to explain further the plan for Allied-sponsored features.

AB-Para.Net

$1,110,000 in 1st Quarter

In a report mailed this week to stockholders of American Broadcasting-Paramount Theatres, Inc., Leonard H. Golden- son, president, announced that estimated consolidated earnings for the first quarter of 1954 amounted to $1,110,000, including $1,039,000 from operations, and $71,000 from capital gains. Earnings per share after preferred dividends of $.3339 were 3 cents from operations and 24 cents including operations and capital gains.

These earnings compare with the 1953 first quarter earnings of $7,532,000 including $1,480,000 from operations and $4,252,000 from capital gains. Earnings per share, after preferred dividends, were 35 cents from operations and $1.42 including operations and capital gains.

The 1953 figures include the earnings through February 9, 1953, of station WBBK in the amount of $103,000 (after taxes). This station was sold at the time of the merger and the 1953 capital gains arose principally from this sale.

Mr. Goldenson reported that theatre grosses for the first quarter were close to 1953 levels for the same period. He said that theatre earnings, however, were off due to continued high film rental costs, an increase of $325,000 in depreciation charges over the first quarter of 1953 and the effects of television for the first time in many of the smaller towns, particularly in the south and midwest.

Stockholders Support Rackmil Decca Records Management

Milton R. Rackmil, president of Decca Records as well as of Universal Pictures, last week won support for his policies in the first named company, from its stockholders. Mr. Rackmil's management had been under heavy and well publicized fire for several previous weeks. The vote was 937,000 to 147,850. Mr. Rackmil commented: "Our stockholders seemed cognizant of the character of the opposition and the weakness of their charges. We would like to assure them that their confidence will be rewarded." The group opposing Mr. Rackmil was led by ousted director George Lloyd. Elected directors in addition to Mr. Rackmil were Leonard W. Schneider, executive vice-president of Decca; Robert W. Leo, Harold L. Thorpe, and Samuel H. Vallance. Stockholders approved management's proposal to increase authorized capital stock from 1,500,000 shares to 2,500,000.

Reade Opens in Trenton

Walter Reade Theatres opened its second drive-in theatre in the Trenton area Saturday evening. It is the Trenton Drive-In, one-half mile south of Robbinsville. It holds 800 cars, has a 40 by 60-foot screen.

LOBBY DISPLAY FOR WILLL ROGERS HOSPITAL

SWEET MUSIC for the industry’s own charity, the Will Rogers Memorial Hospital. The lobby display is at the Kentucky Theatre, Louisville, owned by Sam Swittou, a member of the hospital’s board of directors. It features a junk box donated by the Southern Automatic Music Company and records contributed by the Variety Record Shop. It went into action for the Kentucky’s run of Universal’s “Gleno Miller Story.”

Canadian Exhibitors Ask Inquiry Into Shortage

TORONTO: The product shortage resulting from the advent of new screen techniques such as CinemaScope has prompted the Alberta Theatres Association to ask its regional members to have the matter brought to the attention of the Motion Picture Industry Council of Canada. In its letter to member exhibitors, the Association points out that many independent theatres “in this province have been playing product from some of the major companies for 25 years and over and now are in the position of not being able to secure product from them on account of not having the necessary equipment.”

Philadelphia Tent Honors U.A. and Mary Pickford

Mary Pickford, one of the founders and co-owner of United Artists, will be guest of honor at the gala United Artists 35th anniversary testimonial dinner to be sponsored by the Variety Club, Tent 13, in Philadelphia May 5, it was announced in Philadelphia this week by Jay Emmul, chairman of the dinner committee. Honoring Miss Pickford and UA at the Bellevue-Stratford Hotel dinner will be distribution, production and exhibition leaders. Miss Pickford, now a member of the company’s board of trustees, formed the company in 1919 with Douglas Fairbanks, Charles Chaplin and D. W. Griffith.

MOTION PICTURE HERALD, APRIL 24, 1954
as Steve...a gangster killer, more deadly because he can be charming.

as Chris...beautiful, fear-ridden, in a mental fog, terrified by a man out of her past.

as Randy...lovable, wholesome, in love with love and a wonderful world.

as Josh...a young archaeologist, his love for Chris has come too late to help her.

as Sheriff Lafe...last of the old Western breed.

DOROTHY McGUIRE
STEPHEN McNALLY
MARY MURPHY
JOHN HOWARD
EDGAR BUCHANAN
OF HER PAST!

presents

McGUIRE
McNALLY

STE Live

with

MARY MURPHY • EDGAR BUCHANAN

Screen Play by WARREN DUFF • Based on the Novel by THE GORDONS

Associate Producer-Director WILLIAM SEITER

A REPUBLIC PICTURE
Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

JULES LEVY, Arthur Gardner and Arnold Laven, currently engaged in making "Case File F. B. I." for Edward Small, produced "Without Warning" for $85,000 back in 1951, a feat of economic magic even then, and sold a half-interest in it to the seasoned and successful Sol Lesser for $150,000, a feat of still greater stature by most standards.

That was their first picture. Their second, "Vice Squad," produced on an undisclosed but assuredly not seven-figure budget, is expected to gross about $1,700,000, worldwide, at the rate it's going now.

Latest Undertaking Also Has Important Names

It's much too early to hazard guesses about the present undertaking, but it's to be noted that this one has names as well as a title to bill with. These include Broderick Crawford, Ruth Roman, Martha Hyer, Casey Adams, Ken Tobey and Marisa Pavan. The Messrs. Levy, Gardner and Laven are moving ahead in their chosen careers.

These are young men. They are young veterans, continuing in civilian life the intimate association they experienced in World War II. They got along well together then. They are getting along well now. They decided while in service, as so many do, on the work they would do and the way they would do it when the war would be over; and they are activating, as so many do not, their decision. It was not an overnight matter. They spent five years, separately, preparing for the joint venture that turned out to be "Without Warning."

Young Levy prepared himself for the responsibilities of producing by hiring out as assistant to Edward L. Alperson, one of the few truly all-around motion picture men (distribution, exhibition, production—see p. 4, Quigley Publications' Motion Picture and Television Almanac, 1953-54) in this great and difficult industry. Anybody who wouldn't have learned Show Business in that job couldn't have been listening. Young Levy listened, looked, learned.

Gardner Learned Technique In the Realism School

Young Gardner studied in a different school. His mentors were the Brothers King—Maurice, Franklin and Herman, in chronological order—who came to pictures from the vending machine business in consequence of that flurry of interest in slot-machine cinema back there around 1940 or so (they manufactured the mechanisms, known as Talkitone Soundie Projectors) and whose special forte adown their production years has been the melodrama of realism: "Dillinger," "Suspense," "The Gangster," etc. The melodrama of realism was and is the Levy-Gardner-Laven forte also. The Kings were and are its past masters.

Young Laven was to be the director of the organization's films. You learn directing by working with and for as many of the great directors (their roster changes but slightly over the decades) as intimately and earnestly as you may. A way to do this is by working on scripts, which young Laven did in the beginning, and by serving as dialogue director, which he did anon.

Separately the three young veterans of their country's service learned a great many things, not all of them coming into their joint operation with precisely identical convictions about each and all of the policies and procedures they were to observe when they began using their own money or equivalent in production, but in solid agreement, nevertheless, on certain fundamentals.

Agreed on Value of Using Handy Locales for Films

They held in common the opinion that there's no point in dashing off to a far place to shoot a background, or in building a costly set to fulfill a script, if the scene can be shot as well in Los Angeles (as their's are) and a standing background can be used (as the Subway Terminal Building, Orbach's Department Store and the Bank of America, for quick instance, have been used). It is due to this kind of reasoning on the part of these and other young men, such as Jack Webb and Stanley Meyer of "Dragnet," that Los Angeles lately has displaced New York, Chicago, London and other older metropolises as the setting favored by melodramatists of the world around. (Chamber of Commerce approves heartily of the whole thing, too.)

These young men may or may not be first to reach the market with a film based on the F. B. I., which has become a most popular topic for fictionists these days for reasons of headline prominence, but they will be trying their best. On the basis of their past performances, their chances of making it, and of making it pay off, for exhibitors as well as for themselves, look bright.

PRODUCTION companies started four pictures and finished five others to wind up the week with 29 facing the lenses.

Harry Joe Brown began producing "Violent Men," starring Top Ten-e Ralph Scott, for Columbia release. It's in color by Technicolor, under direction of Bruce Humster, and has Jocelyn Brando, Richard Boone, Leo Gordon and others in the supporting cast.

Nicholas Nayfack began shooting "Rogue Cop," MGM, which has Robert Taylor, Janet Leigh, Anne Francis, Steve Forrest, Olive Carey and others in the cast directed by reliable Roy Rowland.

Benedit Bogos looks "Where the Wind Dies," independent, for RKO release, with Allan Dwan directing Corndel Wilde, Yvonne DeCarlo, John Dierkes and a large cast. It is in production in SuperScope and color by Technicolor.

William F. Broidy went to work on "Wanted by the F. B. I.," for Allied Artists, with Dorothy Malone and Keith Larsen topping a cast which is directed by Harold Schuster.

WHAT WE ARE PRODUCING:

STARTED (4)

A.A. Wanted by the F.B.I. MGM

COLUMBIA Violent Men (Technicolor)

COMPLETED (5)

20TH-FOX Broken Lance (CinemaScope; Technicolor) U-I

LIPPERT Sons of the Navy Nevada Gold (Technicolor)

SHOOTING (25)

Mambo (Ponti-De Laurentiis)

RKO 20,000 Leagues Under the Sea (Disney; CinemaScope; Technicolor)

U.A. Suddenly Vera Cruz (Hecht-Lancaster; SuperScope; Technicolor)

U-I Shadow Valley (Technicolor; So This is Paris (Technicolor)

WARNER Battle Cry (WarnerColor; WarnerColor)

WHEN'S THIS WEEK IN PRODUCTION:

20TH-FOX Untamed (CinemaScope; Technicolor)

Egyptian (CinemaScope; Technicolor)

U.A. Sudden War (Technicolor)

1944

THE颜色 of LOUVRE

YEADON

A.A. Anne Cameron (Technicolor)

COLUMBIA Bandits (CinemaScope; Technicolor)

Local Gray Line (CinemaScope; Technicolor)

Joseph and His Brethren (CinemaScope; Technicolor)

Three for the Show (CinemaScope; Technicolor)

INDEPENDENT Bandit (Sheftel; CinemaScope; Technicolor)

Night Music (Dowling; Eastman color)

Turnout (Hass) Case File F.B.I. (Eclipse)

LIPPERT Race for Life (Hammer)

MGM Green Fire (Eastman color)

Last Time I Saw Paris (Technicolor)

Athena (Technicolor)

PARAMOUNT Strategic Air Command (VistaVision; Technicolor)
Columbia Pictures announces the Premiere Engagements of
Jennifer Montgomery Jones - CLIFT in INDISCRETION Of An American Wife Produced and Directed by VITTORIO DE SICA

Madison, DETROIT - April 25
Randolph, PHILADELPHIA - May 5
St. Francis, SAN FRANCISCO - May 14
Palace, CINCINNATI - May 19
Orpheum and State, BOSTON - May 22

R.S.V.P. Your Columbia Exchange
HERALDING each Spring, the creative men and women of screen, radio and television received formal notification of their elevation to a particular measure of fame. It is their recognition, by exhibitors and also by radio and television editors, as best in their fields. The HERALD, in association with "Fame," the annual, and the "Motion Picture Daily", which polls the editors, are responsible. To each individual goes an AWARD OF ACHIEVEMENT. Some of the winners are seen here.

EDWARD SELZER, Warner Cartoons head, with his awards for Bugs Bunny, Merrie Melodies, and Looney Tunes.

JAMES STEWART, Money Making Star.

HENRY KOSTER, a Champion Director.

BEN SHARPSTEEN, below, who produces Walt Disney's True Life Adventures, Money Making Short Subjects.

GORDON DOUGLAS, a Champion Director.
CHARLES BRACKETT, a Money Making Producer, holds his award, above. At the left, another Champion Producer, TED RICHMOND. And, at the right, GALE STORM, whom critics in "Fame’s" poll chose the most promising female star on radio.

FIBBER McGEE AND MOLLY, also named in the annual poll of television and radio editors, hold their award for being the best radio comedy team. At right, MICHAEL CURTIZ, a Champion of Champion Producers. Below, left, Top Money Making Star GARY COOPER, Champion Director NORMAN TAUROG; and, right, Champion Director ANTHONY MANN.
People in The News

Eric Johnston and Kenneth W. Clark, president and vice-president of Motion Picture Association of America, respectively, left Washington for Hollywood last week. They were expected to return this weekend.

Leonard Erikson has resigned effective April 30 as head of the Government's "Voice of America" overseas radio program. He will rejoin McCann-Erickson, advertising agency.

Sam Shain, a member of staff of the Council of Motion Picture Organizations since September, 1952, has resigned to devote his time to "Space and Time," a trade information service.

Ned Clarke, Walt Disney Productions foreign sales manager, sailed from New York Wednesday for a tour of the company's European office and RKO branches in England and on the Continent.

Gus A. Metzger was tendered a luncheon in his honor in Hollywood Tuesday by the Southern California Theatre Owners Association in recognition of his 10 years of service as board chairman and in tribute to his 40-year record in exhibition.

Harry K. McWilliams, advertising and public relations director for Screen Gems, Inc., has announced his resignation.

Leo Weiss has tendered his resignation as secretary of Cinema Stamp Collectors and Seymour Glassner has been elected to fill the unexpired term.

Hold Easter Services
At Midwest Drive-Ins

KANSAS CITY: The Highway 40 Drive-in at Kansas City, where C. O. Kirby, manager, initiated the idea of Easter sunrise services nine years ago, under the sponsorship of the Lutheran Mission Association, was the place for the ninth sunrise service at that drive-in April 18. More than 1,500 persons attended, including several score walk-ins seated in the breezeway. Sunrise Easter services also were held this year at two other drive-ins in Johnson County, Kansas, and one in the new Claco Drive-in near Liberty, Mo.

Paramount's Year Shorts
To Total 60

Sixty one-reel short subjects will be released by Paramount during the year beginning October 1, Oscar A. Morgan, short subjects and newsreel sales manager, announced this week. This same number is being released during the current 12-month period. The 1954-55 period will bring release also of the usual 104 semi-weekly issues of Paramount News, he said.

All Paramount shorts are produced in the 1.66 to 1 aspect ratio which suits them to projection in aspect ratios ranging from 1.35 to 1.85. Mr. Morgan said. Meanwhile, he added, Paramount is making an exhaustive study with a view to producing short subjects in VistaVision to accompany showings of features produced in the company's new photographic process.

The 1954-55 lineup includes these Technicolor cartoons: eight Popeyes, six Noveltoons, six Cartoon Champions, four Herman and Kump, six Casper the Friendly Ghost. The series in black-and-white will be six Headliner Champions, six Paramount Packemakers, 12 Grantland Rice Sportlights, six Paramount Toppers.

Mr. Morgan cited the increased favor of shorts and newsreels are enjoying.

EPISODE ADVENTURE COMES INTO ITS OWN!

The Serial You've Been Waiting For!

GUNFIGHTERS OF THE NORTHWEST

LAST OF THE WHITE HORSE REBELS!

Starring J ACK MAHONEY

with Clayton Moore • Phyllis Coates • Don Harvey

Story and Screen Play by ARTHUR HOEFLER, ROYAL COLE and GEORGE H. PLYMPTON

Produced by SAM KATZMAN • Directed by SPENCER G. BENNET

A BIG SERIAL TRULY MADE TO ORDER FOR ANY AND EVERY AGE GROUP!
ALBANY
Drive-in operators hoped that the Easter season marked the start of better business. Inclement weather made the early spring financially dubious for them. . . . The Rustic, West Sand Lake, was the latest of the immediate area outdoor theatres to reopen. . . . Fabian's Plaza, Albany; Fabian's Plaza, Schenectady, and Stanley Warner's Stanley, Utica, increased the children's price from 25 to 35 cents for "Pinocchio." . . . The Variety Club presented honorary memberships in Variety International to Ben M. Becker and Charles W. Ryan, who staged a two-night amateur boxing tournament in January for Camp Thatcher. Chief Barker Jules Perlmutter made the awards at a dinner, toastmastered by CREWMAN Lota. Tom G. has two other benefit events in the works: a sponsorship of a carnival for a week in July, and an all-star wrestling show at Hawkins Stadium in early September, for Camp Torrington. . . . Harold Strassman spotlighted a scale of 40 cents for adults and 16 cents for kids at the Eagle, Albany subsequent-run.

ATLANTA
Mr. and Mrs. Robert Dockery, 10th Street theatre, West Point, Ga., were in buying and booking from S. F. Frew, U.S. southern district manager, back at his Atlanta office from Florida. . . . Miss Hilda Knight, accounting department, Allied Artists Southern Exchanges, is back home after a spell at the Clinton, N.Y. . . . Don Courney, manager of 20th Century-Fox, is back at his office after a trip to Tennessee. . . . Leo Adler, special representative, U.A., has left Atlanta for Dayton after spending several weeks here. . . . Joe Dumas, office manager, Republic Pictures, is back in his office after a spell of illness. . . . Harvey Garland has been appointed buyer and head booker for Florida State Theatres in Jacksonville. . . . The Largo, Largo, Fla., will install CinemaScope equipment soon. . . . Mack Jackson is the new owner of the Bama theatre, Alexander City, Ala.

Baltimore
Thomas H. Burke, 86, pioneer exhibitor in Cumberland passed away from a lengthy illness. . . . Abel Caplan, operator of the Washington Variety Club, has taken over the closed Astor theatre and is re-opening as a Negro theatre. . . . Jack Fruchtman, chief booker of the Washington Variety Club, was a recent visitor. . . . Sam Galanty, Columbia district manager, is visiting local exhibitors. . . . MGM screened "Julius Caesar" for the English teachers of the Board of Education. . . . Fred Perry, Cameo theatre, is screening "The Secret Conclave" for the nuns and priests of Baltimore and has the full cooperation of the parochial schools. . . . Joe Breer, RKO branch manager, in town visiting accounts. . . . Sam Mahits is installing Cinemascope in his Dentonio, Denton, Md. . . . Clark Connellee, New Theatre, Aberdeen, on a motor trip to Maine.

BOSTON
Al Glaubinger has been brought in from Cincinnati to be the city salesman of United Artists, replacing Irving Mendelson, who was promoted to branch manager in the New Haven exchange. Glaubinger has been with Universal but more recently with Eagle Lion in the Ohio city. . . . Leonard Francoeur of Fall River, a former projectionist and manager in the Yamins circuit, has taken over the lease on the Island theatre, Portsmouth, R. I. . . . At the annual election of officers of Middlesex Amusement Company, Lloyd Clark was named president and Winthrop Knox, Jr., vice-president. Irving Green was re-elected treasurer and his brother Maurice Green was re-elected clerk. . . . Bill Caddy, RKO, was elected a member of the Cinema Club of Boston at the annual meeting, with George Roberts, first vice-president; Dick Owens, second vice-president; Bill Romanoff, treasurer, and Cyril McGirrige, secretary. These men and Charles Wilson and Harry Smith make up the executive committee. . . . Max Selver, former district manager for Smith Management Company, has opened a new gift shop in Winchester Square.

BUFFALO
Memor Dykstra put on several special shows Easter week in his Glen theatre in Williamsville and "packed the house." Charlie McKerran at the Seneca and Bill Colson at the Niagara both offered special Kiddie Holiday Matinees Wednesday of this week. . . . In connection with his annual Easter Cartoon show at Loew's in Rochester, Lester Pollock put on the stage puptils of the Beatrice Krievans Dancing School in an "Easter Parade" ballet. . . . Buffalo's own Ted O'Shea, vice-president of Paramount Film Distributing Corp., has become a grandfather for the fourth time with the birth of a daughter to his son and daughter-in-law, Mr. and Mrs. E. K. O'Shea, Jr. . . . East Aurora's 20th annual Good Friday noontime service of Lutherans was held in the Aurora theatre in the late Fra Elberths' town. . . . The Old Vienna theatre reopened last Friday night with its new "Weekend Jubilee" vaudeville policy.

CHICAGO
Albert Deezel reports that the Coronet theatre, Detroit, has just completed a precedent-shattering run for a neighborhood theatre in that city, running "Lili" for ten weeks. . . . The government of India has granted exclusive distribution rights for its documentary films to Ideal Pictures, a subsidiary of "Coronet Magazine." . . . Attorney Thomas C. McConnell, well known in the industry for his successful anti-trust suits on behalf of the Jackson Park, Chicago, and the Towne, Milwaukee, is one of the leading candidates for the job of legal counsel to the Big Nine, official group investigating crime in Chicago. . . . William Fried has been appointed manager of the newly reopened Bug Theatre, which is being operated by a group of business men with stores in the vicinity of the theatre. . . . Kay Simmons, formerly night manager of the Astor theatre, has been appointed manager of the Gold Coast by owner Jerry Gottlieb.

CINCINNATI
The Twin Drive-in, unit of the local S & S Amusement Co., only outdoor theatre in the city, normally does a subsequent run, currently is playing two first run releases, Columbia's "Battle of Rouge River" and "Walk a Crooked Road." . . . The suburban Guild theatre is closed to regular patrons temporarily to permit the local Fine Arts organization to use the house for a special meeting. . . . On the vacation list are William Onie, circuit operator, in Hot Springs, Ark., and William Blum, Columbus, Ohio, salesman for Universal-International, is in Florida. . . . Mrs. Mary Semmelroth, who operates the Federation theatre, in Dayton, Ohio, among other houses there, has switched from a weekend to a full week policy following the installation of wide screen equipment. . . . Vandals, firing shots, caused considerable damage to the screen, speakers, junction boxes and other property at the Melody Cruise-in, near Springfield, Ohio, resulting in some delay in opening for the season. . . . Springfield theatres, for the fifth consecutive year, again helped sponsor the Easter egg hunt, in which suitable prizes were awarded to children finding eggs hidden in various places in the city park.

WHEN AND WHERE
May 2-7: Semi-annual convention, Society of Motion Picture and Television Engineers, Staller Hotel, Washington, D. C.
May 4-5: Annual convention, Allied Theatre Owners of Iowa, Nebraska and Mid-Central, Fontanelle Hotel, Omaha.
May 4-5: Annual convention, Independent Theatre Owners of Arkansas, Marion Hotel, Little Rock, Arkansas.
May 10-11: Annual convention, North-Central Allied Independent Theatre Owners, Nicollet Hotel, Minneapolis.
June 8-10: Annual convention, Virginia Motion Picture Theatre Association, Chamberlin Hotel, Old Point Comfort, Virginia.
June 15-16: Annual spring meeting, Allied Theatre Owners of Indiana, South Shore Hotel, Lake Wewasco, Ind.

CLEVELAND
"Pinocchio" was the big box office attraction of the week, aided by public school (Continued on following page)
(Continued from preceding page) vacation period through S. P. Gelror of General Films circuit, and Mrs. Gelror are enjoying a spring vacation in Florida. . . . Joe Rembrant is installing new air-conditioning system in his Center-Mayfield theatre. Paul Adams, president of the Independent Theatre Owners of Ohio, held a meeting of a committee appointed to study the Allied-Malakhe co-operative production program. The committee, consisting of Mr. Ben Fenniger, Jack Shulman, Milton A. Mooney and Bernard Rubin, discussed skeleton plans in anticipation of a general territorial meeting to be held in Columbus May 17. . . . Elmer DeWitt, city manager of the season. These include the Clarinda drive-in; the Oshwein; the Skylark at Cresent; the Starlite at Algona; the Airport at Ottumwa and the Chief at Estherville. . . . Extensive remodeling is being carried out at the Universal exchange under the direction of manager Lou Levy. . . . Jim Ricketts, Columbia booker and office manager, has returned from a vacation in Indianapolis, Ind., while Milt Feinberg, NSS manager, is spending his “hunting” vacation in Dallas and Houston, Tex.

COLUMBUS

Milton Yassenoff turned over to Courage Inc., the Junior Chamber of Commerce and the Young Protestant Churchmen, facilities of the National Auto theatre for an Easter morning service for invalids and shut-ins, first of its kind held here. . . . WTVN television station, owned by the Tift family of Columbus, has purchased for $300,000 radio station WHKC. . . . Southeast corner of Town and Third streets was recommended as site for the city’s second parking garage by James N. Dixon, parking superintendent. Site is within a block of the Hartman, Grand and Ohio theatres. Bids for construction of the city’s first parking garage on E. Long Street will be opened April 30. . . . RKO Palace will play host to the Des Moines Cooking Club May 6, 7 and 8. . . . Mayor M. E. Sensenbrenner has dropped a proposal to institute daylight saving time here. He said the majority of those citizens who answered his public appeal several weeks ago opposed the switch to daylight time.

DENVER

Mrs. Irene Fitzgerald, 64, mother of Wm. Fitzgerald, publicity director of the Denham, died last week. . . . The mother of Pauline Hall, manager’s secretary at Paramount, was operated on three times in Phoenix, Ariz., as the result of which she is in the hospital. . . . Chilton (Kilt) Robinett, formerly a salesman for 20th-Fox here, was in town last week as a special representative for J. Arthur Rank. Robinett covers the territory from Chicago west to the coast. . . . Mr. and Mrs. Sam Langworth are moving back to Denver after living for several years in Idaho Springs, 40 miles out. Langworth is president of Western Service and Supply. . . . Members of ‘Pinstripes,’ inspectors at Allied Artists, died last week. She is survived by her husband and a daughter. . . . Service clubs at Yuma, Colo., filled the Yuma, Yuma, Colo., managed by Lyle Myers, twice in one evening at $1 a seat for the benefit of the hospital. . . . Mr. and Mrs. Gene Gerlase went to Albuquerque, N. M., to spend Easter. He is Republic branch manager. . . . Wm. Jones has been added as bookkeeper at Knox Theatres.

DES MOINES

For the first time in many years, Charles City will have only one theatre during the summer. The Gem theatre, operated by Royce Winkelman, has closed until fall. Meanwhile, the Highway 218 drive-in will serve as host to Charles City theatre fans. . . . Paul Streinem of Cedar Rapids has taken over the management of the drive-in theatre near Oskaalosa on Pella road. . . . The Cozy at Morning Sun has increased its showing numbers. Merle Sornum has purchased the Thompson Memorial theatre at Thompson from Robert Johnson and Wayne Bravick. . . . Central States Theatre Corp. of Des Moines has sold the Cresco theatre at Cresco to Mr. Keith Millur and Joseph Milnar. The new owners plan an extensive remodeling program. . . . A number of drive-in theatre owners have announced they now are open for business. These include the Clarinda drive-in; the Oshwein; the Skylark at Cresent; the Starlite at Algona; the Airport at Ottumwa and the Chief at Estherville. . . . Extensive remodeling is being carried out at the Universal exchange under the direction of manager Lou Levy. . . . Jim Ricketts, Columbia booker and office manager, has returned from a vacation in Indianapolis, Ind., while Milt Feinberg, NSS manager, is spending his “hunting” vacation in Dallas and Houston, Tex.

DetroIT

An Associated Press survey of the theatre situation on Michigan shows an encouraging upswing. First run houses all over the state report that TV, rather than backing movie attendance, is encouraging it. . . . United States will award $100 to the local girl who sends in the best recording of her voice. Tie-in is with the new Doris Day “Lucky Me” booking. . . . The Madison will close out “The Gun Monster” at its opening premiere “Indiscretion of an American Wife.” . . . Conversion to wide screen, CinemaScope or otherwise, is virtually complete all around the town. . . . The Police Censorship Bureau has finally passed “The Moon Is Blue” for Detroit showing without dialog cuts. Bookings have not been arranged yet. Meanwhile it showed at the Huron in Pontiac for the third three-day stay, and is scheduled for the Waterford drive-in.

HARTFORD

Testimonial dinner honoring Barney Pitkin, Connecticut exchange manager for RKO-Radio Pictures, has been postponed from April 27 to May 4 at Waverly Inn, Cheshire, Conn. Pitkin, who has resumed his duties, recently underwent surgery for cancer. . . . William J. McRath, assistant city manager in Manchester, Conn., for Stanley Warner Theatres, has been promoted to city manager, replacing William Brown, resigned. . . . Harry Fromm has been named manager of the Mansfield (Conn.) drive-in. . . . Roy Wilcox has been appointed manager of the Lockwood & Gordon Webb Playhouse, Wethersfield, Conn., replacing William Daughtery, shifted to the East Windsor (Conn.) drive-in theatre. . . . Sol Karp, formerly with independent interests in Connecticut, has joined the Manchester Drive-In Theatre Corp., Hartford, as manager of the company’s Manchester Drive-In Theatre, Bolton Notch, Conn.

INDIANAPOLIS

“The Robe” opened its first subsequent run engagements here simultaneously at the Fountain Square and Arlington, Saturday, a first run of “Genevieve” starting April 21. . . . William A. Carroll, AT&O secretary, represents the state unit at the national Allied board meeting in Minneapolis May 8-9. . . . The AT&O board will meet at the Hotel Lincoln here May 4. . . . Marc Wolf, chairman of the entertainment committee at the AT&O spring convention at Lake Wawasee June 15-16, announces that a dance will cap festivities the second night. . . . Glenn Morris, western sales manager, and Tommy McLeod, district manager of 20th-Fox, visited the branch here last week.

JACKSONVILLE

The large new Southside drive-in, owned by Joe Ripley and leased to Fred Kent, is expected to open in May under the supervision of Bob Anderson, manager of the Main Street drive-in. . . . J. F. Kirby, Warner’s southern division manager from New York, and Ollie Williamson, Atlanta district manager, were here for a conference with Harvey Going, booking chief of Florida State Theatres. . . . Harry Botwick, FST’s South Florida supervisor, was up from Miami making post-Easter plans for string of theatres along with home office executives. . . . Gil Norton, Paramount executive, left here for his Boston office. . . . A solid month of fine weather has boosted patronage at North Florida drive-ins. . . . Many booking managers at the Five Points, did so well with Disney’s “Rob Roy” and “Pecos Bill” that they held them over for Easter. . . . George Krevo, Palace manager, made use of theatre dark time by the opening, under sponsorship of the Children’s Museum, a Saturday morning show, “Sleeping Princess,” acted by the Clare Tree Major players of Pleasantville, N. Y.

KANSAS CITY

CinemaScope pictures have done substantially above average in recent neighborhood runs in regular parlors, and in double bill houses, a double bill. . . . J. D. King, recently made western division manager for Commonwealth Theatres, previously was manager at Lawrence, Kan., for several years, and just this time of his life he was named “Man of the Year” by the Lawrence Junior Chamber of Commerce. . . . Recent information from the exchange area is that most theatres have kept admission prices as they were before when prices were increased. . . . Many exhibitors and managers are preparing to put on series of “vacation movies” for children. . . . Kenneth Winkelmeier is preparing to reopen, in May, his theatre at Boonville, Mo., damaged by fire several months ago.

LOS ANGELES

After vacationing in Mexico, Mel Brown, of Twin Vue drive-ins, is back at work. . . . The Fillmore theatre, Fillmore, operated by Gordon West, is in the process of face-lifting. . . . A gala re-opening of the long-shuttered Century theatre was attended by Robert B. Jankow, Louise Jankow and many others. Tim Tate is the new operator of the house. . . . Off for a business jaunt through his territory was Francis Bateman, Republic’s western sales manager. . . . Former Paramount exchange booker Larry Bristol is (Continued on opposite page)
pinch-hitting for alling salesman Henry Bulk of Allied Artists. . . . The Puente theatre, Puente, has been equipped with a new wide screen and a larger stage, the latter for the purpose of handling "youth talent," shows, which owner Steve Chorak is introducing in the town. . . . Officers and stewards of the Film Row Club met at the Variety Club rooms to draft final plans for the big dance to be held at the Hollywood Athletic Club June 4. . . . Bob Benton, Sero Enterprises, is back from a business trip to Salt Lake City.

**MINNEAPOLIS**

A new drive-in, the Ark-Air, opened this week at Chaska, Ark., looked out of Memphis. . . . Another film, banned in Memphis by court order, has opened in a fine business at Sunset drive-in, West Memphis, Ark., just across the Mississippi River. It is "Moon Is Blue." . . . Manager Arthur Groom of Loew's State in Minneapolis reported twice normal business with United Artists picture, "Beachhead," which led the first run attendance parade. . . . John Goodenough, formerly with Kay Films, has gone with National Screen Service. . . . The sales manager, 24th Merritt, clerk, Warner Bros., and Harry Crecce of the U.S. Navy were married in Memphis. . . . D. J. Edele, branch manager, United Artists, St. Louis, was a Memphis visitor.

**NEW ORLEANS**

Felix Hiebert reopened the Grand, Hayes, La., after 40 days closing in observance of Lent. . . . Jack Saunders advised that he has shuttered the Princess, Tullos, La., 1. E. Watson scheduled April 21 for the opening of the Carol, Denham Springs, La., Buford Strange, through his buying and booking representative, J. G. Broggi, announced that he has shuttered the Victory, Mani, with his drive-in theatre, the Mansfield, will continue regular operation. . . . The Tivol, Baton Rouge, La., after temporary closing, was reopened Easter Sunday. . . . Cliff Kieter, assistant sales manager for Orange Crush, and regional representative for Tom McDonald visited with George Y. Harrell and Lin Barker at Manley's. . . . Lake Fontana, co-owner of Arcade, Shidell, La., is back home after several weeks stay at local Mercy hospital because of injuries sustained in an automobile accident. His daughter riding with him came unseated.

**OKLAHOMA CITY**

Pat McGee, Denver, general manager of Cooper Foundation Theatres, spent the weekend in Oklahoma City. . . . First run pictures in Oklahoma City continue on the same price basis as before tax reductions. . . . Oklahoma Tax Commission report for theatres for February, 1954, shows 312 returns and $257,789.01 tax, compared with 295 returns and $28,066.49 tax for February, 1953. Gov. Murray called a meeting of citizens to consider action and public policy regarding the crime problem. The meeting was held at the Criterion theatre. The theatre at Colbert, Okla., was completely destroyed by fire April 8. Its owner is B. M. Leecraft. Roy Morgan of Detroit, Okla., and Macon, Romainville, manager of Holdenville's theatres, resigned last month. He is now associated with Ed. Shelds in the Shields Sign Service in Holdenville. . . . The Blackwell, Okla., America Theatre sponsored Hol-Web service each morning at the Rivioli theatre. On Saturday, Gus Hoescheidt, manager of the Palace and Rivioli, led the service.

**OMAHA**

The Paramount theatre will be the scene of a telethon, "On Stage for Cerebral Palsy," April 24-25. . . . Jay Higgins, present exhibitor at Ansley, has purchased the Rapid, 7th and Arapahoe A. Street. He plans to move to Arnold and open May 15. . . . Walt Bradley, owner of the New Moon at Neligh, was elected to another term as mayor. Also re-elected mayor was Millard Reddish, who has the Victory at Tilden. . . . Howard Hirz, Plattsmouth City Manager and chairman of the Cass, was the only member of the council re-named in the municipal election.

**PHILADELPHIA**

The center-city World reentered the first-run ranks with "The Naked Jungle" and changed its name to the Trans-Lux World as part of the Trans-Lux chain. To the Frank Pease, former manager of the World, is now managing the New Broadway. . . . Dave Weinstein returned to manage the Atlantic drive-in, Walter Reade operation at Pleasantville, N. J. . . . Extensive damage estimated at $25,000 resulted from a fire at the Walton just as the neighborhood house was being made ready for the evening's double feature offering. . . . The Walker, Mayfair, named J. Engel, who heads the Engel Theatres in the upstate area, relaunched the Park, Scranton, Pa. . . . Sieg Horowitz, Columbia salesman, resigned from the company. . . . Charlie Barber, who has been representing stage and screen productions that have played here for many years, is the new manager of the Boyd Cinematheque.

**PITTSBURGH**

Ironically, the last feature picture in the Ritz theatre before it is torn down at the end of this month, will probably be "Cease Fire." . . . New product in most of the houses plus the Easter impetus is helping the downtown houses appreciably, especially "Prince Valiant in the Harris and Night People" at the Fulton. . . . "Genevieve" has replaced "The Living Desert" at the
PORTLAND

Lines for first run house admissions have been fairly well drawn. Regular pictures remain at 90c, CinemacoScope $1.25, and 3-D $1.00 plus 15c for viewers. George J. Russell was here as guest speaker for the Jewish Welfare Fund Drive kickoff. George Montgomery had three days of p.a.'s for premiere of "Battle of the Rogue River." Mrs. J. J. Parker, Portland's foremost farmer, turned down 75-cent-speedy trip to the film capital where she saw "The Caive Mutiny" at a special showing. Herbert Rosener and Walter Neukamer, representing a foreign film booking house in San Francisco, are working here with Guild theatre manager, Marty Foster. He just returned from Gotham.

Russell McCullough, Walter Bantum and Carl Moeller, CinemacoScope engineer, and a designer for National Theatres, respectively, flew up from L.A. to check Fox theatre plans with local builders and Oregon district Evergreen manager, Russ Brown.

PROVIDENCE

The Metropolitan, which after several month's darkness opened for a two-week engagement of the "The Moon Is Blue" last month, has announced that the Broadway version (stage style) of The Moon Is Blue" will run one week, starting April 29 and May 1. . . A wave of 'chiller-dillers' has hit this town recently. The Majestic offered "Crime Wave," and "Duffy of St. Quentin," while "Creature from the Black Lagoon" was at the RKO-Albee. Not to be outdone, the Strand offered "Appointment with Danger," and "Dark City." On the lighter side, "Rhapsody" held over at Loew's State; with Martin and Lewis in "Second chimney." With seven neighborhood houses . . . A brief spell of real summer weather hiked attendance at surrounding open-air theatres, but the ever-changeable New England weather brought a 37-degree drop in the temperature within six short hours, cutting the near mid-season capacity audiences down to a minimum.

SAN FRANCISCO

Charles M. Pincus, Blumfield district manager, Stockton, is the "sparkplug" for the United Crusade campaign there. Other community activity for Pincus consists of being a member of the Chamber of Commerce publicity staff and heading the Stockton Safety Drive for the month of April.

Fred Barstow of the Paramount, Los Angeles, is now assistant manager of the local Paramount theatre, replacing John Trigonis, resigned. R. A. Feizland, for the past 22 years with the Golden State Theatres circuit, simultaneously taking over the Strand, was named "manager of the year" by fellow managers of the circuit. Duane DeWitt, manager, Stockton Motor Movies, announced the drive-in went into full operation April 9.

Harry C. Canti, office manager, Paramount Pictures, resigned to work for United-California Theatres. Edward Mix, salesman for MGM for the past 25 years, retired. C. J. Remington took the job.

N. Spivey has taken over the Porterville drive-in, Porterville; the Palo Alto drive-in, Palo Alto, and the Studio drive-in, San Mateo. A. R. Michael took over the Mariposa at Mariposa, from R. G. Allen.

TORONTO

James Beveridge, who has been London representative for the National Film Board, was here before proceeding to Canada's west coast on holiday. He is going to India to organize a film production unit there, and will return, with a two-year-delayed absence from the NFB . . . The March "Bonanza" winners of the Ontario district exploitation contest conducted by Dan Krendel of Famous Players were Bob Hall and Ron Minnig of A. C. Leitch, while Jack Bridges and Eddie Landsborough picked up the prizes in Group B . . . The first week of the Odeon showmanship drive was taken by Jacques Martin of the Motion, Montreal. The "wave," the Martin's heels was Sam Binder of the Rialto, Edmonton; Nicky Langston of the Odeon, London; Lin Martin, Capitol, Niagara Falls, and Ralph Bartlett, Odeon, Sarnia. J. B. Edelman, controller, controls the one hundred per cent theatre participation and 46 theatres across Canada obtaining more than 50 per cent of the possible maximum showmanship points . . . Columbia Pictures has purchased the world distribution (other than Canada) two Canadian Cameo short subjects, "Push Back the Edge," in color, and "Canine Crimebusters."

VANCOUVER

Lethbridge City Council is looking over plans, advanced by theatre interests, to build a $10,000 theatre here next season. . . . Frank Goddard, of the Vogue, Canada's oldest doorman and a veteran of the South African War, is on the sick list. Pheme Fraser is the new assistant to Cathie Burdock, office manager of Trans-Canada-Films. A second drive-in is being built in the Kootenay section of B.C. at Trail by J. Horlick. It will accommodate 250 cars. . . The old Roxy, a local landmark, has been torn down to make room for a drive-in on April 17. It's the second house here to close in the last month. Two Saskatchewan drive-in theatres—the Valley drive-in at Fort Qu'appelle and Waba's drive-in, near Drumheller—will open this season.

Jack Watson, Famous Player supervisor at Regina, Sask., and his wife are here on vacation. Famous Players oldest partnership, Alan Entwistle of Edmonton, parted ways with his 90th year. He operated the Entwistle circuit.

WASHINGTON

Tony Muto, Washington representative for 20th Century-Fox Film Corp., has been elected vice-president of the White House News Photographers Association. George A. Crouch, Stanley Warner general zone manager, was presented a citation by the Washington Board of Trade, for stimulating business in the Metropolitan theatre neighborhood.

Hirsh de La Vie, Variety Club chairman of the entertainment committee, is directing a series of Variety shows for patients at Walter Reed Hospital.

The Last Laugh Club of Prince Georges County again sponsored an Easter egg rolling contest at Magruder Park, Hyattsville April 19. This is the 19th year that this has been sponsored by the club. The Childrens' Men's Memorial has been installed at the Westover theatre, Richmond; the Williamsburg theatre, Williamsburg, Va.; the Lee theatre in Roanoke, Va., and the Broadway theatre, in Baltimore. The 20th Century-Fox branch manager Ira Sickelman, and exhibition man Hal Marshall spoke before the Denton, Md., Kiwanis Club on CinemaScope and other related matters.

M-G-M TRADE SHOW—MAY 7th

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*Framed Photographs, Inc. Which is May 11

**M-G-M presents"MEN OF THE FIGHTING LADY" starring Van Johnson • Walter Pidgeon • Louis Calhern • Dewey Martin • Robert Lowery • Martin Lewis • Melvyn Douglas • Edmund Lowe • Monty Woolley • Virginia Gregg • Adolphe Menjou • Xavier Cugat • William Tabbert • Oneta Baker • James J. O'Brien • and Edwin Conger • Directed by Andrew Marton • Produced by Henry Seeman**

MOTION PICTURE HERALD, APRIL 24, 1954
Managers’ Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

We Can Sponsor the Industry’s TV Program

SELL COLOR WITH COLOR

Color television is just around the corner, but you’ll have a little leeway before it strikes with any impact on your public. Color sets now cost upwards of $1,000, and there are fewer than 250 in use. Five years from now it will be a different story.

In the meantime, sell your color—the wonderful color of motion pictures in the new dimensions—and hammer it home, for it will be a long time before they see color of theater quality on any home television receiver. The new color sets have 12½-inch screens, which go all the way back to where television began. You can see why we stand to gain ground, and keep it, with our CinemaScope and other wide-screen devices, and the finest color the public has ever seen, or is apt to find in the foreseeable future.

Most of the major companies are supplying sets of color stills for special lobby display—notably MGM and Universal, so if you will play up these color stills, and accent color in your ads—use color to sell color—you’ll find the benefit at the box office. It isn’t difficult to point out something which is superior to all others. And we have so much of it to offer, right at this time. You can also get transparencies in color, such as the one illustrated on this week’s Round Table picture page, with the ingenuity of Erv Clumb to dress it up, at the Riverside theatre, in Milwaukee.

A LETTER to the Editor of The Herald, in the issue of April 3rd, contains this quote: “There are around 30 million television set owners who are looking at a picture of 3 x 4 aspect ratio. Not one of these sets could receive a picture of different shape or altered in any one of the many other precise standards which have been set for their transmission. The U. S. Government has frozen these standards, and rightly so, for the protection of both receiver owners and station operators all over the country.”

This is offered as an argument in favor of the “standard” aspect ratio in motion pictures, in opposition to CinemaScope or the other wide screen ratios now gaining so rapidly in public favor. As a matter of fact, the 3 x 4 aspect ratio in television is not any stipulation of Government nor an official standard by any authority. It is a limitation of the television tube, which is actually round and thus projects an image in the ratio of 4 x 4, but this has been masked to arrive at the more agreeable proportions of 3 x 4. That’s why the picture screen on a television set has round ends—it has been squared off across the top and bottom. Some sets have been made to project a round picture, believe it or not.

What we should be thankful for is the immutable fact that TV cannot escape the limitation of its tubes, and that motion pictures have a tremendous advantage, which will never be overcome, by Government decree or otherwise. Right now, we can offer something on the theatre screen that can’t be had in television.

Curious thing: the old Opera Houses were built with three balconies, so the prosenium was usually very high, to reach the ceiling. But they never raised the curtain more than halfway, so generations of those who sat in the “peanut gallery” learned to recognize the famous actors of their day by watching their feet. You could never see full stage from that elevation, with the curtain cutting the aspect ratio down to stage dimensions.

—Walter Brooks
What's New Out Front?

E. J. Clumb, at the Riverside theatre, Milwaukee, used this clever idea for the display of color stills.

Sol Sorkin decorated his cashier's booth at the RKO Keith's theatre, Syracuse, to get the patrons IN.

Dale Schuler, manager of the Circle theatre, Indianapolis, and Dave Friedman, Paramount field man, enjoy the performance of the Fred Astaire Dancers, as ballyhoo for the opening of "Red Garters."

Jim Cameron, Famous Players Lakehead supervisor at the Capitol theatre, Fort William, Ontario, had a "Salute to Education" exhibit in the interest of community-school relations.

Even Thompson, manager of Skouras Fox theatre, Hackensack, N. J., had dancing to juke-box tunes for "New Faces" in the lobby, with a sub-junior couple jitterbugging in the foreground.
It's Odeon's
"Big Show"
In Canada

David Griesdorf, general manager for Odeon Theatres (Canada) Limited, has launched the annual Odeon Showmanship Contest across the Dominion for 1954, with a circus motif and the slogan—"The Greatest Showmanship on Earth." The drive includes a concentrated 13-week effort, from March 29th to June 26th, with $3,300.00 in cash prizes, for competing managers, together with extra vacations with pay, plus trophies and certificates. Jim Hardiman, assistant director of advertising in the Toronto headquarters, has been appointed "Circus Boss" by Wannie Tyers, director of advertising and publicity for the circuit.

An added feature is the inclusion of refreshment merchandising as a factor in winning major prizes and acquiring points. Another novelty has been added in the form of merchandise prizes for wives and mothers which can be won by Odeon managers.

Over the past several years Odeon has conducted other drives that have been acclaimed in the Round Table, and which have brought glory to many who are well known in our showmanship meetings, including the Messrs. Tyers and Hardiman, and eighty-five other Odeon managers who are members of the Round Table and frequent contenders for the Quigley Awards. The current contest is so new that we can only report the first week's standings, with Jacques Martin, manager of the Mercier theatre, Montreal, leading (he won last year's David Griesdorf race)—and with Sam Bineler, Kialto, Edmonton; Nicky Langston, Odeon, London; Lin Martyn, Capitol, Niagara Falls; Ralph Bartlett, Odeon, Sarnia; Al Miner, Cremazie, Montreal; John McKim, Odeon, Lady-smith; Marcel Desjardins, Rex, St. Jerome; Joseph Gaboury, Villaray, Montreal and Roy McLeod, Hastings, Vancouver, runners-up.

Mel Jolley Has Radio Working for Theatre

Mel Jolley, manager of the Century theatre, Hamilton, Ontario, sends in a campaign book on Bob Hope in "Here Come the Girls" which is unique in that it was prepared by the radio station for Jello, as a cooperative deal, with all parties interested in the transaction. We like the notion of getting the radio station to cooperate to the extent that they contend for the Quigley Awards in the name of the theatre manager. It's a twist, and after all these years, we're looking for something new and different.

Mel knows that it's twice as effective to get somebody else so very much interested that they will go out and sell your stuff. Most good salesmen know that the sale is completed when the customer starts selling your own deal back to you. There are some photos in this book that will appear on the Round Table picture page.

George M. Landers, Hartford division manager for E. M. Loew's theatres, anticipated the full force of the Academy Awards for "From Here to Eternity"—making his prediction that the picture would win, and capitalizing the fact.

George Krevo, manager of the Palace theatre, Jacksonville, made good use of Florida jungle plants for the opening of "Naked Jungle" which was filmed on location only fifty miles south of the city. He brought in a ton of moss and foliage to create a complete jungle front.

Erv Clumb, who always works with Milwaukee newspapers along cooperative lines, had a wonderful full-page for "Pinocchio" at the Riverside theatre, sponsored by eight local merchants and featuring a cartoon character 15 inches high.

For the "Glenn Miller Story" manager Jack Mitchell of Schine's Auburn theatre, Auburn, Ind., obtained fifty free prints from the local radio station, 20 from a cooperative music store and five from the Air Force Recruiting Office, a grand total of 75 free radio plugs, all disc jockeys cooperating.

New drive-in ads in Connecticut newspapers include the Mansfield, designed by Morris Keppner and Lou Lipman, of West Hartford, and the Plainville, designed by Sperie Perakos, general manager, of New Britain.

Joe McCann, manager of Schine's Wicomico theatre, Salisbury, Md., got an interesting yarn planted in his local paper, and it made darn good reading. Joe has a nice personal friendship with Jimmy Stewart, and printed the star's favorite recipe for barbecued spareribs.

Cooking schools are also showmanship, combined with promotion, and here's one of the best pictures we've ever seen of what happens, on stage, at the KGO Golden Gate theatre, San Francisco, for sponsored audiences, every morning at 9 o'clock, under the guiding hand of Mark Alling, manager, and Bill Blake, publicist.

Jack Bridges, manager of the Victory theatre, Timmins, Ont., posted signs printed in lipstick in ladies' rest rooms all around town, to advertise "Man Crazy" to an interested audience.

Irving Hillman, manager of the Stanley-Warner Roger Sherman theatre, downtown first run in New Haven, played "Top Banana" and "Wicked Woman" on a carefully matched double bill.

Bob Sampson and Len Spodick gave them another double dose at the first-run Empress theatre in Norwalk, Conn., offering "When Worlds Collide" and "War of the Worlds" for those who can take science fiction in both quantity and quality.

Lewis Thompson, manager of Schine's Holland theatre, Bellfontaine, Ohio, had the permission of local news dealers to paste advertising stickers on all magazines which carried stories about "The Glenn Miller Story" while it was playing locally.

Ray McNamara, manager of the Allyn theatre, Hartford, arranged a number of important downtown book store and record shop windows for "Jubilee Trail"—accenting the popular book and the music tins for the Republic picture.

Jack Sansom, manager of the Stanley-Warner Strand theatre, Hartford, had Al Bertino, Walt Disney staff artist, in town for two days, doing typical Disney sketches and drawings in schools for the re-release of "Pinocchio."

Morris Rosenthal cut a colossal cake in the lobby of Loew's Poli theatre, New Haven, to celebrate MGM's 3oth Anniversary, and patrons got a piece of cake with their coupons.
MGM Indians Invade Disc Jockey Camps

You've heard of the Utes and the Cherokees? Well, this last week, a tribe of MGM Indians invaded the disc jockey camps in New York, accompanied by troopers—since they were off the reservation—and sold the songs from "Rose Marie" as they are often sold in the music trades by MGM Records, under the publicity treatment given film material by Sol Handwerger, who dreams up these stunts in New York. Above, "Rose Marie" visits with Bob Haymes, at CBS, and Ted Husing really gives her a greeting at station WMGM.

It's That Gal from The North Again

And welcome to Olga Sharabura, manager of Famous-Players Orpheum theatre in Sault Ste. Marie, Ontario, one of Dan Krendel's best ballyhoo-ers. Olga is the kind that are shown first and ladies afterwards, if that's not an awkward statement. Not that Olga isn't a lady, but that she is a showman. Makes us wish the Round Table had a Ladies Auxiliary, like the American Legion. For Education Week, she celebrated "Career Day" on behalf of the Catholic Youth Organization, and there could be no better public relations for Sault Ste. Marie or for the film industry. Guest speakers included Father Lavery, of St. Michael's College, Toronto, who made a picture and news story in the Daily Star.

Bernie Depa, manager of Schine's Strand theatre, in Lexington, Ky., who re-established the sale of theatre ticket gift books, popular on holidays, for a special drive at Easter time, when the long, hot summer lies just ahead.

Early Bird prices, popular trend during wartime, have been resumed by Nathan Goldstein at the downtown Arcade theatre, Springfield, Mass. Some Broadway theatres are now following suit, on Times Square, in New York City.

Bob Walker, manager of the Uintah theatre, Fruita, Colorado, used "It Happened Every Thursday" as a benefit for the Junior Class of the Fruita High School, with the Fruita Times cooperating, and students congregating at newspaper office and theatre to conduct their campaign.

Scoreboard on Lucky Numbers

Mark Alling, manager and Bill Blake, publicist for the RKO Golden Gate theatre, San Francisco, printed a herald for "Phantom of the Rue Morgue" in which the hand of the Phantom contained a printed number, 20,000. Of the number were blanks; 500 were good for free admission. 92 turned up at the box office.

APPLICATION FOR MEMBERSHIP
MANAGERS' ROUND TABLE
1270 Sixth Avenue, New York 20, N. Y.

Name ...........................................
Position ........................................
Theatre .........................................
Address ...........................................
City .............................................
State ...........................................
Circuit ...........................................

Absolutely No Dues or Fees

Good News in Kansas Town

Ted Irwin, manager of the Electric theatre, Larned, Kansas, sends a tear sheet of the most interesting small-city newspaper we've seen lately, "The Tiller and Toiler" of Larned, Kans.—but no relative of "The Daily Worker." This is the real grass-roots, and something might be done on these grounds that would make newspaper copy for COMPO, throughout the industry. It's an 18-page paper, and apparently a weekly, published on Thursday, which really represents America. The Electric Theatre dates back to the early days and they hold their place in community relations.

Ted is a good showman, well known in these meetings and for his contributions to "What the Picture Did For Me." He has a car giveaway at his Saturday-midnight show (a 1941 Plymouth worth $75) sponsored by six merchants and it gets the teen-agers. Then he gave away a diamond ring, worth $50, for the same potential patronage. He wants us to know that his recent campaign on "All the Brothers Were Valiant" isn't the only string to his bow. Larned has a population of 4,475 and isn't far from Hutchinson, Kansas, where Willis Shaffer is a two-time Quigley Grand Award winner.

The Clonеyes Were From Kentucky

The RCA "Glenn Miller" Album was used as a prize in a radio contest which Ben Turrell, manager of Schine's Ruskell theatre, Maysville, Ky., used for promotion of the picture, but with Nick Clooney, Rosemary's brother as disc jockey, and in Maysville, Rosemary's home town, it couldn't fail. No need to suggest that the movies are better than ever in this Kentucky city! And Colonel Bob Cox, a Kentucky Colonel that is, and confidante of ours, came down from Lexington and did a two-some for Rosemary Clooney current movie, record albums and stuff with Nick Clooney acting as commentator.

John Loew, manager of the Garden theatre, Greenfield, Mass., sinks in a "gimmick" which he says worked wonders as a throwaway. It offered a pass to any who could remember when there had been so many really fine pictures in any one month.
**Stranger In 'Best Years'**

While we were on vacation, somebody around here used the headline “No Stranger to Showmanship” and they meant Mike Stranger, manager of the Plymouth Theatre, Worcester, Mass. We won’t admit plagiarism, but around these parts, it is the prerogative of the Director of the Round Table to think up all such heads. In the mail comes a campaign from Mike to show his good work with the reissue of “The Best Years of Our Lives”—and the best we can do is above, which isn’t nearly as good as the previous effort.

As a matter of fact, Mike is pretty nearly among strangers in submitting this campaign, for we’ve been looking for entries since Mr. Goldwyn is waiting to hand out some special prizes at the end of the second quarter June 30th, and there aren’t enough in hand to make a good showing. Mike will win, unless some one of you come in with better copy of correspondence which passed between the “Young Reviewer’s Group” and Mike’s “Mother’s Club” group was just as natural. Lots of excellent radio and TV tieups, with local organizations plugging both the idea of the picture and the playdates. His list of clubs and organizations runs the gamut through all religions, and various purposes, for one objective.

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**THE BEST YEARS OF OUR LIVES—Samuel Goldwyn-RKO.** special advertising bulletin for the reissue of this most popular picture of our times. The ads shown in the regular pressbook have been withdrawn and you must have the advertising supplement to properly handle the return date. By theatre test in dozens of situations throughout the country, these ads have pulled wonderful business and are now the only advertising mats available. You’ll find both large and small ads in this supplement, but no economy mat for small situations. The assortment does contain small mats and slugs, and a composite mat could have been provided.

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**Max Cooper Wins Another Prize**

Sid Newman, in the executive offices of the Skouras Theatres in New York, sends us copies of correspondence which passed between Max Cooper, manager of the Skouras Cove theatre, Glen Cove, Long Island, and Armour and Company, Chicago, when the packing firm awarded a $100 prize to Max for the best theatre lobby display in their recent “Name the Star” contest, as sales promotion on Pantry Shelf Meals. We have a photograph of the prize-winning display for an upcoming Round Table picture page, and we echo the compliments we see in the Glen Cove papers, to “Uncle Max” for his good efforts.

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**Selling Approach**

**BEACHHEAD—United Artists.** In color by Technicolor. The most thrilling story of the U. S. Marines ever filmed! Tony Curtis makes the jungle steam, in his hottest adventure! Frank Lovejoy in an Academy Award calibre performance. Mary Murphy is an untamed, captive beauty in a jungle setting. No posters larger than the 6-sheet, and these are ordinary in the necessities for showmanship. Herald keys the campaign, and with all accessories, has the same fixed pose and style. Newspaper ad mats are similar but with two kinds of pictorial art, for a choice. The advertising department weren’t very inspired when they turned out this pressbook. But the exploitation of the picture recently at Miami Beach, almost sets a record for originality (see Round Table picture page for March 27th). The composite ad mat, offering a complete campaign for small situations, and including eight single and double column ad mats and two publicity mats, is especially well selected, and a great bargain at 35c, on standing order from National Screen. There’s more variety in this 35c bargain than in the rest of the pressbook, so that should prove how much you need this big economy mat.

**ROSE MARIE—MGM.** CinemaScope, the first great musical in new dimensions and wonderful Eastman Color. Ann Blyth, Howard Keel, Fernando Lamas, Bert Lahr, Marjorie Main and star cast, with famous songs to thrill you by Otto Harbach, Rudolf Friml and Oscar Hammerstein. Actually filmed in the Canadian Northwest, as big and beautiful as all outdoors. 24-sheet and all posters, crowded with credits, but containing art materials for lobby and marquee display. Special set of six door panels, and 8 x 10 color prints to sell color with color in a special lobby frame. Full line of flourescent satin accessories for lobby and front display. Nine special trailers for every possible use, direct from your MGM exchange. Special jumbo herald that is really a jumbo, in two colors, with every sales approach. Newspaper ad mats in large and generous assortment, from teasers up to oversize, including some thoughtful little things to tie in with your advertising schedule. The complete campaign mat, originated by MGM and now standard for most theatres on standing order at National Screen, gives you ten ad mats in one and two-column width, two publicity mats, and some linotype border, all for 35c—the biggest bargain on Film Row. Music tieups, with MGM Records, for such songs as “Indian Love Call,” etc. are made to order for your convenience and benefit with local sponsors. A special group of three mats sells Bert Lahr in a laugh contest, and you’ll like the way it works out, as shown in the pressbook. An 8-column story mat, with pictures, across the width of a newspaper page, but not very deep, is an attractive piece of showmanship merchandise. Coloring contest mats, and extra good publicity mats will help sell this famous musical.

**TENNESSEE CHAMP—MGM.** In exciting Anso Color. If you liked MGM’s “Stars In My Crown”—you’ll like this off-beat drama of a champ with dynamite in his fists and fervor in his heart. Shelley Winters, Keenan Wynn and Dewey Martin, in a new film based on “The Lord In His Corner” and other stories by Eustace Cockrell. Six sheet is made to order to provide cut-out materials for lobby and marquee display, but sells Shelley in a sweater rather than the fighter with faith in his fists. This picture packs a Sunday punch and you should make that fact known. Newspaper ad mats for all purposes, but the special MGM complete campaign mat, at 35c, contains everything needed in small situations, including ten ad mats and slugs, two publicity mats and a yard of linotype border. Where else can you get a better value along Film Row? A set of 8 x 10 color prints will help you sell color with color, and there’s a 2-color herald from Cato Show Print.

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**From Palm trees to Palm trees—gala openings of Warner’s “Lucky Me” at the Beach theatre, Miami Beach, Florida, and Paramount’s “Knock on Wood” at the Warner theatre in Hollywood, California—reciprocal and in keeping with the climate on both coasts.**
AIMING FOR MAXIMUM SALES

Florida Circuit's Bulletin For Managers Spurs Spirit of Competition

In the scheme of theatre operation today the refreshment department occupies a vital place and a great many circuit executives expect from their managers the same kind of merchandising ingenuity they expend in film exploitation. One such circuit is Florida State Theatres, operators of some 80 theatres in that state from headquarters in Jacksonville. Under the direction of Harry Botwick, who is assisted by Bob Harris, the Confection Sales Department is aggressive and enterprising in its efforts to reach the maximum in refreshment stand sales and profits.

To keep that aim continually in each manager's view, the department issues a weekly "Confection Sales Bulletin," devoted to all phases of snack stand operation. Its purposes are as follows: "to give unity to the merchandising program; to provide understanding to each manager regarding the achievements of himself as compared with his fellow managers; to point up the need for the maximum profits consistent with efficient management; to increase the competitive spirit; and to destroy fuzzy thinking on the subject of the place of concessions in theatre management by showing that the circuit's executives consider it equally as important as good booking, good box-office attendance, good maintenance and good exploitation."

The subjects covered in the bulletins are varied and many. For one thing, managers are advised of the latest developments in the manufacture, shipment display and selling of candy, popcorn, etc. Merchandising schemes that have proved particularly successful for one manager are relayed to the others in the bulletin's pages. Special campaigns planned by the circuit to boost sales are described in detail, and the results of completed campaigns are published. In addition, managers who have displayed exceptional selling ability and hard work in increasing snack sales are praised for their efforts.

The importance of cleanliness at the snack stand and a courteous attitude on the part of attendants are emphasized again and again in the pages of the bulletins. In a recent issue the main editorial section was devoted to the latter subject which read, in part, as follows:

"Courtesy is so elemental that we can think of it only in terms of the Golden Rule . . . 'Do unto others as you would have them do unto you.' It seems odd, doesn't it, that it would be necessary for you to constantly remind your attendants to be courteous to patrons?"

"One of the power and light companies in our state is now engaged in a campaign to promote courtesy among its employees. This power company thinks so much of the idea that it is spending thousands of dollars advertising this simple slogan . . . 'Smile! Courtesy wins friends for Florida and you!'"

"Sometimes we get so enmeshed in everyday life that we forget to smile, to be enthusiastic or even to be courteous. In his book, 'How to Win Friends and Influence People,' Dale Carnegie has used all of these basic principles of getting along with people. Each and everyone of us knows these principles; however, Carnegie has made a great success by simply putting them down in book form.

"Why not adopt this slogan for you and your attendants . . . 'Smile! Courtesy wins friends for your theatre . . . and you!""

The circuit's Confection Sales Department is housed in a Jacksonville warehouse. It has offices; a central popping department which pops and ships corn to nearly half the circuit (the remainder pop their own); warehouse space for equipment, popcorn boxes, salt, seasoning, etc.; and large refrigerated rooms for candy and raw corn.

EASTER SPIRIT FOR THE SNACK STAND

Dolls in ballet costume twirl among spinning globes above the Loew's Rochester, N. Y., refreshment stand while rabbits and brightly-colored eggs convey the Easter spirit. The decorations were devised by manager Lester Pollock. A concealed motor animates the dolls and globes.

WEEKLY Report

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.
# 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 120 attractions, 5,317 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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MOTION PICTURE HERALD, APRIL 24, 1954
United Nations Names Kaye 'Ambassador' for Fund

Before taking off for London this week on the first leg of a round-the-world tour, Danny Kaye, star of Paramount's "Knock on Wood," was named Ambassador-at-Large of the United Nations Children's Fund (UNICEF) by Maurice Pate, executive director of the Fund. While in Asia on behalf of the Fund, Mr. Kaye will make a short film on UNICEF's aid to children which he will personally edit and narrate on his return to the United States in July.

DeBra Urges Clevelanders To Support Voluntary Code

Elimination of political film censorship should not lower standards of the present Code Administration, Arthur DeBra, Motion Picture Association of America public relations head, told the Motion Picture Council of Greater Cleveland last week. He urged the members to build strong public opinion for a voluntary system of regulation. He stressed its advantages over rigid state censorship, and in outlining its provisions paid tribute to publisher Martin Quigley for his part in formulating and making successful the Production Code.

Ohio Editorial Lauds N. Y. Censorship Law

COLUMBUS, O.: A revised Ohio film censorship law "might well follow the lead taken by New York" in its new censor legislation, said the Columbus "Dispatch."

This "state film review and sound introduction law here," commented the editorial, "has demonstrably substantial public support, the law might as well have all the enforcement teeth necessary to make it effective against what Gov. Dewey rightly classes as "filth."

"As readers of these columns know, we regard censorship of any kind, on principle, with skepticism, and feel it should be invoked, if at all, only in the most special of special cases. The regulation of patently obscene, vulgar, sometimes blasphemous films imported from countries where there are no restraints of producer-responsibility or good taste, and of American-made pictures issued by quick-back operators to exploit sex and sensation seems to us to be exactly that sort of special case."

Legion Reviews Five New Productions in Week

The National Legion of Decency this week reviewed five new films, putting four in Class A, Section I, morally objectionable for general patronage, and one in Class A, Section II, morally objectionable for adults. In Section I are "Arrow in the Dust," "Fireman Save My Child," "Riding High," and "Tales from White Haven." In Section II is "Hell Below Zero."

Urges Decency Legion Need

"Continued staunch support of the Legion of Decency by Catholics is imperative," writes John McCarthy in the May issue of the "Catholic Digest." Mr. McCarthy explains the decrease of major company punitive power against violators of the Code, and recent court decisions weakening state censorship, and outlines Legion activities.
A simple statement of fact...

THE ALMANAC is referred to far more often, by far more people in the motion picture and television industries—and also by more writers for the public press—than any other reference book. There are obvious reasons for that:

The data in the most-often-used parts of the ALMANAC is not to be found in any other reference book.

THE ALMANAC is the only finger-tip reference volume of its kind—the only thumb-indexed book in these fields. It is correctly described as being "like a library of fifteen volumes in one." No other reference book in these fields can genuinely make that claim.

THE ALMANAC is not given in combination with any other publication. It is purchased for itself alone. Its unique features make it indispensable—worth many times its price—to thousands in the motion picture and television industries.

It is the only accepted "Who's Who and What's What" for the entire field. There just isn't anything like it!

Edited by
Charles S. Aaronson

$5 postpaid-
Quigley Publications
1270 6th Avenue
New York 20, N. Y.

Thumb-indexed in 15 organized sections

Motion Picture and Television ALMANAC
SHOW BUSINESS is a GO business...and the showman who is going to lure patrons to his Box Office...has to be on the GO...every minute of every day...with high-octane SHOWMANSHIP...souped-up BALLYHOO...and supercharged EXPLOITATION...that TELLS more people about your great entertainment...and SELLS them your attractions!

So...turn SLOW business into SHOW Business! Take off the brakes...and let 'er GO!

Sell Bigger SHOW BUSINESS with Bigger SHOWMANSHIP!
Charting the Future

PARAMOUNT SHOWS ITS VISTAVISION TO TRADE

31 KEY CITIES LOOK AT WARNER LINEUP

EXECUTIVE SUITE TALK!

SWEETS TO THE "SUITE"!
EVERY DATE IS GREAT!

M-G-M presents The Picture of the Year With The Cast of the Year!

"EXECUTIVE SUITE"

Starring
WILLIAM HOLDEN - JUNE ALLYSON - BARBARA STANWYCK - FREDRIC MARCH
WALTER PIDGEON - SHELLEY WINTERS - PAUL DOUGLAS - LOUIS CALHERN
with DEAN JAGGER - NINA FOCH - TIM CONSIDINE

Screen Play by ERNEST LEHMAN • Based on the Novel by Cameron Hawley • Directed by ROBERT WISE • Produced by JOHN HOUSEMAN
THE NEW BOX-OFFICE "SUITE"! HEART. JUST THE START!

LOS ANGELES!
Top grosser in more than 2 years of all Day-and-Date engagements!

CLEVELAND!
Tops everything except "Knights of the Round Table" and "Mogambo."

OKLAHOMA CITY!
Second only to "Knights" in last 2 years!

DAYTONA!
Tops "Mogambo"!

FORT LAUDERDALE!
Tops "Mogambo"! Record biz!

MIAMI!
Record business!

CORAL GABLES!
Second only to "Knights"!

MIAMI BEACH!
Tops "Mogambo"! Record biz!

HOUSTON!
Tops everything except "Knights of the Round Table" and "Mogambo."
ALFRED
HITCHCOCK'S
"dial M for
Murder"
They're all calling
**WARNER BROS.**
for "Dial M for Murder"
for Decoration Day!

*PERFECT 3 DIMENSION* in the Hitchcock manner, and *WARNERCOLOR*

**STARRING**
RAY MILLAND • GRACE KELLY • ROBERT CUMMINGS

**WRITTEN** by FREDERICK KNOTT who wrote the International Stage Success

**DIRECTED** by ALFRED HITCHCOCK
Music Composed and Conducted by Dimitri Tiomkin
Wonderful CINEMASCOPE picture ... Wonderful song! Sweeping the nation in great recordings by Julius La Rosa, Frank Sinatra, Toni Arden, "Four Aces," Marti Stevens, Dinah Shore!

Start plugging your "Three Coins in the Fountain" date right now. Play the record at candy breaks, intermissions, over your p.a. system. Plant it with local disc jockeys!

As soon as your date is confirmed: Write, wire, phone for your platter—RADIO-TV DEPT., 444 W. 56 St., New York 19, N. Y.
Slander by Hecht

THE talented Ben Hecht as a story writer has prospered and through Hollywood. The bitten hand of Hollywood is again in evidence as the result of a particularly outrageous article which Mr. Hecht has published in the current issue of "Esquire" magazine.

The Hecht article is a shocking example of a ruthless fouling of one's own nest. The appearance of such an article in an American magazine is an equally shocking example of the standards of ethics and decency which currently color the editorial policies of various magazine publishers.

In this article Mr. Hecht returns to a discussion of the subject of sexual delinquency in its ugliest and most revolting aspects—a subject which has had a long and curious fascination for Mr. Hecht. In the "Esquire" article he purports to offer a report on Hollywood conditions. Actually he turns out a fictional piece which portrays the author's daydreaming rather than any typical condition that exists anywhere except among diseased persons for whom the insane asylum is beckoning.

The Hecht article in "Esquire" magazine is an arrogant and cruel affront to Hollywood and the many thousands of decent Americans who comprise the production colony. The hatchets of the Kremlin will be delighted with it as it fits nicely into their design of villifying the American film and its production colony throughout the world.

Mr. Hecht in this article seems to solicit a social and professional ostracism in Hollywood. Hollywood ought not disappoint him.

Rights of Film Reviewers

SOME newspaper and magazine film reviewers, and their editors, lately have been forgetting that motion pictures belong to their makers. The producer-distributor has the right to select the time at which its films may be seen for review and also to stipulate that reviews be published on or after a particular date. The courtesy of an invitation to a screening, of course, carries with it no control whatsoever over the review's content.

Nearly fifteen years ago a problem arose in Hollywood because newspaper reviews were published following "sneak previews" without regard to review release dates. Exhibitors pointed out that such pre-judging weeks and months before a picture was released hurt attendance. It was noted that reviews in advance of theatre openings should appear only in the trade press.

The situation became critical in 1941. The late Ed Kuykendall, president of the Motion Picture Theatre Owners of America, demanded that Hollywood previews for the lay press be abolished. The annual convention of the MPTOA that year also passed a resolution condemning general press reviews before pictures were ready to be shown to the public.

Terry Ramsaye commented on those developments on this page as follows:

"The trade press audience, the exhibitor, needs to know all that he can get about the product as early as it can be had. It pertains to his plans, decisions, budgets, policies, and his retail selling.

"The lay press audience begins to have its larger proper interest when the product becomes available for inspection on the retailer's screens.

"The two functions are as far apart as buying time and playdate."

For many years Hollywood studios have had a rule that lay critics and columnists are invited to advance screenings on the condition that no reviews be published before release. It was also agreed that syndicated columnists would either not review pictures at all or arrange to have their review break following the opening of the film in the area served by each subscribing newspaper. Columnists are confined generally to saying that they have "heard" reports about such and such a picture.

RECENTLY two pictures have been reviewed in Los Angeles newspapers in violation of the exhibitor-studio-press pact. It is to be hoped that both breaches of the rule were unintentional and were made through misunderstanding or ignorance. However, the studios have an obligation to their exhibitor customers everywhere to make sure that box office values are not dissipated by newspaper reviews printed in advance of theatre openings. If necessary, the studios should bar offending reviewers from advance screenings. This is entirely within their legal rights.

Unlike toothpaste, cigarettes and other packaged goods, motion pictures are only available at local outlets—the theatres—on specific dates. Advance newspaper reviews at best make the public believe that certain films are dated before their key runs; at worst certain films are unfairly damned. It is easier for a columnist to be "smart" when condemning than when approving.

Let the exhibitor be served by trade press reviews as early as pictures are ready for selling. Let pictures be reviewed for the public when the public can pay to see them, not before.

Quotable Quotes: "A town without a theatre dies at nightfall," Charles Jones, Elma, Iowa. COMPO's seventh advertisement in its series in "Editor & Publisher" summed up the financial contributions of a theatre to its community in the words: "A healthy movie business is good for the economic health of any town."
Letters to the Herald

Public Relations

To the Editor:
Take a look at an article by Ben Hecht entitled “Sex in Hollywood,” appearing in the current issue of “Esquire” magazine. The bright red wrapper makes this issue of “Esquire” stand out like a sore thumb on all newstands.

Frankly, the entire article is rather revolting, and I’m no prude. I’m writing you for some help.

I’ve talked to several civic groups locally combatting the very poor press that we have been getting. As you know the masses think that Hollywood is an evil den of iniquity—brought about by the many distasteful releases from Hollywood, similar to Hecht’s article. I, and my theatre friends, have tried to put the emphasis on the good things that are happening and trying to teach the people that Hollywood is a fine place . . . that the folks are fine folks. Now, here comes “lout-mouth” Hecht.

What’s the score? What are the facts? Are we to believe these statements? What’s the rebuff to this type of article? If I have been wrong in thinking that Hollywood people were just average, then I’d like to know the true facts. So, how about some help!—Virginia Theatre Manager.

[See editorial, “Slender by Hecht,” Page 7.]

Less Indians

To the Editor:
We are an action house and have been for years, but the recent rise in Indian pictures made have even disgusted my patrons.

They love Westerns but not these Indian pictures! Give us more “super-westerns” as we choose to call them, not Indian against Indian, while against Indian, Cavalry fighting Indian and Cavalry fighting for Indian.

Just plain old cowboy pictures in color with a star or two is all we ask.—JAMES I. HOFFNER, Manager, Shell Theatre, Tacoma, Wash.

Value of Shorts

To the Editor:
In the issue of the Herald of April 10th, there appeared an article from an exhibitor in Texas, saying that more diversified shorts subjects are needed to avoid more than one feature on a program.

We don’t know who this exhibitor is, but he is probably on our list. We direct your attention to the fact that over the years we have taken various steps to let exhibitors, like our friend in Texas know that we have a library of over two hundred and fifty diversified shorts available running anywhere from eight minutes up to forty minutes, all of them selected with a careful eye to satisfy discriminate audiences, where single features are used. Announcement

appear in the World Market Section. We wonder how our exhibitor friend in Texas could have ever overlooked us.

It seems that many exhibitors are too much sold on the idea that all the good program fillers belong to major companies and they often overlook the fact that some of us independents come up with unusual and interesting items and short subjects which the major companies don’t handle. The trouble with most exhibitors is that they place a very low value on shorts. Their argument is that people cannot be induced to come in to see shorts so they fill up their programs with anything on celluloid. We have had some amazing experiences with exploitable shorts and in many cases we have had unusual shorts running in a theatre for as long as eighteen weeks.—J. H. HOFFBERG, President, Hoffberg Productions, Inc., New York City.

Thanking the Stars

To the Editor:
In this day and age, it is really great to see a star that will go out of his way to help the exhibitor. Many stars visit Palm Beach but they prefer not to appear, even with their own pictures.

However, Robert Cummings, while visiting in Palm Beach was most cordial and gladly appeared on the stage of the Paramount Theatre without a big buildup while we were showing his latest hit production, “Lucy Me.”

I just wanted to publicly express my appreciation to Mr. Cummings, a real star in public relations.—BILL DUGGAN, Florida Theatre, West Palm Beach, Fla.

Use TV

To the Editor:
After seeing the business that “The Long, Long Trailer” has done in theatres, I am of the firm opinion that, if the industry would join hands in a television program during regular off nights for theatres, it would be very beneficial to exhibitors in general because people will be generally better acquainted with stars and the new motion pictures. I think that a program of this sort once a week would give the motion picture industry a shot in the arm that is badly needed.—M. M. GRIMES, Bailey Theatres, Atlanta, Ga.
THE Federal Communications Commission has granted WOR-TV, New York, permission to make a 90-day private experimental test of Zenith's Phonevision system of subscriber television beginning May 15. The test is "to make final determination of Phonevision's operating characteristics from a high-powered transmitter." No telephone lines will be used. Gordon Gray, WOR-TV general manager, said the program material would consist of test patterns, films, and some live pick-ups.

Col. H. A. Cole, co-chairman of the COMPO tax repeal committee, will be presented with gold keys to a 1954 coupe-de-ville Cadillac at a testimonial to be tendered him May 11 by Texas exhibitors. The car will bear a gold plate on its instrument panel inscribed "Presented to Col. H. A. Cole by loyal and devoted Texas theatre owners, a coat of arms bearing his name will be on the door, and a chauffeur attired in a powder blue uniform, the shade of the car, will be at Col. Cole's service for a year. In addition an interior decorator has been commissioned to completely re-decorate his office.

The familiar Paramount trademark, a mountain peak with a halo of stars, has a new look. On the cover of the annual report mailed this week to stockholders the emblem has been embellished by a symbolic lightning flash. The report points out that the flash "symbolizes the new electronic era... and Paramount's expansion into television and other electronic fields."

First quarter preliminary consolidated sales of $131,800,000 were reported this week by the Eastman Kodak Company. The sales figure for the 12 weeks ending March 21, 1954, compares with sales of $133,800,000 in the corresponding period of last year, but is about 9.5 per cent above first quarter sales in 1952 and 1951.

House-approved cuts in funds for the U. S. Information Agency would bear hardest on the overseas film program, according to figures submitted by the agency to the Senate Appropriations Committee this week. Director Theodore C. Streeter urged the Senate group to give USIA the $89,000,000 it asked for in the coming fiscal year rather than the $75,814,000 voted by the House. The cut made by the Representatives would mean the film program would get only $2,931,000 as compared with the $6,964,000 requested.

Directors of Allied States Association meeting in Minneapolis next month will study reports on "exploratory discussions" with seven additional independent film producers interested in guaranteed product deals similar to the deal with Hal R. Makelim. Abram F. Myers, Allied general counsel, said this week in Washington that none of the new discussions had reached the negotiating stage.

A commemorative postage stamp honoring George Eastman on the centennial of his birth will be issued in July by the United States Post Office.

A sharp increase in pro-Communist motion pictures in southeast Asia is reported by the U. S. Information Agency which says that such films are being produced in Red China and distributed in growing numbers. In addition Russian-made films with Chinese sub-titles are getting wider distribution in southeast Asia.

"Newsweek" magazine devotes its May 3 cover and a four-page feature story to MGM's "Executive Suite." The story is headed "Hollywood Discovers the U. S. Business Drama."

Charles Boasberg, RKO general sales manager, said this week that Walt Disney's "Pinocchio" in its first 100 re-releases dates in metropolitan New York grossed $126,000, exceeding "Snow White," re-released two years ago, by 30 per cent.

Motion picture theatre directory advertising in the Chicago "Tribune" on Friday April 16 reached a new all time peak total of approximately 20 columns.

Assets of VistaVision

Observers at the Radio City Music Hall New York demonstration of Paramount's VistaVision screen process on April 27 were well impressed. The advance claims for the brightest and sharpest pictures ever projected on a large screen from 35mm film were substantiated. It was shown that on the large screen a noticeable improvement in definition was achieved with VistaVision in contrast to standard photography. The demonstration also showed how VistaVision prints, by exhibitor choice, may be projected in any aspect ratio from 1.33 to 1 up to 2 to 1. The advantages of the Paramount-recommended ratio of 1.85 to 1 were illustrated with different scenes.

In addition to regular VistaVision prints, Paramount also plans to make available "squeezed" prints in the 1.85 aspect ratio for projection through adjustable prismatic anamorphic lenses. This is expected to result in a further increase in sharpness of images on screens 55 feet and wider.

Paramount is to be congratulated for the progress it has made with VistaVision. Especially in larger theatres and drive-ins the entertainment quality of pictures will be enhanced by the sharper VistaVision prints.—M. Q., Jr.

Story and pictures of the New York VistaVision demonstration on pages 12 and 13.
THE MARQUEE tells the story. Some 2,500 from New York's industry, and the press, attended Universal's "Magnificent Obsession" Monday night. Also, Universal district sales managers, in town for a week-long meeting.

This week in pictures

THE SCENE, left, in Rome, as Arthur Krim, United Artists president, at the left, receives from Nicola DePirro the decoration of Knight of the Italian Republic. The ceremony coincided with UA's 35th anniversary celebration in Rome.

MAXWELL CUMMINGS of Montreal has been elected president of Associated Screen News, of that city and Toronto. He represents control and new management.

JACK L. WARNER, executive producer at Warners, inspects a miniature to be used in "The Silver Chalice" as producer Victor Saville, set designer Rolf Girard, and Steve Trilling look on.
LUNCHING, at the Michigan Allied Detroit convention: at the head table, Inspector Herbert Case, police censor; Secretary of State Owen Cleary; E. T. Conlon, vice-president; Pat McGee, representing COMPO; Alden Smith; John Viachos, president; Reuben Shor.

WALTER BRANSON, RKO general manager for foreign operations, predicts company earnings abroad this year will be almost 12 per cent higher. He returned to New York headquarters after five weeks on the Continent and in England. Motion pictures and their stars are still glamorous abroad, he commented.

HAROLD HECHT, producer with Burt Lancaster, spoke in United Artists’ New York office last week for “Apache.”

THE ANTILLANA TROPHY and scroll, awarded by the Cuban Federation of Critics to Walt Disney’s “Nature’s Half Acre,” is displayed in New York by foreign sales manager Ned Clarke, and world sales manager Lea Samuels.

INSTALLING the New York Cinema Lodge, B’nai B’rith officers. At the luncheon Tuesday: Irving Greenfield, Harry Brandt, Martin Levine, A. W. Schwalberg, Burton Robbins, reelected president; Robert Weitman, and Sam Rinzler. Behind Mr. Robbins is Louis Novins, luncheon guest speaker.
and New York's Industry Finds Bow Impressive

This Week, as it must to all new screen techniques, the east coast debut came for VistaVision.

Paramount's newly developed photographic and release printing process was unveiled in New York early Monday morning in an impressive show, staged appropriately at Radio City Music Hall and hosted by top Paramount executives led by Barney Balaban, president; Adolph Zukor, chairman of the board; Y. Frank Freeman, vice-president in charge of the studio operations, and Loren L. Ryder, head of research at the studio. VistaVision will be shown in Washington at the Capitol theatre Wednesday.

In the audience were hundreds of exhibitors, who applauded Paramount policy as well as picture, distributors and other interested folk. The latter included such diverse personalities as George Jessel, sometime producer and master of ceremonies extraordinaire; actor Charlton Heston, who will star in C. B. DeMille's VistaVision production of "The Ten Commandments"; Sloan Simpson O'Dwyer, wife of a former New York City official and a radio commentator, and Lowell Thomas, also of radio and who has an immediate interest in any possible competition to his Cinerama.

Emphasized throughout the demonstration and in the subsequent press conference were the following points:

Paramount in adopting Vista... Vision has implemented its policy of "compatibility and flexibility":

VistaVision requires no new expenditures on the part of the exhibitor but, by its nature, "brings to motion pictures a quality and scope never before achieved" for the smallest as well as largest theatres; and that

Films in VistaVision are photographed with the intention of their being screened in the 1:85 to 1 aspect ratio, with cropping at the projector, and that they can also be screened in ratios ranging from 1:33 to 1 up to 2 to 1, with no loss of pertinent action.

Speaking before the demonstration, which included scenes from such coming Vista-Vision productions as "White Christmas," "Strategic Air Command" and "Three Ring Circus," Mr. Freeman acknowledged Paramount's and the industry's debt to all who have pioneered in the development of new screen techniques, and specifically he cited 20th Century-Fox for CinemaScope.

Paramount, however, said Mr. Freeman, was not to be satisfied with a technique not suitable to all theatres, small, big and outdoor, and thus has finally developed the VistaVision camera, through which the film passes horizontally, exposing the equivalent of two frames at once. This enlarged picture area, when reduced and printed in the conventional manner, affords a degree of definition never before seen, said the production chief. Mr. Ryder even went on record as saying the picture so obtained was better than one on 65mm stock.

Mr. Freeman, as well as the Messrs. Balaban, Zukor and Ryder, urged the retention of the height of the screen as well as the width—the biggest screen possible for the particular theatre—is the way Mr. Freeman put it. He added, too, that Paramount has (Continued on opposite page)
no sympathy for the exhibitor who doesn't "do his best to get the best equipment available" especially a seamless screen and proper lenses.

Paramount, said Mr. Freeman, recommends a lens such as the variable anamorphic lens developed by the Tushinsky brothers, with which it is possible to project conventional product as well as any anamorphic prints which might be made of VistaVision product. As announced previously, Paramount intends to make available to exhibitors anamorphic prints, in the ratio of 1.85-to-1, as well as conventional prints.

Says VistaVision Camera Details Available to All

At the press conference following the demonstration, Mr. Ryder said in his opinion the light saving by use of the anamorphic prints, as opposed to the projector cropping of conventional prints to achieve the 1.85-to-1 ratio, would only be appreciable in very large theatres, or theatres having screens which measure more than 55 to 60 feet wide.

The question of the availability of VistaVision cameras was handled by Mr. Freeman, who said that contrary to reports from some quarters, any camera manufacturer can get the plans and specifications to build a VistaVision camera. Paramount, he said, will have eight by July and 10 or 12 by August. The name VistaVision, he continued, can be used by any producer "as long as it is VistaVision and as long as the production measures up to the standards set by Paramount."

New Technicolor Process Complements VistaVision

He added, however, that Paramount does not intend to sell the process to the public in a loud or flamboyant manner. The company is primarily interested in telling the exhibitor exactly what he will have in VistaVision and let him do the selling. The quality of the photographic method, coupled with a new Technicolor dye printing process, he said, will do the trick. Despite earlier reports that all VistaVision films would be in color, Mr. Freeman announced that Paramount would start shooting its first black-and-white film in VistaVision this month.

All the Paramount executives were united in their praise of Perspecta sound, the "compatible" single optical sound track equipped with a control so that it can be played through one, two or three horns as the exhibitor desires. It was Mr. Zukor's opinion that some pictures, such as musicals, need "the body" which three horns behind the screen give to sound, whereas other "more intimate dramas" don't gain particularly by directional effects. Most important of all, Mr. Zukor added as an afterthought, is proper volume control and "good theatre operation," no matter what the system.

Mr. Ryder, who has been credited with introducing magnetic sound to Hollywood and who now is backing Paramount's adoption of Perspecta sound, said that if one-quarter of the amount of money had been spent recently on optical sound as on magnetic, optical would now be even better. He predicted great advances in optical sound and cited difficulty in proper maintenance as magnetic sound's biggest disadvantage.

The cost of equipping for Perspecta sound, which also has been adopted by Warner Brothers and MGM, was estimated at approximately $800 for the integrator unit, plus about $500 for installation for theatres already equipped with a three-horn system behind the screen. An additional estimated $2,000 in expenditures was seen for theatres now equipped with three horns.

Also revealed in the course of the post-demonstration talk was the fact that the conventional screen version of "Oklahoma," to be shot "deluxe" in the Todd-AO 65mm process, will be made in VistaVision. The results will be interesting in light of Mr. Ryder's faith in the Paramount process. Mr. Ryder also told the press the company's first VistaVision cameras were developed from two Stein cameras, built in 1926.

The Music Hall demonstration was carried out on a Vocalite "Hi-Lite" diffusion screen measuring 70 feet by 39 feet. In the booth were Peerless condenser lamps pulling 200 amps.

From out-of-New York: toe Horwitz and Bill Skirball of Cleveland rank noe Silver of Pittsburgh and Harry Feinstein, New Haven.

Answering the questions of the press. The Paramount array of executive talent includes studio technical chief Loren Ryder; studio chief Y. Frank Freeman; board chairman Adolph Zukor; president Barney Balaban, speaking; research director Paul Raaborn; and studio technical expert Charles Daily.
THE WINNERS CIRCLE

Picture doing above average business at first runs in the key cities for the week ending April 24 were:

Albany: Lucky Me (WB), Prince Valiant (20th-Fox), Heidi (UA) 2nd week, Red Garters (Para.) and War Arrow (U-I) double bill, Pinocchio (Disney-RKO, reissue).

Atlanta: Lucky Me (WB), Southwest Passage (UA), Phantom of the Rue Morgue (WB).

Boston: Knock on Wood (Para.), Genevieve (U-I), Prince Valiant (20th-Fox), Night People (20th-Fox), Rose Marie (MGM).

Cincinnati: Prince Valiant (20th-Fox), Night People (20th-Fox) 2nd week, Pinocchio (Disney-RKO, reissue).

Cleveland: Executive Suite (MG M), Prince Valiant (20th-Fox), Lucky Me (WB), From Here to Eternity (Col.) repeat run, Pinocchio (Disney-RKO, reissue) 2nd week.

Denver: Rhapsody (MG M), Casanova's Big Night (Para.), Prince Valiant (20th-Fox), Lucky Me (WB), Genevieve (U-I) 3rd week.

Detroit: Beat the Devil (UA), Night People (20th-Fox) 3rd week, Glenn Miller Story (U-I) 10th week, Lucky Me (WB), Prince Valiant (20th-Fox).

Hartford: Rose Marie (MGM).

Indianapolis: Executive Suite (MG M) and Charge of the Lancers (Col.) double bill, Creature from the Black Lagoon (Univ.) and Project M-7 (U-I) double bill, Lucky Me (WB), Ma and Pa Kettle at Home (U-I) 2nd week moveover, and Loophole (AA) double bill.

Kansas City: Lucky Me (WB) holdover, The Robe (20th-Fox) repeat run, Pinocchio (Disney-RKO, reissue).

Memphis: The Naked Jungle (Para.), Rhapsody (MG M), Prince Valiant (20th-Fox), Lucky Me (WB).

Miami: Executive Suite (MG M).

Milwaukee: French Line (RKO), Rob Roy (Disney-RKO), Pinocchio (Disney-RKO, reissue), Creature from the Black Lagoon (U-I).

New Orleans: Julius Caesar (MG M) holdover, The French Line (RKO) moveover, 6th week, Lucky Me (WB), Glenn Miller Story (U-I) holdover.

Oklahoma City: Executive Suite (MG M) holdover, The Living Desert (Disney) 3rd week, Elephant Walk (Para.) holdover, Botany Bay (Para.).

Omaha: Prince Valiant (20th-Fox), Pinocchio (Disney-RKO, reissue), The Robe (20th-Fox) repeat run.

Philadelphia: Prince Valiant (20th-Fox), Carnival Story (RKO).

Portland: Lucky Me (WB), Prince Valiant (20th-Fox), It Should Happen to You (Col.), Casanova's Big Night (Para.), Ma and Pa Kettle at Home (U-I), The Living Desert (RKO) 6th week, Night People (20th-Fox) 4th week.

Providence: Rose Marie (MGM), Prince Valiant (20th-Fox), Heidi (UA).

San Francisco: Knock on Wood (Para.) 2nd week.

Vancouver: Night People (20th-Fox), King of the Khyber Rifles (20th-Fox), Edie Cantor Story (WB), The Long, Long Trailer (MG M), Yankee Pasha (U-I).

Washington: Lucky Me (WB), Prince Valiant (20th-Fox), Beachhead (UA), Pinocchio (Disney-RKO, reissue), Beat the Devil (UA) 2nd week, Knock on Wood (Para.), Yankee Pasha (U-I), Julius Caesar (MG M) 11th week, Tennessee Champ (MG M) plus Betty Flutton stage show, Will Any Gentleman (Bril.) (Stratford).

Universal Sales Heads

At Meeting in New York

Universal Pictures' district sales managers began their week long series of meetings with the company's home office executives in New York Monday, with Charles J. Feldman, sales vice-president, presiding. A review of general sales policies and distribution plans were on the agenda. One meeting was devoted to promotion plans on forthcoming product. District managers participating were Joseph Gins, from Boston; P. F. Rosian, Cleveland; Mamie M. Gottlieb, Chicago; Lester Zucker, Kansas City; James V. Frew, Atlanta; Henry H. Martin, Dallas; Barney Rose, San Francisco; David A. Levy, New York.

Sell Chicago House

CHICAGO: Charles Golan has given up the Deluxe theatre here after operating it since 1930, and the theatre has been taken over by Van Nomikos and Duke Shunow, who are closing it for a month to install a wide screen and to make other improvements. The 1,000-seat house, first opened in 1912, was built and managed by the Cuneo family, who still own the building.

Columbia Dividend Set

Columbia Pictures' board of directors last week declared a quarterly dividend of $1.06 1/4 per share on the $4.25 cumulative preferred stock, payable May 15, 1954, to stockholders of record April 30.

Paramount Reports Net

$6,779,563

Paramount Pictures Corporation reported consolidated earnings after taxes in the amount of $6,779,563 for the 52 weeks ended January 2, 1954. This compares with $5,340,584 for the 53 weeks ended January 3, 1953, before including a non-recurring profit of $559,287 from the sale of real property in that year, and $5,899,871 including such non-recurring profit.

Consolidated earnings for 1953 represented $3.06 per share on 2,217,051 shares outstanding at the end of 1953 as compared with $2.28 per share for 1952, not including the non-recurring profit, on 2,339,479 shares outstanding at the end of 1952. Including such non-recurring profit, consolidated earnings for 1952 were equivalent to $2.52.

Barney Balaban, president of the company, referred in his annual report to 1953 as "a year that strengthened our financial position." He pointed out that 1953 had resulted in greater revenues in almost all areas of the foreign market, and added that this improvement had continued and had been maintained during the first months of 1954.

Famous Players Canadian Corporation, Limited, in which Paramount holds an interest of 67 1/2%, had "enjoyed another good year during 1953," Mr. Balaban said, "and is currently expanding its interests in the television field in Canada."

He also revealed rapid progress scored by the color television tube developed by Chromatic Television Laboratories, Inc., in which Paramount holds a 50 per cent interest. Mr. Balaban declared that the position of the Chromatron—commonly known as the Lawrence tube—had been tremendously strengthened as the only practical and economical answer to the problem of getting popular sized color receivers to the public soon.

Discussing the International Telemeter Corporation, in which Paramount holds a majority interest, Mr. Balaban stated that the results of Telemeter's "pay-as-you-see" television experiment in Palm Springs "have exceeded our expectations." He disclosed new areas of research and development in which Telemeter's staff of engineers and scientists are currently engaged, including a system of proof and sorting of bank checks, and photographic and magnetic-core techniques of electronic memories.

A considerable section of the report was devoted to explaining the merits of Vista-Vision, the wide screen process which the company demonstrated in New York this week. See pages 12 and 13.

Jessel NTFC Guest

George Jessel was to be the honored guest of the National Television Film Council at a meeting in New York Thursday, April 29, it was announced by Melvin L. Gold, NTFC president.
A BIG SERIAL WITH BIG PICTURE PRODUCTION!
The Serial You've Been Waiting For!

TERRIFIC ACTION THAT THRILLS 'EM WEEK AFTER WEEK AFTER WEEK!
Terrifying Indian Attacks!
A Mighty Mountain Avalanche!
Hot Lead vs. High Explosives!
Running The Tomahawk Gantlet!
...and More! More! More!

GUNFIGHTERS OF THE NORTHWEST
LAST OF THE WHITE HORSE REBELS!

starring JACK MAHONEY

with Clayton MOORE · Phyllis COATES · Don HARVEY

Story and Screen Play by ARTHUR HOERL, ROYAL COLE and GEORGE H. PLYMPTON • Produced by SAM KATZMAN • Directed by SPENCER G. BENNET

A COLUMBIA SUPER-serial

...AND A TERRIFIC CAMPAIGN BOOK TO BRING ACTION AT THE BOX-OFFICE!
WARNER Brothers proudly unveiled for exhibitors and the industry this week its catalogue of product for the immediate future. An estimated 7,500 exhibitors, circuit buyers, bookers and members of the press in 31 exchange cities attended showings Monday of a specially made two-reel picture in which Jack L. Warner, executive producer, detailed the product and introduced sequences from productions completed or now in work.

Based on Best-Sellers

And an impressive catalogue it is. Stressing pre-sold value, the productions largely are based on best selling novels, long run plays or widely known classics.

Among the properties for which Mr. Warner outlined producer and directorial credits, and in some cases cast names, were: John Steinbeck's "East of Eden"; Agnes Sligh Turnbull's "Gown of Glory"; "Helen of Troy"; Edna Ferber's "Giant"; Andrew Gower's "The Sea Chase"; Herman Wouk's "Moby Dick"; the Thomas Heggen stage success "Mister Roberts"; Thomas B. Costain's "The Silver Chalice"; William Faulkner's "Land of the Pharaohs"; "Daniel Boone"; Tennessee Williams' "Mississippi Woman"; "Daniel and the Woman of Babylon"; "The Last Train West"; "Strange Lady in Town"; and the current star of the book world, Charles Lindbergh's "Spirit of St. Louis."

Shows Completed Sequences

The trailer, made in CinemaScope but with optical, single track sound, then moved into sequences from these productions: "The Command," "Lucky Me," "Ring of Fear," "A Star Is Born," "The High and the Mighty," "King Richard and the Crusaders" and "Battle Cry."

Concluding the impressive film report, Mr. Warner characterized it as a "blue- print of our thinking and planning—the shape of things to come from our studio."

He reiterated the theme that "great books, great plays and great stories make great motion pictures."

"The scenes you have just witnessed from forthcoming productions, as well as the impressive list of story properties we have purchased for immediate production, are an indication of the continuous flow of motion pictures which you will receive from Warner Brothers. We have shown you only glimpses of this program. Soon you will see these pictures in the full glory of color and CinemaScope."

"We have confidence in the future of motion pictures. Our program consists of the greatest effort we have ever undertaken. Yes, we have confidence, or we would not at this time be making the most important and the highest budgeted productions in the history of our company. It takes vision, experience, and huge investments to make a program like this come true. With these ambitious plans already underway, we here at the studios are looking forward to the brightest future that lies before all of us. And I don't mind telling you that we are excited about the future. I hope that our excitement is contagious, and that it has been conveyed to you in some degree.

Voices Faith in Screen

"We have shown you a glimpse of our future because it is your future, too. I know that you share with us our faith in motion pictures as the world's greatest entertainment. We shall continue to demonstrate this faith to you, to our industry, and to the public."

The trailer was followed in all cities by a screening of Alfred Hitchcock's "Dial M for Murder," reviewed on page 2277 of the Product Digest in this issue of THE HERALD.

All the sequences shown in the trailer were from CinemaScope pictures, photographed in WarnerColor, as was the trailer itself, but Mr. Warner emphasized that the company will make full use of all media. "Dial M for Murder," for instance, is in 3-D. Nor did the studio executive make any reference to what sound system is to be employed.

Many of the pictures are being made, or are to be made, abroad on locations ranging from Egypt and Rome to the South Pacific and the Azores.
THE CREATURE STRIKES AGAIN!

Weekend Crowds Storm Chicago's U. A. Theatre
Boxoffice Buried in Avalanche of Dollars!

Weekend crowds storm Chicago's U. A. Theatre, to see the fabulous "Creature from the Black Lagoon." The throngs who weren't lucky enough to get into the theatre milled for hours around the outside. Surfing crowds stormed the United Artists Theatre, Chicago, to see the fabulous "Creature from the Black Lagoon." The throngs who weren't lucky enough to get into the theatre milled for hours around the outside. Surfing crowds stormed the United Artists Theatre, Chicago, to see the fabulous "Creature from the Black Lagoon." The throngs who weren't lucky enough to get into the theatre milled for hours around the outside.

NEW YORK ALERTED!
"Creature" goes into Paramount Theatre, April 30th

CREATURE FROM THE BLACK LAGOON


MORE CITIES FALL TO "CREATURE"
Buffalo, Philadelphia, and New Orleans Are Latest to Succumb!

Surging crowds stormed the United Artists Theatre, Chicago, to see the fabulous "Creature from the Black Lagoon." The throngs who weren't lucky enough to get into the theatre milled for hours around the outside. Surfing crowds stormed the United Artists Theatre, Chicago, to see the fabulous "Creature from the Black Lagoon." The throngs who weren't lucky enough to get into the theatre milled for hours around the outside.

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"Creature from the Black Lagoon"

POLA-LITE PRINTS USED ON CREATURE ENGAGEMENTS in Pittsburgh, Harrisburg, Oklahoma City, and many others!
These prints available to exhibitors who want to show the film in 3-D but wish to avoid problems sometimes involved in using two prints.

ALSO AVAILABLE IN 2-D
Omaha Theatre Opens with Crowds as Big Screen and Stereo Attract

OMAHA: The new Airport Drive-In theatre in East Omaha last week had a jam-packed opening. One of the few outdoor theatres in the nation with CinemaScope equipment, its first picture was 20th-Fox's "Beneath the 12-Mile Reef." The first two nights were cold but every stall was filled. Saturday and Sunday nights many cars were turned away, according to J. Robert Hoff, the owner.

Customers Pleased

Customers appeared to be pleased with the stereophonic sound and tremendous picture on the 70-foot-wide screen, which is formed by the curved surface of one side of a cement block building which reaches five stories into the air. The screen is covered with Rayton screen paint which turned out better than expectations on the cement surface, Mr. Hoff said.

There are two speakers to a car. Four speakers are placed on one outlet post. Two are blue and white for the car on one side, two gray for the car on the other side. Customers are instructed to take two of the same color. Koled Cords, Inc., made the cords, with the one for the far-side speaker having an extra length of straight cord.

All installations are by Ballantine Company, of which Mr. Hoff is executive vice-president. Mr. Hoff bought the theatre from Oscar Johnson, Falls City exhibitor who started it last year and had it approximately 80 per cent completed.

Garage in Building

The screen tower building has a garage and room for equipment on the first floor, manager's apartment on the second and storage space on the third, fourth and fifth floors. There is a concession stand, children's playground on the opposite side of the building from the screen.

The Airport Drive-In is within walking distance of the downtown district and has conventional seats for those without cars.

Among the features of the projection equipment is a special sound head and preamplifier which has attachments for easy changeover to an optical sound system. The preamplifier channels tracks one and two into the left speakers in the cars, two and three into the right speakers and four into both speakers. In case of an emergency, a switchover is provided to channel all four into one speaker or the other until amplifer trouble can be corrected.

The opening program included Twentieth-Fox's "Beneath the 12-Mile Reef" and "Tournament of Roses."

Three More Drive-ins Get CinemaScope

Three additional outdoor theatres, two in Texas and one in North Carolina opened with 20th Century-Fox's "The Robe" last weekend as the drive-in installation pace of CinemaScope and stereophonic sound mounted.

The Texas theatres were the Trail Drive-in, San Antonio and the Winkler Drive-in, Houston. Both are part of the Claude Ezell circuit, and their respective capacities are 650 and 628 cars. "The Robe" was to bow in next in Texas at the Buckner Boulevard Drive-in, Dallas on May 1.

Mr. Ezell, in a wire to Al Lichtman, 20th-Fox distribution director, cited the tremendous business achieved by "The Robe" in its initial drive-in engagements at the Jacksboro, Forth Worth, and the Gulf, Corpus Christi. He reported "We turned away several hundred cars in each instance and were unable to hold them for the second show." Both engagements started April 18 utilizing a new single-unit stereophonic sound speaker perfected by the Ezell organization.

The North Carolina drive-in theatre debut took place Monday at the Badin Road Drive-in, Albemarle. Leading exhibitors from the state, civic officials and newspaper representatives were in attendance.

CinemaScope installation at the Twin Drive-in, Oak Lawn, III., April 16, has resulted in the largest Easter week's business in the history of the house, management has reported.

Use Pola-Lite System For Three New Films

Arrangements have been completed whereby additional forthcoming 3-D product from both 20th Century-Fox and United Artists will be specially printed and available to all exhibitors using the new Pola-Lite single-track 3-D projection system, it was announced by Al O'Keefe, distribution vice-president of the Pola-Lite Co. First attraction from 20th-Fox will be the 3-D film, "Gorilla at Large." United Artists will make two forthcoming releases available to exhibitors using the Pola-Lite single-track system, "Southwest Passage" and "Dog."
The comedy hit of the Year

"DOCTOR IN THE HOUSE"

took MORE MONEY

in its first 21 days at London's leading theatre - the ODEON LEICESTER SQUARE than ANY other film shown there in the past 18 months.
THIS WEEK IN PRODUCTION:

STARTED (1)

COLUMBIA
Phifft

COMPLETED (2)

INDEPENDENT
Turmoil (Haas)

PARAMOUNT
Mambo (Ponti-De Laurentis)

SHOOTING (27)

A.A. Adventures of Haaji Baba (CinemaScope; Technicolor)

PARAMOUNT
Strategic Air Command (VistaVision; Technicolor)

RKO
Where the Wind Dies (Bogues; SuperScope; Technicolor)
20,000 Leagues Under the Sea (Disney; CinemaScope; Technicolor)

20TH-FOX
Untamed (CinemaScope; Technicolor)

Egyptian
(CinemaScope; Technicolor)

U.A.
Suddenly (Bassler)
Vera Cruz (Hecht-Lancaster; SuperScope; Technicolor)

U-I
Shadow Valley (Technicolor)
So This Is Paris (Technicolor)

WARNER
Bottle Cry (CinemaScope; WarnerColor)
Helen of Troy (CinemaScope; WarnerColor)
Land of the Pharaohs (CinemaScope; WarnerColor)

Reviews Not to Run Until August Opening

The trade-press review date of the picture that Reviewer Redelings reviewed on April 21st is May 11th. (It is not reviewed in this edition, therefore; it will be in the May 15th.) The picture is not going into release until August. There may be one pre-release run somewhere in the nation before then; this is not yet decided definitely; it will not be a Los Angeles run. The film-reviewing rules require of lay newspapers that they do not review a motion picture until it opens in their respective cities.

The "one vital respect" mentioned earlier in this report as distinguishing this second violation of the reviewing rules from the first is the nature of the Redelings reviews. Whereas the unauthorized reviews of "Knock On Wood" were unanimously ecstatic in its behalf, the Redelings review of this second picture (which cannot be named in this connection until after May 11th, since to name it would be to duplicate the Redelings violations) was not ecstatic. It was, to be sure, more favorable than unfavorable, but it was decided by short enthusiasm, in whole, and it had the especially unhappy aspect—so far as box office is concerned—of packing the negative punch in the opening sentence!

Review's Opening Line States: "Misses Greatness"

The Redelings review opened with "The film misses greatness on several counts, but it can be classified as exceptionally fine, and in some scenes a genuine tear jerker, for the basic plot of the novel has been faithfully adhered to by the film's creators." It closed, after several paragraphs of synopses and of comment on the performances of individual players, with "Feminine audiences in particular will find the new version of..." of gratifying appeal.

The picture given this untimely discounting four months in advance of its opening in the city where this occurred is one of the company's biggest of the release year. It is being advertised in companionate manner, with the biggest of the national magazines carrying a campaign of mounting magnificence climaxing in August to coincide with nationwide release. In all the other towns and cities (unless the Redelings violations are duplicated elsewhere) it will open on level terms with all the pictures arrayed against it; but in Hollywood it will open to a populace which has had four months to digest the Redelings assurance that it "misses greatness on several counts."

Incident May Possibly Lead to Restatement

The situation in which the Hollywood exhibitor is to find himself when he opens this picture next August illustrates one of the reasons (there are many others) why Exhibition, as represented by the MPTOA in June of 1941, Distribution, as represented by the Association of Motion Picture Producers, and the press at large, lay and trade, entered into the film-reviewing agreement which is being hacked away at these lively Spring days by young folks who, it would appear, have come of working age at some time since the agreement attained such smooth and noiseless working order that its purposes—indeed, even its presence—have escaped their notice. Possibly the Redelings discounting of the picture in question will lead to a general restatement by the appropriate persons of the basic principles concerned. Maybe it will require a complete blasting by another, more cantankerous critic, of another unauthorized picture, to induce a restatement. The trade can ill afford to lose a picture to needless violations.
Goldstein in Deal for Ten Through U.A.

Leonard Goldstein, president of the newly-formed Leonard Goldstein Productions, and Robert S. Benjamin, chairman of the board of United Artists, this week jointly announced completion of an agreement for a program of 10 pictures to be released through U.A. within the next year.

The deal, which was negotiated by Mr. Goldstein and Gordon Youngman, attorney for Goldstein Productions, and Mr. Benjamin for U.A., represents an estimated negative cost of more than $10,000,000, it was stated.

Joining Mr. Goldstein, who has made 70 pictures in the past six years, will be Robert Jacks, vice-president of Panoramic Productions, and Robert Goldstein, who is currently in Europe producing a picture. They will be production associates in the independent company.

Eight of the planned pictures will be in color; all will utilize important stars, directors and writers. The new company is scheduled to start operations about May 15 when "Hawk of the Desert," the last of the Panoramic Productions, is completed for 20th Century-Fox.

In a separate statement, Mr. Benjamin said: "In behalf of U.A. I am delighted to welcome Leonard Goldstein and his associates to the ranks of the outstanding creators now joined under the U.A. banner. His association with us underlines once again our determination to provide the best available for the screens of the world."

Reade Sues on Drive-in

Walter Reade, Jr., this week filed suit in U.S. District Court in Philadelphia against Melvin J. Fox, to restrain him from his alleged operation of the Roosevelt drive-in near Trenton, N. J., and asking damages for alleged violation of an agreement not to engage in drive-in operation in competition with Reade's Lawrence drive-in, Trenton. Mr. Reade and Mr. Fox were partners in the Lawrence theatre until 1950, when Mr. Fox sold his interests to the Reade circuit.

Famous Players in Chromatic

Canada's Famous Players Canadian circuit will license for Canada the inventions of Chromatic Television Laboratories, which makes a color tube for television, FPC President J. J. Fitzgibbons stated last week. FPC has interests in television stations at Kitchener, Ontario, and Quebec City, Quebec.

Arthur Asks Trade Ads to Point Up Need of Product

HOLLYWOOD: The need for a greater flow of product is so great and so vital to the exhibitor, according to Harry Arthur, Jr., president of the Southern California Theatre Owners, that last weekend he recommended to the unit's board of directors that they raise a fund to pay for a series of trade paper advertisements on the subject.

The ads, Mr. Arthur said, would be for the purpose of telling the whole industry what's going on. Everybody in the picture business must be told of the things we exhibitors would like to see done, and by whom, to improve the conditions that now exist. The situation is not good for us, the exhibitors. And, if it is not good for us here in Southern California, then it must be equally as bad for exhibitors throughout the country.

"More films," he said, "will give us more frequent turnover of patronage, meaning it will also give us bigger audiences. Every theatre owner still has a steady 'must see' following that turns out with almost every new film that comes to their favorite theatre. "This is the thinning-meat-and-potato business that still continues to be ours. It's still quite a steady, if slowly dwindling patronage. It will take a lot more television than they've been seeing to keep this accustomed percentage of steady patronage away from their neighborhood theatre," Mr. Arthur pointed out.

The president of the Southern California Theatre Owners Association emphasized that he is not criticizing any one studio or distributor. "It's a deplorable condition in general confronting the whole motion picture industry. And nothing is being done about it by those who are in a position to do so," he said.

Mr. Arthur said that the organized theatre owner today is faced with great challenges. "But he will meet these new challenges. Of that there can be no doubt," he emphasized. "It will take a lot of battling, considerable explaining. It will have to be done out in the open. That's a 'must' we've come to recognize," he said.

Toward those goals he is setting his sights. The series of trade paper ads he is asking the SCTOA board to consider will be directed toward bringing the whole problem out into the open.

Interstate TV Unit Gets Dougfair Series

G. Ralph Branton, president of Interstate Television Corporation, a subsidiary of Allied Artists Pictures Corporation, this week announced his company has concluded negotiations with H. Alexander MacDonald, president of the Dougfair Corporation to distribute a new series of 39 "Douglas Fairbanks Presents" half-hour shows on a syndication basis. Discussions are under way regarding several other half-hour show packages to be handled by the company in a greatly expanded program which Interstate is launching.

Discuss Plans for Annual Canadian Film Show

TORONTO: Plans for the second annual film-business show here next November were discussed at a mid-year executive meeting of the Motion Picture Industry Council of Canada with chairman A. J. Mason of Springhill, N. S., presiding. The first trade show, staged last fall, was sponsored by the Motion Picture Theatre Association of Ontario, but it is now planned to place the fair on a national basis. Officers attending the meeting here were Dave Griesdorf, R. W. Bolstad, Arch H. Jolley and Chairman Mason.

Cites Policy Of Perspecta

Morton A. Spring, first vice-president in charge of sales for Loew's International Corporation, announced in New York this week that the company will require the exhibition with Perspecta stereophonic sound of all of its important pictures in all important theatres overseas. Other foreign theatres will be permitted to play the Perspecta sound tracks of all MGM films as they see fit.

Theatres equipped for stereophonic reproduction, said Mr. Spring, will be protected with proper clearance. "We are of the firm opinion," the executive said, "that Perspecta stereophonic sound enhances the entertainment value of films and we feel certain that before long practically all theatres, regardless of size, will equip for multi-channel sound."

Mr. Spring reported that audience reaction to Perspecta stereophonic sound has been "amazing" in Melbourne, Australia, where "Knights of the Round Table" now is playing, and that demonstrations of the system soon will be held in other principal cities of the world. Warners and Paramount also have adopted Perspecta sound.
SMPTÉ SET TO MEET MONDAY

Convention in Washington Is Organization's 75th Semi-Annual Event

WASHINGTON: The 75th semi-annual convention of the Society of Motion Picture and Television Engineers will get under way Monday, May 3, at the Hotel Statler and continue through May 7. Twenty-six pioneer engineers who have been active in the work of SMPTÉ for more than 30 years will be guests of honor at a dinner Tuesday evening in recognition of their years of service.

Wives of SMPTÉ members have been extended an invitation by Mrs. Eisenhower to attend a White House reception the afternoon of May 4.

Meets Among Speakers

After registration Sunday and Monday morning the convention will start with a luncheon Monday, followed by a talk on the background of the 35mm professional camera in the afternoon by C. E. Phillinmore, Bell and Howell Company.

Other speakers on the first day include Admiral Harold Bower and Paul Busse, Thomas Alva Edison Foundation; and T. H. Miller and R. C. McClelland, Eastman Kodak Co. Night black-and-white photographers' exhibit will open and the subject of talks by C. E. K. Mee, Eastman Kodak, and Ray Kellogg and L. B. Abbott, 20th Century-Fox, and Joseph Wertheimer, Consolidated Film Industries.

The following day papers on the development of the 35mm projector and studio lighting and color will be delivered by Willy Borberg, General Precision Laboratory, Inc., and Charles W. Handley, National Carbon Division, Union Carbide and Carbon Corp, Gerald F. Rackett, Columbia Pictures; K. M. Carey, National Film Board of Canada; R. C. Lovick and R. L. White, Eastman Kodak; H. F. Ott, and R. C. Lovick, Eastman Kodak, and D. E. Grant, Eastman Kodak.

TV to Be Discussed

Wednesday through Friday various motion picture and television topics will be discussed by industry technical men. They will include E. W. Kellogg, retired, formerly RCA; Daniel J. Bloomberg, John E. Pond, Republic; and Michael Rettinger, RCA; John G. Frayne, Westrex Corp., and B. N. Locahnithi, consultant; G. W. Read and E. W. Templin, Westrex; Kurt Singer and Robert V. McKee, RCA; Malcolm G. Townsley, Bell and Howell; W. T. Anderson, Jr., Hanovia Chemical Mfg. Co.; Ellis W. D'Arcy, DeVry Corp.; James Card, George Eastman House; Warren R. Isom, RCA Victor; Josephine Cobb, National Archives; John I. Crabtree, Eastman Kodak; Glenn E. Matthews and R. G. Tarkington, Eastman Kodak; James W. Kaylor and A. V. Pesek, Color Corp. of America.

Also C. E. Beachell, National Film Board of Canada; Harry L. Brown; Tommarr, Color Corp. of America; Morton Sultanoff, Ballistic Research Laboratories; John Waddell, Wollensak Optical Co.; Harry L. Parker, American Speedlight Corp.; J. C. Rockwood and Richard M. Kunisuki, W. Harvey, Chicago Midway Laboratories; J. V. L. Hogan, consultant; Richard S. O'Brien, CBS, H. M. Gurin, NBC; E. T. Perry, T. G. Veal, Eastman Kodak; James L. Labey, Dage Electronrics; F. Cecil Grace, DuMont Laboratories; N. W. Rodelius, R. W. Thicken, Armour Research Foundation; Allen M. Erickson, Naval Ordnance Lab., White Oak, Md.; David Grossman, Army Chemical Center, Md.; Charles C. Everett, International Harvester; George E. Merritt, U. S. Naval Proving Ground, Dahlgren, Va.; Axel G. Jensen, Bell Telephone; H. C. Oppenheimer, U. S. Army Signal Corps.; S. Atwood and W. C. Phillips, NBC; R. O. Drew and J. M. Brumbaugh, RCA; E. D. Goodale, NBC; Otto Wittel, Eastman Kodak; Ralph V. Little, Jr., RCA.

Engineers Honored


Griesdorf in Post for U. A. Anniversary

David Griesdorf, general manager of Odeon Theatres, Ltd., of Canada, has accepted a post on the honorary committee for the United Artists 35th Anniversary testimonial dinner, to be held in Philadelphia May 5 under the sponsorship of the local Variety Club, it is announced by Jay Emanuel, chairman of the dinner committee. Other industry veterans joining the honorary committee include: Al Boyd, president of A. R. Boyd Theatre Enterprises, Pennsylvania; Sidney E. Samuelson, president of Allied Theatre Owners of Eastern Pennsylvania; Ted Scallion, station manager of Wollensak Warner Theaters; Joe A. Silver, Pittsburgh zone manager of Stanley-Warner Theaters; and Nathan Yamin, owner of Nathan Yamin Theatrical Enterprises, Boston.

Score ACT In British Lab Dispute

by PETER BURNUP

LONDON: The Labour Ministry's Committee of Investigation has found the Association of Cinematograph and Allied Technicians in the wrong on all major counts in the laboratories' dispute. The committee, according to its report issued this week, were unable to accept the union's view that negotiations did not take place and they are of the opinion that the union should have accepted the employers' repeated offer to have its claim referred to arbitration.

The committee also found that the action of the union in introducing a ban on overtime and in instructing its members to 'work to rule' constituted a breach of the existing agreement.

ACT is vouchsafed one crumb of comfort in the finding of the committee that they consider there is a prima facie case for consolidating at least some part of the present cost of living bonus, which, in their opinion, forms too large a proportion of the remuneration fund for a normal week's work. But even this concession is tinted with criticism.

The committee expresses the view that at the earliest possible date discussions between the parties should be resumed and that in the event of failure to reach an agreed settlement the entire claim should be referred to arbitration. With this in mind, the Laboratories' Association has written to ACT saying they are prepared to engage in discussions as soon as possible. The union, however, continues with its delaying tactics. It called a meeting of its laboratory committee to prepare a report for discussion at the union's annual meeting in London this weekend.

Pathé Industries Suit To Trial Monday

Pathé Industries' multi-million dollar anti-trust suit, charging that Eagle Lion Classics was thwarted from the New York market, will go to trial in New York next Monday in Federal District Court before Judge Augustus Hand. Pathé Industries was the parent company of ELC before ELC was sold to United Artists. Named as defendants in the suit were Loew's and RKO Theatres, which, with other co-defendants, were charged with stifling bookings of ELC pictures in the New York market.

Open Film on Ireland

"The Spell of Ireland," produced in color by Celtic Films, Inc., starts a world premiere engagement at the Paramount theatre, New York, on May 10. Produced by Danny Devlin and Harry Dugan, "The Spell of Ireland" covers the Emerald Isle from South to North with a roving camera.
ALBANY

Children's trade was solicited during Easter Week by many theatres. "Pinocchio," "Heidi" and "Peter Pan" were among the favorite pictures booked for regular runs. . . Norman Ayers, Warner district manager, and Edward L. Fabian, executive of that circuit, were included in the visitors. . . .

Division of Paramount Distribution Corporation to move from Film Row to a downtown location, at 545 Broadway, and to turn over its print shipments to Clark Distributors—on or before July 1—is not likely to set a pattern, according to many trade observers. . . . Drive-ins gave Metro's "Mogambo" saturation bookings during April. . . . "Prince Valiant," which got off winging in several situations, played the Palace at regular adult prices, but at a 10-cent advance for kids.

ATLANTA

C. E. Blevins has started work on his new 350-seat house in Barkerville, N. C. . . . CinemaScope equipment has been installed in the Elm theatre, Bladenboro, N. C., by owner Frank Elmore. . . . R. L. Bailey, theatre owner in Blountstown, Fla., has cut admission prices in his two theatres. . . . Wilby-Kinsky has shut the doors of its Dan theatre, Danville, Va. . . . Al Fournet has been appointed manager of the Starlite drive-in theatre, Wauchula, Fla., owned by Floyd Theatres. . . . The Florida theatre Hollywood, Fla., has installed CinemaScope equipment. . . . The Apex theatre, Apex, N. C., was destroyed by fire. . . . Joe Phillips has been appointed city manager for the Turner and Joy theatres (Stein circuit) in Ashburn, Ga. . . . Wallace Smith, formerly manager of the Brookhaven theatre, Brookhaven, Ga., was on the row visiting.

BOSTON

For the fifth consecutive year, Hy Fine has accepted the chairmanship of the theatre division of the United Cerebral Palsy Drive for New England. . . . A mid-June opening for the Hill-Top drive-in, East Greenwich, is set for the new theatre under construction for the Erinakies brothers, George and Harry. . . . Benn Rosenwald, MGM's resident manager has accepted the chairmanship of the 1954 Jimmy Fund Drive for distributors. . . . Robert M. Sternburg's daughter, Sylvia, is engaged to marry George Spoll of Mt. Vernon, N. Y. . . . Fred Shohet's daughter, Carol, was married recently to David Swig of Winthrop, where the newly couple is living. . . . The Paramount theatre, Salem has enlarged its projection booth in order to install CinemaScope equipment.

BUFFALO

Elmer F. Lux, Elmart Theatres general manager and Buffalo Common Council president, has been named chairman of the Government Division for the Buffalo 1954 Cancer Crusade, now under way here. . . . Rury Bach has been appointed sales representative in Albany for Lieber Distributing Corp., of Buffalo, by Lewis J. Leiser, head of the company. . . . Sylvan Leff has re-opened the Black River drive-in up in the Watertown district. . . . Tony Martin in town for personal appearances at the Town Casino also entertained the kiddies at the Crippled Children's Guild in Delaware and the boys in the Veterans Hospital in Bailey avenue. . . . Elizabeth Drezewiecka, 64 Loepere street, won the trip to Switzerland, first prize in the Evening News-Cinema theatre "Heidi" coloring contest. . . . Eddie Balser, veteran Paramount shipper, celebrated his birthday last week, but refused to tell which one. . . . Saundra Unger, Paramount biffer, is engaged to Ray Sibar of Cleveland.

CHICAGO

L. E. Goldhammer, Allied Artists eastern division manager, was here during the week, visiting the local Allied Artists exchange. . . . Alice Dubin, city booker for Capital Pictures, is vacationing in Florida. . . . Mame Gottlieb, U-I central division manager, went to New York for a district managers' meeting. . . . James Coston, head of Coston Enterprises and president of Indiana- Illinois Theatres, returned from a 12-week trip abroad with Mrs. Coston. . . . Grace Westerdahl and Mary O'Connor have joined the office staff at Allied Artists. . . . Don Goldman, formerly office manager of Republic here, has taken over the southern Illinois sales territory for the company. . . . Betty Breuggeman has been appointed country booker for Warner Brothers. . . . Ralph Mooney has been named by the operators' union to fill the unexpired term of James Gorman, who died recently, as president of the union.

CINCINNATI

Natarama is the name given a new single-strip 3-D system, which has been developed and is being marketed by the Synthetic Vision Corporation, Dayton, Ohio, it was announced by Lt. Colonel Robert V. Bernier, vice-president of the company. . . . Marc Cummings, local circuit operator, who recently opened his Acme drive-in, between here and Hamilton, Ohio, was compelled to close the theatre almost immediately because of highway improvements which necessitated the rerouting of vehicular traffic. . . . Current vacationists include William Bien, National Screen Service division manager, who is in Florida, accompanied by his wife, and James E. Watson, MGM exploiter, and wife, who are in the west. . . . The Variety Wings, new auxiliary of Cincinnati Variety Club, Tent No. 3, gave a tea in the club's quarters April 28 in the interest of the donor luncheon scheduled for May 5 at the Beverly Hills Country Club.

CLEVELAND

Henry Greenberger, official of the Community circuit, was unanimously elected president of the Cleveland Motion Picture Exhibitors Association to succeed the late Ernest Schwartz who headed the organization for 20 years until his death last January. Joe Rembrandt, owner of the Center-Maysfield theatre was named vice-president and Ted Verones continues as treasurer. . . . First terminal Pola-Lite 3-D system on a single film strip, will be installed in M. B. Horwitz' 1,200-seat Astor theatre. . . . Danny Rosenthal and Jules Livingston were elected to the Variety Club board of governors to succeed Jerry Wechsler and Irwin Pollard who are now in other territories. . . . "Duke" Hickey, U-I promotion representative is a patient at St. Luke's Hospital. . . . Edward Ramsey, following a previous policy, closed his Plymouth theatre, Plymouth when he opened his Plymouth drive-in. . . . Meyer S. Fine, Associated Circuit president, was named to the board of directors of the D & C Transportation Co.

WHEN AND WHERE

May 2-7: Semi-annual convention, Society of Motion Picture and Television Engineers, Statler Hotel, Washington, D. C.

May 4-5: Annual convention, Allied Theatre Owners of Iowa, Nebraska and Mid-Central, Fontanelle Hotel, Omaha.

May 4-5: Annual convention, Independent Theatre Owners of Arkansas, Marion Hotel, Little Rock, Arkansas.

May 10-11: Annual convention North-Central Allied Independent Theatre Owners, Nicollet Hotel, Minneapolis.

June 8-10: Annual convention Virginia Motion Picture Theatre Association, Chamberlin Hotel, Old Point Comfort, Virginia.

June 15-16: Annual spring meeting, Allied Theatre Owners of Indians, South Shore Hotel, Lake Wewaesse, Ind.

(Continued on following page)
DENVER

Robert Sweeten, city manager for Fox Inter-Mountain Theatres, Pocatello, Idaho, has been promoted to manager of the newly opened Denver, Colorado. During the week of May 31 the Denver will add a stage production running an hour and 45 minutes, "Annie Get Your Gun," to film fare. The stage productions open in this area in Missoula, Mont., and will play in numerous Fox houses in the territory. The Lakewood has installed a 23x28-foot screen, and can now accommodate all of the new projection processes. R. J. Waitley, owner of Southwestern Film Delivery Service, has sold his other theaters in the East and has moved back to the Denver Inspection and Shipping Bureau. John Leo, special representative for Lippert Pictures, was in confering with Tom Bailey, franchise owner.

DES MOINES

Two long dark Iowa theatres have been reopened. They are the Lido at Manly and the Sun at Woodward. The Lido reopened April 25 under the management of H. S. (Doc) Tweedt, a former owner. Tweedt, who also operates a house at Britt where he now resides, has installed a new wide screen at the Lido. The Sun, owned by Fred Bulgen, reopened on Easter Sunday. Bob Hensley has been named assistant shipper at Columbia, replacing Mike Conagheide, resigned. Myron Blank, president of Central States Theatre Corp., has been named to advise the Des Moines school board on a long-range athletic program. Elsie Helmeke, former employee of the theatre at Algona, is dead. She had been associated with the theatre when N. C. Rice owned it and was well known by all its patrons. Lou Levy, universal branch manager, is planning a big "re-opening" when remodeling of the office is concluded about May 10. Thelma Washburn, RKO booker and office manager, was hostess to a recent Zonta club dinner-theatre party.

DETROIT

Singer Ray Robinson opens at the Broadway Capitol in what should be top dollar business. Ray has a ready-made audience here. Harold Brown, United Detroit Theatres president, has been selected to head the Cerebral Palsy Association of Michigan. Brown's predecessor at UDT, Earl Hudson, is now a national leader in the association. The Michigan lobby has a large map display showing the travels of camera and crew for the filming of "Elephant Walk." United Detroit sold three of their subsequent run houses to A&W Theatres. The three, owned by Al Alger, bring the number of houses in the A&W chain up to a dozen. Arthur Weisberg is organizing two corporations, Sterling Theatres, Inc. and Wood Amusement Co. which will operate the Regent and Rosewood.

HARTFORD

A sizable Connecticut trade delegation attended the Apr. 23 premiere of the Perakos Theatre Circuit's first drive-in unit, the 1,000-capacity $250,000 Plainville drive-in, on Route 72, Plainville. Serving as manager is John Perakos, assistant to his brother, Sperie, general manager of the Perakos theatre interests in Connecticut. Joseph Ruggerio, manager of the Lyric Theatre, and Gerald J. Durwood, the Hartford Theatre Circuit, has resigned, after an affiliation of 27 years with the theatre. He is replaced by F. J. Buchieri, formerly at the circuit's Art, Hartford. Davenport April meeting Corp. 210 Davenport Ave., New Haven, has filed a certificate of incorporation. E. M. Loew's $80-car milford (Conn.) drive-in is to be remodeled.

INDIANAPOLIS

Indianapolis and most Indiana towns switched to Daylight Saving Time Sunday. The only major city remaining on standard time is Evansville. The Ritz and Up-town, north side neighborhood theatres on a regular split weekly basis, are holding "The Glenn Miller Story" for a second full week. "The Robe," playing its first subsequent run engagements here, stayed 7 days at the Fountain Square, 8 days at the Arlington. William A. Carroll, secretary of the Allied Theatre Owners of Indiana, will attend the Kentucky Allied meeting at Lexington Tuesday and Wednesday.

The ATOI board of directors approved the Makelin agreement unanimously at its meeting on details of the proposal will be held at the Hotel Lincoln May 27.

JACKSONVILLE

Florida State Theatres district supervisors here for a seasonal meeting with office executives were Harry Botwick, South Florida; Jim Cartwright, Daytona Beach; Frank Bell, St. Petersburg; Alfred Weiss, Miami; and Robert Heckin, this city. North Florida exhibitors attended a demonstration conducted by Dr. Leon Wells at the Murray Hill theatre, of the single projector 3-D filming process being marketed by Pola-Lite. It is expected that Avalon Pictures will be ready to open a quarter-million dollar TV film studio at Winter Park early in May. I. A. Dale, owner of the Lake theatre, Lake Butler, was recuperating from an eye operation in a local hospital. J. Gleuco Millirons, former Snyder Okla., exhibitor, arrived two-week visit in the Florida theatre, Daytona Beach. Marc Barre, FST accounting department head, was here from his Atlantic office. Ex-Navy man Robert Layne is Bob Skaggs' new assistant manager at the Florida, replacing Jim Sauls, who moved into the assistant post at the Palace.

KANSAS CITY

The Roxy, downtown theatre of Durwood circuit, went on first run policy this week with "The French Line." A sign announces "No children's tickets sold during this engagement" and the newspaper advertisements say "Adult entertainment." Stanley Durwood, general manager of Durwood Theatres, announces that Richard M. Durwood, who has been managing the Roxy, has been transferred to the headquarters office, and will have supervision of theatre operations for the circuit. Gene Walden, who has been assistant manager at the Roxy, becomes manager there. A dinner will be held by the Motion Picture Association of Greater Kansas City at Blue Hills Club. The board of directors and committees of the Association will meet shortly to review plans for the party, and discuss the program for the year.

LOS ANGELES

Spence Wyatt, manager of the Gilmore drive-in, L. A., became the proud father of a baby girl weighing six pounds. Eddie Zabel, new general manager of National Theatres, was honored with a banquet at the Ambassador. Wally Wolf, son of Rube Wolf, Fanchon & Marco executive, has joined the staff of F. & M.'s Hollywood drive-in theatre as assistant to manager John Gagey. A CinemaScope screen has been installed at Al Olander's Gamar theatre in Montebello. Bob Cuzan has been transferred from the El Rey in Alhambra to the Maywood, with Karl Swanson assuming the general management.

MEMPHIS

Lloyd T. Binford, chairman of the Memphis Board of Censors, has warned that First Unitarian Church will "violate the law" if it shows a Charlie Chaplin film as planned. The church announced in its film treasure chest one of his old "classics," his burlesque of "Carmen." Four years ago "classic" censors banned a Chaplin film in Memphis. M. A. Lightman, Sr., president of Malco Theatres, Inc., is in New Orleans on business. Grover Wray, partner in Exhibitors Services, has returned from a vacation trip to California. Ett (Slim) Arkin, who has been with the Warner organization for 20 years and in the theatre business for 30 years, has arrived and taken over the job as manager of Warner theatre in Memphis. He succeeds J. H. McCarhy, for eight years Memphis manager, who has been transferred to Madison, Wis. M. A. Lightman, Jr., executive at Malco Theatres, Inc., and Joe Keifer, Malco purchasing agent, have been in Stuttgart and McGee, Ark., on company business.

MIAMI

John Calio, manager of the flamingo where "Executive Suite" broke all records for date and week, reports a new assistant, West Pitterton. Also a two-week visit from his brother, Salvatore, of Hartford, Conn., who was in town for the insurance executives convention. A transfer of managers now puts the Embassy in the...
TEEN AGERS LIKE MOVIES AND TV APPEARANCES HELP

PROVIDENCE: The first teen-age forum ever held in this city took place recently in a conference room of the "Providence Journal," under the supervision of Lucille Effenbein, Woman's Editor of the "Evening Bulletin," and noted interviewer of visiting screen, stage, radio and TV celebrities. The youngsters all let their hair down and allowed themselves to be polled.

For all of the complaints by exhibitors about audiences falling off due to television, teen agers claim they are very loyal to the movies. As the saying goes, while they might not, said they, walk across the street to see a TV celebrity, but a movie star... that's different. They, the students, do not think of TV as movie competition. "Things that come into the home are not very glamorous. TV stars give commercials and everything, but movie stars don't!" was the agreed verdict of the majority questioned.

Nevertheless, many of the personalities on TV supply the backbone of teen age heroes and heroines, particularly Dean Martin and Jerry Lewis. Girls present emphasized their liking for Jerry Lewis, in no uncertain terms. Other outstanding choices were Jack Palance, Jackie Gleason and Richard Widmark.

Without realizing it, TV has been creating patronage for motion picture theatres. When such shining stars of the air-waves as Martin and Lewis hit local screens teen-agers hit the box offices in goodly numbers.

The forum, comprising representatives from every leading high school in the area, polled Bert Lanston, Alan Ladd, Scott Brady, Rock Hudson, and Montgomery Clift high up among the list of favorite film personalities.

Of course, local exhibitors were heartened by the forum’s report.

NEW ORLEANS

The New Orleans motion picture industry is fairly well represented in Europe these days. There on tours are Paramount Gulf’s president, Guston J. Dureau and his wife, Dixie; Delta Theatres, Inc. president, L. C. Montgomery and Mrs. Montgomery; Dr. and Mrs. J. Boulet, associates with Montgomery in Joy, LaRose, La.; Paramount Gulf’s past president N. L. Carter and Mrs. Carter, and Mrs. Henry Lazarus, head of Lazarus Theatres... L. P. Head, manager of Co-Pia drive-in, Hazelhurst, Miss., advised that April 30 was the date for the ozoner’s re-opening... Leroy McIntosh resumes handling the buying and booking for Eastern, Mesquite, and the Melroy, Taylorsville, Miss., after a year during which time it was handled by Sammy Wright... Theatre Service Company will do the buying and booking for the Palace, Yazoo City, Miss., which Dixie Theatres Corporation recently acquired from N. Solomon Theatre Corporation through an operating agreement... Cecil Howard, who recently resigned after 15 years with Joy’s Theatres, Inc. Booking Service, has opened his own buying and booking exchange, which he is operating from his home at 2624 S. Carrollton.

OKLAHOMA CITY

The Criterion theatre, Oklahoma City’s No. 1 Main street theatre, will be closed May 4 for a general overhaul and renovation that will involve expenditures of about $90,000. Pat McGee, general manager of Cooper Foundation Theatres, announced it will be closed about six weeks. The Starlite drive-in, Shawnee, reopened April 23... The Tivoli, Ardmore, has closed for redecoration... Lake Air drive-in theatre had its grand spring opening April 16. The drive-in had been closed for the winter months.

OMAHA

Mrs. Esther Green, owner of FEPCO, again participated in the annual show put on by the Omaha Figure Skating Club at Ak-Sar-Ben Coliseum to wind up the season... Mrs. Green was in several numbers... The Town theatre was forced to clear the auditorium and shut down when fire swept the four-story State Furniture Store across the alley and behind the theatre building. Part of the store collapsed, damaging the rear exit and the heating system... Eddie Rostermuult, retired United Artists salesman who was seriously ill for many months, recently had a setback... Judy Curnow, daughter of MGM office manager, Evelyn Cunown, was a flower girl at the wedding of Mrs. Curnow’s niece, Dianne Eelsen, to J. C. Haney at First Lutheran Church.

PHILADELPHIA

Herb Elliott resumes operation of the Fern Rock on May 1 when the Stanley Warner lease expires. House will be modernized and have CinemaScope equipment installed... Paul Resnick is now managing Milligan’s Hospital... A new drive-in is being built at suburban Andalusia, near the closed Holme... In Wilkinson, Del., the daily newspapers, "Morning News" and "Journal-Evening," announced an increase effective June 1 on advertising rates for theatres... National Theatre Supply here is installing stereophonic sound equipment at Mrs. Catherine McFadden’s Rialto, Renner, Pa., and at Girls’ Garden, Lock Haven, Pa. With Sieg Horowitz, former Columbia salesman, becoming sales manager for Universal-International here, the realigned sales staff has James Coyle handling Harrisburg, Pa.; Edward Pash, Philadelphia; Richard Melvin, New Jersey and Delaware, and Harold Colton for the upstate Wilkes-Barre and Scranton territory... Renovation of Columbia sales personnel has Walter Potamkin taking Philadelphia and suburbs; Si Perlweig, New Jersey and the upstate Wilkes-Barre and Scranton area; Ed Feinblatt, Delaware and the upstate Allentown-Harrisburg territory.

PITTSBURGH

Pittsburgh’s most elaborate telethon, a 16-hour Catherine Variety Fund promotion to raise funds for a new wing for the Rosedale Foundling and Maternity Hospital, was a colossal success in Syria Mosque. Film Row mourning the passing of veteran thea- treman Joe Bronski, 58, gave in the theatre business here for 30 years. He owned the Bellevue theatre, Bellevue and the Hippodrome theatre on the North Side... Harris officials were amazed by the number of adults patronizing "Prince Valiant" which was considered essentially a teenagers delight. The CinemaScope thriller held up well in its second week after a smash $20,000 session in its first seven days.

PORTLAND

Jesse Jones’ general manager, Keith Petzold, has installed CinemaScope and stereophonic sound in the Roseway theatre... This makes five neighborhood houses with
(Continued from preceding page)

the equipment. . . At Meyers has tempo-

rarily shuttered his Granada. . . . Ted
Francis, owner of theatres in Newberg,
Ore., was in town getting last minute sup-
plies for his drive-in opening. . . . Oregonian
drama critic, Herb Larsen, and family are
vacationing in the southland by train.
Nancy Welch, assistant manager of the
Guild and Century theatres, is vacationing
in Hollywood for two weeks. . . Ike Gelfer,
vet showman, has dropped the art film policy
at his Alladin theatre. House manager Se-
Maizel has gone back to regular run of
product with budget night midweek.

PROVIDENCE

The end of the Lenten season in this
predominately-Catholic city saw local ex-
hibitors taking full advantage of the resump-
tion of attendance at motion pictures by
amusement-abstaining citizens. . . . "Rose
Marie" opened at Loew's State, while the
RKO Albee featured "Prince Valiant"; the
Majestic screened "Lucky Me"; "Casabona's
Big Night" opened auspiciously at the
Strand, and the Avon Cinema had nearly
a record-breaking opening with the greatly-
exploited "Heidi." . . . Not to be outdone
by the big downtown first-runs, many neigh-
borough houses extended themselves in their
efforts to bid for post-Lenten patronage.
The Uptown offered "The Miracle of Our
Lady of Fatima," other houses that upped
attendance with excellent film fare, included
the Park, with "King Solomon's Mines";
Hollywood, with "Salome"; Castle, "Stalag
17"; Gilbert Stuart, "Money From Home";
Hope, "An American in Paris," and Palace
with "Three Young Texans." . . . Even the
open-air theatres did exceptionally good
business.

SAN FRANCISCO

Carl Scott, salesman, Columbia Pictures,
for the past 20 years has retired. . . . Paul
Aglietti who owns the Rio, Richmond, is
receiving the old American on Fillmore
(closed several years ago by Nasser Bros.)
for a May 7 reopening. . . . Issy Wolf,
National Screen Service salesman, is still
in Mt. Rainier, Wash. . . . William Weis-
stein, Columbia San Joaquin Valley sa-
manship, is recuperating from surgery at
the French Hospital. . . . The Oakland Tele-
news was renamed the Globe, April 20, in
line with the theatre's first run feature policy
which has replaced the newsreel program-
ning. Universal's "Genevieve" is the inau-
gural attraction at the newly named Globe.
. . . Margaret Bronfield, new industryite,
replaced Mary Mora, secretary, Golden State
Theatres. . . William Lanning, head box-
cler, Columbia, was upped to salesman and is
now on his first trip in the San Joaquin
Valley territory. . . . Fire broke out and
gutted Angels Camp theatre, owned by Rob-
ert Patton, April 14, with damages totaling
$175,000.

TORONTO

Ken Johnson, film columnist of "The
Telegram," was elected chairman of the
Telegram unit of the American Newspaper
Guild. . . . Dr. Renato Gualino, head of
the Italian Film Export, was here in conference
with executives of Universal Films. . . Syd
Spiegel of Super Puff is co-chairman of the
service and entertainment division of the

Ohio Censor
Faces Court
On Legality

COLUMBUS: Judge Ralph Bartlett of the
Franklin County Common Pleas Court was
to have held a hearing Friday on a petition
for an injunction restraining the Ohio Cen-
sor Board from further operation within the
state.

The petition was brought by RKO Radio
Pictures, Horace Adams, Cleveland, presi-
dent of Independent Theatre Owners of
Ohio; Martin Smith, Toledo, former ITOO
president, and the Independent Theatre
 Owners of Ohio. Mr. Smith and Mr. Adams
acted in their individual capacities as theatre
owners.

The petition says the U. S. Supreme
Court's recent decision makes the Ohio cen-
sor law unconstitutional, therefore the Ohio
board is without authority to censor, ban
or order eliminations from films. The peti-
tion further claims the censor board has
 usurped the legislative power of the state by
creating standards other than those estab-
lished by Ohio law.

The petition claims the administrative
costs of the board are being paid illegally
from funds obtained by a levy of $3 per
reel censor fees, which the petitioners de-
clare is in fact a tax. The petition states the
Ohio censor law constitutes a prior restraint
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Baltimore Council
Favors "Effective" Censor Law

BALTIMORE: By a vote of 17 to two
the Baltimore City Council favors a resolu-
tion calling for "stronger and more effective
laws for the censorship of movies in Mary-
land." The action came after the Council's
ways and means committee returned a fa-
orable report on the resolution following
an open hearing Monday afternoon.

The council's position will now be made
known to the legislative council where the
matter will be given further study.

Chairman Sydney R. Traub of the Mary-
land State Board of Motion Picture Cen-
sors attended the hearing and said he would
make every effort to have a new film censor-
ship bill introduced at the next legislative
session to spell out the meaning of "im-
oral" and "indecent" as they apply to
moving pictures. These grounds are the only
two on which the courts following recent
decisions will permit motion pictures to be
banned.

Mr. Traub further indicated that a provi-
sion should be written into the law whereby
pictures could be banned for "tending to in-
cite to crime."
SAF FRANCISCO: A sales program backing a record slate of United Artists releases was unveiled here Wednesday, April 21, under the slogan of "54 in '54" by William J. Heineman and Max E. Youngstein, vice-presidents, at the initial session of the three-day 35th anniversary regional sales meet.

Citing the program of pictures the company will release at a one-a-week rate, Mr. Heineman said the company is accepting its responsibility in the face of exhibitor demands for alleviating any "product shortage." Mr. Youngstein outlined a record promotion program which will provide maximum support for the schedule.

The meeting was presided over by both vice-presidents and B. G. Kranze, general sales manager.

Western division manager James E. Velde and west coast district manager Ralph Clark headed the list of sales personnel attending the sessions.

Branch managers present were Bud Austin, Denver; Richard Carnegie, Los Angeles; W. W. McKendrick, Salt Lake City; and A. J. Sullivan, Seattle; C. Frank Harris, San Francisco. Subsequent meetings in Chicago were, April 26-28 and in Philadelphia is set for May 3-5.

Guarantee Lower on Fight-Cast

A lower guarantee marks the selling terms for the Rocky Marciano-Ezzard Charles fight telecast to theatres, it was learned in New York this week. The lower guarantee figure was ascribed, in part, to the "risk" involved in the radio rights sold separately for the coming bout.

Theatre Network: Television, which has booked the June 17 event, is offering the following alternate terms to theatres: a guarantee of 50 cents per seat against $1.30 for every ticket sold, whichever is higher; or a guarantee of 10 cents per seat against $1.40 for every ticket sold.

The current selling terms compare with the 90 cents guarantee and the $1.30 tops of the previous heavyweight title bout last September. It is understood that TNT lowered its guarantee sought from theatres, agreeing to absorb a greater share of the "risks" because of the radio broadcasting factor. Unlike the previous fight telecasts, all booked by TNT, the theatre telecast agency did not procure exclusive radio rights, in addition to the telecast rights, from the International Boxing Club.

U.A. Names 4 Films For Release in May


Nominate 10 to Board Of 20th Century-Fox

Ten nominees have been designated for election as directors of 20th Century-Fox at a stockholders' meeting to be held May 18 at the New York offices of the corporation. Nominated for election as directors are: L. Sherman Adams, retired trustee of Massachusetts Investors Trust; Colby M. Chester, honorary chairman and director of General Foods Corp.; Robert L. Clarkson, chairman of the board of American Express Co.; Daniel O. Hastings, attorney associated with Hastings, Lynch and Taylor; Robert Lehman, partner in Lehman Brothers; Kevin C. McCann, president of Defiance College. Also William C. Michel, executive vice-president of 20th Century-Fox; B. Earl Buckett, chairman of the board of Allied Stores Corp.; Spyros P. Skouras, president of 20th Century-Fox, and Gen. James A. Van Fleet, U. S. Army, Retired.

C. BRUCE NEWBERRY, Republic's domestic sales manager until the merging of the foreign and domestic sales departments into one, will concentrate on the company's television enterprises, working closely with Earl Collins, head of the company's TV subsidiary. Meanwhile PAUL WEBSTER, midwest division manager; JAMES O'GARA, metropolitan manager, and FRANK SOULE, executive assistant domestic sales manager, are leaving the company under the realignment program.

BERNARD BERNBAUM has been elected assistant secretary of Columbia Pictures. He has been with the company 25 years.

HARRIS DUDIELSON has joined the sales staff of Buena Vista Film Distributing Co. Inc. A veteran of more than 30 years experience, he was formerly midwest division manager for Lippert Pictures.

RALPH MOONEY has been named president by the executive board of the Chicago Moving Picture Machine Operators Union, to fill the unexpired term of JAMES GORMAN, who died recently.

ALAN MAY has been elected treasurer of National Theatres, succeeding the late HENRY C. COX.

DOUGLAS A. C. EWING, manager of the Savoy Theatre, Stourbridge, England, and a winner of the Associated British Cinemas, Ltd. champion manager's contest, is visiting the U.S.

20th-Fox to Have Total of 62 Shorts

Twentieth Century-Fox has increased its short subjects releases this year from 45 to 62, Len Jones, shorts subjects sales manager, has announced. In addition to the 62 shorts, 104 issues of Movietone newsreels will be offered.

The increased program of shorts will include 20 diversified subjects filmed in Cinemascope and color by Technicolor. Terrytoon shorts also play a major part in the company's lineup, with 30 Technicolor subjects available.

Six Movietone sport shorts featuring Mel Allen will be released, and six Movietone See It Happen films, recreating spectacular events of the last 50 years. It is announced that camera crews are being dispatched to all parts of the world to film outstanding events in Cinemascope. The Cinemascope shorts program is directed at the company's Hollywood studios by Otto Lang and Movietone in New York.

Republic Had 13-Week Net Profit of $260,937

For the 13 weeks ended January 30, 1954, Republic Pictures Corporation and its subsidiaries have reported a net profit of $560,937 before Federal tax provision, estimated Federal normal and surtaxes of $300,000, or a net after taxes of $260,937. For the 13 weeks ended January 24, 1953, Republic and subsidiaries reported a net profit of $725,423 before Federal tax provi- sion, estimated Federal normal and surtaxes of $380,000, or a net after taxes of $345,423.
Seven Planned by Roach
For Theatres in 1954

Hollywood: Seven features for theatrical distribution, budgeted at an aggregate of $2,600,000 will be produced by Hal Roach, Jr., during 1954, Mr. Roach has disclosed in outlining his total program budget of $8,850,000 for the year. The remainder of the total budget will be spent on telefilms.

Legion Approves Five of Six New Productions in Week

The National Legion of Decency this week reviewed six films, putting two in Class A, Section I, morally unquestionable in part for all; three in Class A, Section II, morally objectionable for adults, and one in Class B, morally objectionable in part for all. In Section I are "The Cowboy" and "Paris Playboys." In Section II are "The Forty-Niner," "Southwest Passage" and "Witness to Murder." In Class B is "Gorilla at Large," because of "suggestive situations." At the same time, the Legion announced it had changed the rating of "La Lupa" from Class C, condemned, to Class B, because "revisions made in this picture are deemed sufficient to warrant a change in classification. This classification, however, is applicable only to prints shown in Continental, U.S.A."

Florida Exhibitors Line up For Legislative Efforts

Horace Denning, president of the Motion Picture Exhibitors of Florida, has announced in Jacksonville a new membership drive designed to muster strength "in trying to get our occupational licenses more in line with the other merchants on Main Street" during the 1955 session of the Florida legislature. Fees are 10 cents per seat for conventional theatres and 15 cents per car for drive-ins.

Stephen Ames Dies

Malibu, Calif.: Film producer Stephen Ames, 54, died at his home here of a heart ailment. He was a member of the New York Stock Exchange and became interested in motion pictures as a stockholder in Technicolor, Inc., entering the Hollywood producing ranks in 1945.

Oscar Bloom

Oscar Bloom, 60, Columbia Pictures Chicago sales manager, died April 25 in that city and was buried Tuesday in Indianapolis.
Wrought with the quarterly judging completed, and the annual judging in the Quigley Awards Competition coming up next week, we are forcibly reminded of a basic fact of continuing change, over the past several years. Overseas showmanship is notably better, and examples to prove it are more numerous than ever before, in this oldest and most honored of contests.

It is, in fact, noticeable that we lack numerical examples to offset the trend from overseas, to say nothing of better examples of showmen's skills. In more than fifty countries, around the world, where the Motion Picture Herald is the foremost trade authority, where the Managers' Round Table is the oldest and largest international association of motion picture showmen, and where the Quigley Awards provide a standard in competition for contenders from every country, there is a distinct gain abroad, and a loss, at home, in the quantity and quality of showmanship campaigns.

Currently, our judges in the first quarter were impressed with the number of fine exhibits from the four corners of the earth, and a corresponding decline, numerically, in the high proportion of domestic entries which have always been in the majority. Now the proportion of entries is approaching the percentage of gross income from abroad which is presently true in film industry. A shade better than half of all the revenue earned by the major companies comes from overseas.

We believe that the new dimensions have much to do with the current lag in domestic showmanship. Too many working managers are waiting for something to happen, and there are too few in the top brackets who are turning in the better examples of showmanship that formerly came from keen competition, rather than from new devices. Now, the emphasis is on the new equipment and the new aspect ratio, which you can't offer for sale with the variety and ingenuity that goes with natural showmanship at the point of sale. We can't break records for individual skills while we are building an appreciation for a process that is sold with an underline, or an advertising phrase, without other effort. The wonderful campaigns on "The Quiet Man" which resulted from Republic's contest overseas, in this quarter's judging; such examples as the Esther Williams campaign submitted by Edward Alva from the Metro theatre, Bombay; the excellent exhibit from Roy Rastrick, of the Gaumont cinema, Sheffield, England, and the sustained showmanship from Canada—where business is good because they make it good—continue to surpass the local and domestic efforts submitted across the board. It's time to concentrate on a Greater Movie Season, in our forty-eight States.

WINNERS in the Quigley Awards for the first quarter of 1954, announced in this issue, pose somewhat of a problem in establishing differences between "large" and "small" situations. We think we're right, but you can judge for yourself.

Hugh S. Borland, manager of the friendly Louis theatre—"last run in Chicago, in the heart of the Negro district" is surely in a big city, but he certainly has a "small" situation, in trade parlance. He stands out as one of the most consistent in community relations, and most ingenious in obtaining showmanship results with little money (but lots of effort). We're glad to see him win.

Paul Brown, manager of Warner's Fresno theatre, Fresno, California, has the largest theatre in this thriving Valley city of less than 100,000 population, but it's obvious that he runs it with plenty of neighborhood spirit, and that he leads with the instincts of a manager who knows his community responsibilities.

TELEVISION manufacturers complain they didn't get the substantial tax deduction given to motion picture theatres, and they want the 10% excise tax taken off TV sets. It seems to us that automobiles and home accessories are less taxable.

For years, the theatre manager has paid more kinds of taxes than any other business man along Main street. He has paid a city license, a county tax, a state tax or license, a Federal excise tax on gross admissions, a corporate tax and a personal income tax. It's time he obtained a well-deserved relief.

On the other hand, television misses most of these licenses and taxes "because the air is free"—and they don't even have to pay a fee to get their license from the Federal Communications Commission, although the operation of that Government agency costs the rest of us millions of dollars a year. And TV studios run free shows, for patrons who don't pay either admission or tax, in competition with theatres that are burdened.

—Walter Brooks
New Films
New Ideas

Below, a life-size, cut-out figure of Ann Baxter, in the role of a high-diver she portrays in King Brothers' "Carnival Story" atop the marquee of the Woods theatre, Chicago.

Ernest A. McKenna, manager of the Joy theatre, New Orleans, used an amusing street ballyhoo for "Creature of the Black Lagoon"—with this man placarding "It scared the pants off me."

At right, above, Jack Sanson, manager of the Strand theatre, Hartford, poses with an effective "Creature" for lobby display. And A. Mike Vogel conjured up this display opposite for "Creature of the Black Lagoon" at the Paramount theatre, San Francisco.

Below, John Burke, advertising manager for Fabian's Fox theatre, Brooklyn, shows his action front display for "Riot in Cell Block 11."

At right, Cliff Buechel, manager of the Mary Anderson theatre, Louisville, poses with the winner in his "Fearless Woman Contest"—she was not afraid to preview "Phantom of the Rue Morgue" all by herself in an empty theatre, at midnight.
HUGH BORLAND, PAUL BROWN
WIN IN THE FIRST QUARTER

We don't know when we've been more pleased, and proud, of the top-winners in a quarterly judging. Hugh S. Borland, manager of the friendly Louis theatre—"last run in Chicago" in the heart of the Negro district—has been a contender in practically every quarter since we've sat at this desk, and he has dozens of citations. Because his was a small situation in a big city, he never quite achieved the top honors he so richly deserves, and we are elated to announce in this Round Table meeting that he is a national winner.

Paul Brown, manager of Warner's Fresno theatre, Fresno, California, is indisputably the other winner, for a campaign book to show his and staff activity in the interest of showmanship which we know to be a result that Warner Theatres, Pacific Coast division, are equally proud of, because it is one theatre manager's effort, not the combination of home office, field men or added pressures. His work shows the energy and ability that he puts into the proposition of making business good at the box office, by sustained showmanship.

Among the runners-up who win the seven designations for Scrolls of Honor, always immeasurably close to the top honors and representing the best ten campaigns in the quarterly judging, are some who are well known to the Round Table, and some who are new. Deciding their place among the contenders is a matter of points in their favor, but the listing here, as usual, is alphabetical. You may be sure that one of three is third, and so on, up to tenth in line, with forty citation winners following in the adjoining column.

Edward Alva, Metro theatre, Bombay, India.
Jerry Baker, RKO Keith's theatre, Washington, D.C.
Charles Dilley, Paramount theatre, Port Arthur, Ont., Canada.
Bob Harvey, Capital theatre, North Bay, Ont., Canada.
Frank Lindkamp, RKO Palace theatre, Rochester, N.Y.
Jack Sidney, Century theatre, Baltimore, Md.

Marcel Paleazzi, publicist for Republic Pictures in Rome, Italy, is the overseas winner in this quarter, in the face of terrific competition. We have more, and better, examples of good showmanship from overseas than ever before in the history of the Quigley Awards competition. In this judging, there were so many of top-bracket quality that it became only a matter of points to choose the winner, picked on merit because his name appeared higher in the scale, on all three ballots submitted by our industry judges, who know their international showmanship.

MARK ALLING
Golden Gate
San Francisco, Calif.

L. H. BERRY

H. G. BOESEL
Palace, Milwaukee, Wis.

FERNAND BOURLAND
RKO Films
Brussels, Belgium

JACK BRIDGES
Victory, Timmins, Can.

H. STUART CODDE
20th Century-Fox
Sydney, Australia

DANIEL A. COHEN
Boro Park
Brooklyn, N. Y.

MAX A. COOPER
Cove, Glen Cove, N. Y.

V. HUGH DEACON
Gaumont
Coventry, Eng.

J. DI BENEDETTO

BEN DOMINGO
Memorial, Boston, Mass.

JOHN EBERHARD
Franklin Saginaw, Mich.

DOUGLAS EWIN
Savoy
Stourbridge, Eng.

JAMES FLAVIN
Orpheum
Champaign, Ill.

GEORGE FORHAN
Belle, Belleville, Can.

WILLIAM HAYER
Paramount
Des Moines, Iowa

A. HEATON
Regal, Beverly, Eng.

VERN HUDSON
Capitol
St. Catharines, Can.

TED IRWIN
Electric, Laredo, Kans.

SUNTORN JUBANDHU
Republic Pictures
Bangkok

MARKS MARCUS
Republic Pictures
Hongkong

EDWARD MECK
Hillstreet
Los Angeles, Cal.

MAX MINK
Palace, Cleveland, O.

K. NAIR
Republic Pictures
Bombay, India

HENNING NOACK
Republic Pictures
Copenhagen, Denmark

FRED PAULUS
Republic Pictures
Manila, P. I.

GEORGE PETERS
Loew's, Richmond, Va.

RALPH L. PUCKHABER
Florida, Miami, Fla.

JOE REAL
Midwest
Oklahoma City, Okla.

SAM ROTH
Silver Springs
Washington, D. C.

ROGER SARDOU
Columbia Pictures
Paris, France

J. A. SHARP
Capitol, Singapore

D. SMILEY
Del Paso
N. Sacramento, Cal.

D. CYRIL STEIN
20th Century-Fox
Johannesburg, S. Africa

A. F. SWAINE
Savoy, Newark, Eng.

A. H. TALBOT
Iowa
Cedar Rapids, Iowa

MRS. C. B. TRISCIUZZI
Republic Pictures
Rio de Janeiro, Brazil

MILO TROCHLER
Orpheum, Davenport, la.

D. J. VAN LEEN
Central Film
The Hague, Holland

EDUARDO V. VIDAL
Republic Pictures
Mexico City, Mexico

BOB WALKER
Ulithi, Puerto Rico

LILY WATT
Odeon
Coatbridge, Scot.

ANSEL WINSTON
Keith's Dayton, Ohio

1st Quarter Citation Winners

Compatible with each other, and complimentary to the Round Table—we call our judges in this quarter. Good showmen all, and judges of good showmanship, wherever they find it, from three different points of view. Above you see Jim Hardiman, of Odeon Theatres (Canada) advertising department, gesturing to illustrate how show business is up there; Lige Brien, special events manager of United Artists in New York and president of AMPA; and Albert Deane, of the advertising department of Paramount International.
Prominent among entries in the first quarter of the Quigley Awards competition were several originating with RKO theatres out of town and devoted to the handling of "The Glenn Miller Story" as a showman's attraction. There's no denying that this Universal picture has clicked in both large and small situations to the satisfaction of audiences and managers alike. This is a demonstration of the handling of a good picture in the top brackets.

**Round Table Members Frequent Contenders**

Jerry Baker, manager of the RKO Keith's theatre in Washington, had a campaign which represents "all out" for the District with top-bracket people in Government, business and the newspaper field, all participating. Jimmy Stewart was in town for a personal appearance, and his popularity with the press is sufficient to swing any amount of favorable publicity. A cocktail party for all radio and TV people resulted in terrific plugging for the picture. A private screening in the MPA Theatre brought out the top-brass. When we saw Jerry recently in Washington, he was still talking of the results turned in during this campaign.

Ben Domingo, manager of the RKO Keith Memorial theatre in Boston, had another big campaign, and we mean "big" in results achieved. He says "Jimmy Stewart came to town and they talked and talked and talked"—meaning with the press, for it shows in the publicity and newspaper response generally. Columnists and by-line writers went off their rockers for the popular guy. Frank Lindkamp, manager of the RKO Palace-theatre Rochester, had another grand campaign and is among the Scroll of Honor winners in this quarter. Newspaper and radio cooperation, and a tribute to Glenn Miller by Rochester musicians, created unusual opportunities for promotion and publicity. The Rochester Music Union provided a separate band in the lobby for first seven nights of the run. Of course, this brought plenty of radio and TV cooperation, with news pictures for the press. Window displays and commercial tieups galore to augment the audience interest in advance. Frank was the winner of the $100 prize given by Universal for the best campaign among managers of RKO theatres.

**Good Variations of The Teen-Age Theme**

Max Mink, another good Round Table member and frequent Quigley Awards contender, had a comprehensive campaign for the picture at the RKO Palace theatre, Cleveland, and with a lot of good photos of his lobby activities, notably radio tieups direct from the theatre, and an enthusiastic group of "High-Teeners" enjoying a personal interview by Cleveland's leading disc jockey on their memory of Glenn Miller and his music, prior to a preview of the picture. Mark Alling and Bill Blake, reported from the RKO Golden Gate theatre, San Francisco, with a complete campaign, and Ed Meck had a similar exhibit from the RKO Hillbri and Pantages theatres in Los Angeles, with something like 1,500 inches of newspaper space that would cost $15,000 if it were paid for on a scale.

Ansel Winston, manager of the RKO Keith's theatre, Dayton, had a dance studio tieup locally, and a dance contest at the Biltmore Hotel as a build-up for the picture. Lobby dancing and music tieups were added promotions. A. H. Talbot, manager of the KKO Iowa theatre, Cedar Rapids; Dave Levin, manager of the RKO Albee theatre Providence; Milt Troehler, manager of the RKO Orpheum theatre, Davenport, Iowa, and James Flavin, manager of the RKO Orpheum theatre, Champaign, Ill., were also represented.

**Youngsters Dress Up To Ballyhoo "Shane"**

Lee Mickey, manager of the Victor theatre, McKeeseport, Pa., had local boys in western hats, holsters and cap guns, whooping it up as street ballyhoo for "Shane" and they thoroughly enjoyed the assignment, which was successful as a convincing demonstration of the old west, with new hands working the range. The western yells and gun-fire attracted lots of attention to the placards they were carrying in the most important sections of town. Lee also sends a costless herald, which is devoted to a tie-in with the sponsorship who paid all the bills.

All the talk about public relations, etc., but we like the policy of Jeff Jeffers, and his wife, Maude, who publish a "person to person" talk to their patrons on the back of their monthly program calendar. The calendar is printed, but the letter is mimeographed on the back, after the copies are printed, thus using valuable space.

What we like about Jeff's style is that he writes to his public in their own language. He says "it's censored by Maude—and how!"—but that we can't believe. The showmanship-couple are now operating the Pine Hill Drive-In at Piedmont, Mo., while their Jeff-er theatre is closed for the summer, for remodeling.

The informal "movie chatter" is a lot of fun, for us, and for their customers. They have very good pictures coming and can afford to say so. They ask folks to drive carefully account of the kids. They urge patrons to put the speakers back on the post, "but if you forget, and drive away, tearing off the speaker, don't be alarmed. We'll do the worrying, if you return it to the snack bar." They ask patrons to notice that speaker posts are painted different colors for each ramp, "to help you locate your car easier." Jeff says those striped posts on the Snack Bar are not striped this year, because he tried to mix a striped paint, and it turned out a beautiful holo-
trope. Which reminds him of Dr. Hinkle's Pink Pills for Pale People, but since it's dark in the drive-in, you won't mind it too much if you face towards the counter.

A slightly gruesome note, "Hester, our Black Angus, is peacefully at rest in deep freeze, ready to deliver the most super juicy burgders this side of Heaven—but we suppose, that's the way it is, with juicy-burgers of the best quality.

**Active Display at Loew's Rochester**

Lester Pollock, manager of Loew's theatre, Rochester, shows his lobby display idea for color stills from "Rose Marie"—which will sell color with color—and a cut-out of Marlon Brando and girl-friend on a motorcycle, posed with an actual motorcycle to prove the realistic quality of poster cut-outs for display use.
**RULES OF THE QUIGLEY AWARDS**

**British Round Table**

| Harold Shapman, manager of the Odeon, Walsall, will be well represented in the Quigley Awards competition—story this week—with his campaigns on good public relations and recent pictures. V. Sras, relief manager at the Jewel Regal, Bicester, held a model aircraft contest in advance of his playdate for "The Maltese Story," with models displayed and a hand-written contest for "The Sword and the Rose."—The pen is mightier than the sword.—John L. Dewar, Pauline Pictures, Arbroath, Scotland, promoted swimming races in the local pool to tie in with his playdate of "Dangerous When Wet."—Douglas Ewings, manager of the Dye bridge, held the most comprehensive campaign he ever carried out for "The Conquest of Everest," with a display in the box office—a fine entry for the coming judging. J. E. Ward, assistant manager at the Savoy cinema, Northampton, tied up with the local Road Safety Committee who put up signs lettered "All roads are DANGEROUS WHEN WET" which helped the box office for "Dangerous When Wet."—D. H. Western, assistant manager of the Regal cinema, Torquay, had a "Band Wagon" girl tour the town between certain hours handing out leaflets to those who recognized her. Leaflets with her description were distributed.—C. W. Williams used postcards on his playdate of "The Charge at Feather River" at his Regent cinema, Chatham. I. Richman, relief manager at the Tower Picture House, Leeds, promoted a window display for "Mamboogee." A still showing Ava Gardner feeding a baby elephant was used with a card worded, "We can't supply enough elephants, so we do have dogs, cats, etc."—D. E. Lacey, assistant manager of the Savoy cinema, South Shields, tied up with a 3,000 throw-aways advertising "Isn't Life Wonderful?" in which cycles play a part. C. F. Brown, manager of the Regent cinema, Barrow-in-Furness, tied up with local travel agents to advertise "Dream Wife" with a wife's dream of a trip.

| N. Scott-Buicklee, manager of the Regent, Norwich, arranged to have autographed portraits of the stars in "Band Wagon" given to the first 50 stockings customers at a local store. J. J. Symons, manager of the Picture Palace in Parkhead, Scotland, had local hairdressers cooperate by advertising hair styles from one of his films against his colossal campaign on the picture which resulted in colossal business. J. W. Turner contacted heads of local schools who sent groups of pupils during school hours to see "Julius Caesar" at the Savoy cinema in Sale, and much word-of-mouth advertising was gained. Douglas Walley, manager of the Astoria Picture House, Paisley promoted attractive resort folders with check for "Cruisin' Down the River" and theatre name. He excites one, and we'd like to take the next boat. Assistant manager L. P. Ward of the Savoy cinema, Swindon, directed his whole campaign on "The Charge at Feather River" to the children, with the local newspaper giving good space to the painting contest. The queues were so huge, the police were concerned. E. White sends us a good photo of his display for "The Charge at Feather River" at his Globe theatre in Stockton, which emphasizes that the theatre is the "Esther Wether," manager of the Rex cinema, Islington, tied up with road safety officials to have notices at strategic points reading, "More Dangerous When Wet, Drive Carefully," with date of showing and theatre. R. E. Horsley of the Scala cinema, Gateshead emphasized the "escape" angle when he played "Headline" by offering prizes for the best narrow escapes experienced by patrons.

| D. M. Campbell, manager of the Regal cinema, Stirling, Scotland, feels that his campaign on "The Conquest of Everest" has been his best for some time. Ten-foot banners advertised the pictures on buses which toured the vicinity for six days. P. C. Campbell, another manager from Scotland, held a swim contest in connection with his showing of "Dangerous When Wet."—Douglas Ewings, manager at the Regal cinema in Cambridge, and sends pictures showing the Esther Williams Trophy being presented to a fourteen-year-old boy. P. L. Cook, manager of the Savoy cinema, Swindon, realized the educational trim possibilities of "The Conquest of Everest" and arranged special matinees for children with the cooperation of school authorities. J. R. Caart, manager of the Lyric, Wellington, sent out 1,000 postcard type throwaways with thumbnail pictures of the five stars in "From Here to Eternity." For "Mollie Rouge," manager Len Craten of the Union cinema, Dunstable, surprised his patrons with a trop of a girl in rouge at a counter for the coming picture. R. N. Douglas, assistant manager at the Waverley cinema, Shrawlands, applied that old guessing game to golf balls for "Two for the Prize" with other golf equipment promoted to complete the display. A. J. Evans, manager of the Savoy cinema, South Shields, had a lobby display of police equipment—old and new—in his lobby, promoted from the local Police Department. George Fawcett's "Happy Family" contest gained a fantastic amount of newspaper space with pictures of the winning family of eight, and helped the box office when he played "Scandal at Scoundrel." J. C. Foster, manager of Queen's Hall, Newcastle, used teaser ads picturing days to remember, such as VJ Day, etc., for "A Day to Remember." Good newspaper space was given to his "A Day to Remember" contest. P. H. Gaston, assistant manager of the Savoy cinema, Sale, used his two year service in Malay to good advantage when he played "Operation Malay" by showing souvenirs and answering questions about Malay in the lobby.

| T. F. Grainge, manager of the Arcade theatre, Darlington, has completed re-decoration of his theatre and raising the standard of operation and maintenance. The improvement is so great that the local newspaper, Bicest., sent invitations to civic dignitaries for the premiere of "The Story of Gilbert & Sullivan" with refreshments served before the picture went on. Word-of-mouth advertising resulted from this idea which hadn't been tried here before. A. D. Haining arranged a Deborah Kerr swim suit contest at his showing of "From Here to Eternity" at the Odeon theatre in Birmingham. N. J. Hartle, assistant manager at the Capitol cinema, Bolton, persuaded the editor of the local newspaper to print 10,000 throwaways free of cost, one-side advertising "Mamboogee" and the other the newspaper. W. T.

**Always GOOD! Always ON TIME!**

| 1273 S. Western Ave., Los Angeles 4, Calif. 630 Nassau St., New York, N. Y. |

**SPECIAL TRAILERS**

**QUIGLEY AWARDS COMMITTEE MANAGERS’ ROUND TABLE**

| Address all entries to: QUIGLEY AWARDS COMMITTEE MANAGERS’ ROUND TABLE 1276 Sixth Avenue, New York 20, N. Y. |

**MANAGERS’ ROUND TABLE SECTION, MAY 1, 1954**
WEEKLY Report

...Timely news supplementing the special monthly department covering all phases of refreshment service.

NEW SNACK BAR AT ROXY, N.Y.

IN A MOVE to provide greater convenience and service for refreshment patrons at the Roxy theatre in New York City, Executive Director Dick Dickson recently had installed a considerably enlarged stand in the inner lobby. He is shown at the left before a section of the counter, which is 33 feet long. The stand is constructed of stainless metal, highly polished fireproofed wood and plate glass, and is built on a curve to blend with the architecture of the theatre. The location is a strategic one, since it attracts the attention of all patrons, whether they be on their way to the loges, orchestra or balcony. Spotlights are used to enhance the beauty of the stand and to draw attention to the products on sale, which include candy, soft drinks, popcorn and chewing gum. The stand is refrigerated throughout so that all commodities can be kept at the proper temperature. Beverages are dispensed from counter-model machines, while popcorn is sold from a warmer built right into the stand. Mr. Dickson reports that the new installation has resulted in a substantial increase in refreshment revenue. The stand was first unveiled to the public at the recent evening premier of "Prince Valiant."

Candy Firm's Ads Plug Theatre Attendance

AN ESTABLISHED policy of the Quaker City Chocolate & Confectionery Company, Inc., Philadelphia, of incorporating references to the pleasures offered by motion pictures in its advertising is now being extended further in the firm's new television series, "Ramar of the Jungle." The company manufactures Good and Plenty, a licorice-flavored candy.

In the commercials for the program, which stars Jon Hall, the idea is promoted that "it's a treat to go to the movies" and the "way to make the treat complete is to have Good and Plenty candy."

For one of the commercials two photos are shown, one of children lined up at the box-office, followed by a theatre interior. The spoken copy is as follows: "When you go to the movies, you need two things to enjoy the show ... first, a ticket, next a big box of Good and Plenty. It's the perfect movie candy, because there's enough to last through the whole show."

In the past the company has also exploited the idea of integrating candy with motion pictures in the television show "Lucky Pup" and in its newspaper advertising. On "Lucky Pup" in 1951 a film trailer from Columbia's "Born Yesterday" was shown and in the commercial listeners were urged to see the film at their neighborhood theatres and at the same time enjoy Good and Plenty.

The newspaper ads publicized new pictures and featured photographs of stars from the films. These ads were run in conjunction with the opening of the films in individual markets. Theatres stocking the company's product were provided with reprints of the ads on poster boards with easels for display at the snack stands.
## Film Buyers Rating

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theaters. This report covers 118 attractions, 1,323 playdates.

**Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Asterisk (*) denotes attractions published for the first time. Dagger (†) 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>Title of Film</th>
<th>EX</th>
<th>AA</th>
<th>AV</th>
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<th>PR</th>
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<td>Shenan (Para.)</td>
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<td>Shark River (UA)</td>
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<td>She Couldn’t Say No (RKO)</td>
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<td>Siege of Red River (20th-Fox)</td>
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<td><em>Sin of Jacksonville (Lippert)</em></td>
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<td>So Big (WB)</td>
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<td>3</td>
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*Denotes performances which are reported.
THE MONTH'S BEST...

INDISCRETION OF AN AMERICAN WIFE

This is the story of a stolen moment in the life of a man and a woman, of a love that cannot be, yet must exist. Magnificently played by Jennifer Jones and Montgomery Clift, produced and directed by Vittorio de Sica in Rome's Terminal Station, the film is a superb union of American and Italian techniques.

FROM Columbia
STUDIOS DEFEND PRODUCTION PACE

THE 20th ANNUAL Quigley Showmanship Awards

Better Theatres SPRING BUYERS NUMBER for MAY Presentation of VistaVision Films
30 YEARS YOUNG!

—And time out to say "Thank You" to all Exhibitors From The Bottom of Our Hearts!

The party's not over by any means. There are lots of fine M-G-M Anniversary Attractions to come. But your friendly Lion, on behalf of all the lads and lasses in every M-G-M Exchange in the U.S. and Canada, pauses now to express heartfelt thanks for the wonderful cooperation of Showmen everywhere.

(continued)
Thanks, gentlemen, for the way you said “Happy Birthday” with playdates.

Thanks for your assistance in spreading the message of M-G-M’s Gala Jubilee among your patrons.

Thank you, Mr. Exhibitor, one and all, from the heart of Leo the Lion for helping to make our Anniversary the most successful of its kind in movie history.

Paving the way to your box-office were many gracious friends of M-G-M. We are deeply appreciative of the wonderful cooperation of the nationwide press; of Ed Sullivan's “Toast of the Town” hour-long salute on 142 coast-to-coast stations of CBS-TV; of special 16-page sections in M. P. Herald and Boxoffice; of special photo-section of The Exhibitor, special pages in Showmen's Trade Review, Film Bulletin, Greater Amusements; special editorials, news stories, photos in all trade publications; of N. B. C. network salute to “Rose Marie”; of top treatment on other TV and Radio shows; of the 15 fan magazine covers on M-G-M stars and their additional editorial generosity.

(Signed)

Leo 

\[→ my paw\]

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**M-G-M's ANNIVERSARY HIT PARADE CONTINUES!**

**"ROSE MARIE"**
New box-office records at Radio City Music Hall — big everywhere!
(CinemaScope—Color)
Ann Blyth, Howard Keel, Fernando Lamas

* **"EXECUTIVE SUITE"**
Now a Radio City Music Hall sensation!
The cast of the year in the picture of the year! "10 Best" nominee!
Starring Academy Award-winning William Holden, June Allyson, Barbara Stanwyck, Fredric March, Walter Pidgeon, Shelley Winters, Paul Douglas, Louis Calhern, Dean Jagger, Nina Foch

* **"PRISONER OF WAR"**
Successful test engagements demonstrate solid exploitation potential!
Ronald Reagan, Steve Forrest, Dewey Martin, Oscar Homolka

**"RHAPSODY"**
Another Music Hall triumph and a musical love drama delighting millions!
(Technicolor)
Elizabeth Taylor, Vittorio Gassman, John Ericson

* **"THE STUDENT PRINCE"**
M-G-M's youthful, beautiful musical of riotous, royal romancing and music of Sigmund Romberg!
(CinemaScope—Color)
Ann Blyth, Edmund Purdom, and the singing voice of Mario Lanza

* **"FLAME AND THE FLESH"**
Star-studded drama filmed in the pleasure haunts of Europe. Lana and Carlos are dynamic lovers!
(Technicolor)
Lana Turner, Pier Angeli, Carlos Thompson

**"MEN OF THE FIGHTING LADY"** (Color)
Exploitation natural! Thrill adventures of the Navy’s jet pilots! Big cast!
Van Johnson, Walter Pidgeon, Louis Calhern, Dewey Martin, Keenan Wynn, Frank Lovejoy
ALFRED HITCHCOCK’S

“dial M for murder.”

DIAL ANY EXHIBITOR! DIAL ANY TRADE PAPER! HERE’S WHAT THEY’LL TELL YOU ABOUT WARNER BROS.’ ATTRACTION FOR DECORATION DAY!

PERFECT 3 DIMENSION IN THE HITCHCOCK MANNER, AND WARNER COLOR

STARRING: RAY MILLAND · GRACE KELLY · ROBERT CUMMINGS
"Gives new stature to Hitchcock! Will have audiences on the edge of their seats and be as big a hit as the play! All performances so great none could be singled out for special praise!"

"Ratings excellent! The showman has a property of really outstanding box-office value!"

"Finest mystery to reach the screen in years!"

"Guaranteed to hold audiences excitedly glued to their seats! Should be lusty grosser! A smash play on Broadway and should be even bigger as a picture! This is a pleasure!"

"This will register strongly! Taut suspense in the truest Hitchcock tradition!"

"Pace is swift and suspense constant! Will register in the better grosses! This is Top Grade!"

"The attention of the audience will be glued to the screen all the way!"

"Should bring exceptional returns! Excellent mystery in the best Hitchcock manner!"

And Exhibitors are burning the wires with enthusiasm. Thank you Showmen, one and all. We've got so many raves we've got to take another ad - watch for it.

With
JOHN WILLIAMS
ANTHONY DAWSON
FREDERICK KNOTT who wrote the International Stage Success

Directed by
ALFRED HITCHCOCK

Music composed and conducted by DIMITRI TIOMKIN
The greatest pre-sold audience in the history of entertainment is waiting for

The Continuation of The Robe

Demetrius and

The Gladiators

Color by TECHNICOLOR

CINEMASCOPE

IN THE WONDER OF STEREOPHONIC SOUND

soon from 20th Century-Fox...

The picture that begins where The Robe left off...and carries on its Boxoffice Glory!
Plight of Small Exhibitor

THERE is an understandable unwillingness on the part of some in all branches of the industry to recognize that exhibition no longer may be viewed as a whole. From the founding of the industry through the boom of World War II motion pictures were presented under more or less similar circumstances in all theatres. The differences between the big first run and the last run were measured by time and admission prices. Long engagements, apart from a few roadshows, were uncommon. There was ample product to enable first runs to change bills weekly and other theatres as frequently as three or four times a week.

The trend of economic conditions affecting the industry and the introduction of new and expensive screen techniques have brought about some sharp cleavages in the exhibition structure. Some may be healed in time; others may persist indefinitely. It was not to be expected that exhibition should have forever the same pattern of uniformity that prevailed for nearly fifty years.

Cinerama, which started the technical revolution, is designed for a small number of selected theatres where runs are measured in months rather than weeks or days. The Magna process in which “Oklahoma” is being produced is expected to be first exhibited with a policy akin to that of Cinerama. The other techniques, such as 3-D, CinemaScope and any form of stereophonic or directional sound, are so costly that at least several thousand theatres in the United States do not gross enough to make their installation economically feasible. Half the theatres of the country sell considerably less than ten per cent of the tickets. Nearly five thousand theatres are in communities of under 2,500 population where the grossing potential is strictly limited.

The small exhibitor proportionately has enjoyed a greater measure of relief from the admission tax burden than the big operator—and he needed it! However, so many theatres were operating deeply in the red that the tax relief of itself is not enough to assure their financial wellbeing. The industry must continue to give serious attention to the problems of the small exhibitor.

The motion picture industry cannot survive in its present scope without keeping in operation the small town theatre. It is there that a very considerable part of the population of the country become acquainted, in their growing years, with motion picture entertainment. If these millions of customers are cut off from their local theatres, a chain reaction will set in and eventually do great harm to all theatres. The industry must not cut itself off from any segment of its audience, thereby turning them over wholly to television.

The one-theatre towns require special attention. Operations in many of those locations are likely to be difficult for the foreseeable future. Despite recent attempts by exhibitor groups to stimulate production, it is unlikely that there will be enough product available to satisfy the wishes of the theatre that has frequent changes.

The small exhibitor, for his sake and the industry’s, is entitled to special consideration at the studios and in the offices of the distributors. For his own part he must integrate his theatre more with his community, quicken the pulse of showmanship, be energetic in finding and holding patrons and imaginative in his booking.

The fight to save the small exhibitor is well worth winning. The fight can be won by determined, cooperative effort.

Top Honors for Showmen

FIFTY experts in advertising and promotion from distributors, circuit and independent theatres this week selected the top showmen to be honored in the twentieth annual judging of the Quigley Awards sponsored by the Managers Round Table department of The HERALD. The enthusiastic response and interest of the judges is matched only by the continuing attention to the contest of the five thousand active members of the Round Table.

Walter Reade, Jr., president of the Walter Reade circuit and of the Theatres Owners of America, this year’s guest speaker at the lunch following the judging, said that the Round Table showmanship awards had accomplished more in stimulating showmanship on the part of theatre managers than any other factor in the industry during the past twenty years. The need for more and better showmanship—and fuller recognition of the responsibility of the individual theatre manager—were never greater than today. Under the stimulus of broader public interest generated by the new screen techniques, the entire industry has an opportunity to make excellent progress. All the old ways and many new ways of showmanship are essential.

Congratulations are in order to this year’s winners—no strangers to these honors: Willis Shaffer, Fox Theatre, Hutchinson, Kansas, and Charles Doctor, Capitol Theatre, Vancouver. In the overseas category the judges’ choice was Jack Plunkett, Films Paramount, Paris.

Kind words for Hollywood films from overseas critics are rare enough to make appropriate the recording of the opinion of Derek J. Davies, editor of “The Film Teacher,” who recently told an educational conference in London that American motion pictures teach British children more about family loyalties and patriotism than British films do.

—Martin Quigley, Jr.
Letters to the Herald

Reaction to CinemaScope

To THE EDITOR:

I have followed with a great deal of interest comments pro and con anent CinemaScope for the past year, as well as witnessed numerous exhibitions of this supposedly potent business reviver. I have always been very reluctant to break forth into print ever my name into controversial topics regarding the sick motion picture industry.

I have been an exhibitor for the past 17 years, so it may be said with some justification that I am now dry behind the ears in the business. I will further add that at least in my own case, I am moderately successful, and operate two very fine drive-in theatres, and have at present, due to the admission tax, a closed indoor house, which will stay closed until the tax comes off.

The drive-ins afford me an excellent living, and business is good. This may surprise some, as whoever heard of an exhibitor that admits business is good? All this as a preface to explain that I am not griping.

It is a well known fact that any business has its saturation point, and the motion picture business has a quicker saturation point than any other that I know of. The main trouble with the business today is that there are just too many drive-ins and theatres to guarantee a fair return on the investment necessary to have a first class house, either indoor or outdoor.

Too many farmers and electricians, etc., have been trying to get on the so-called gravy train, and notwithstanding the lack of need for theatres, or impossible locations, plus a general ignorance of the business, rush stupidly and blindly into what is generally considered the most trying and exacting of all businesses, i.e., that of trying to entertain the public. The net result is that these mis-informed and dollar-happy fools are not only paving the path to their own financial destruction, but at the same time are making it increasingly harder for those well-established houses to function and to maintain a favorable cash balance.

I agree with a few simple souls that all this industry needs is good product, plus casts that know their stuff, in plain 2-D color, and the result always has been and always will be, good box office returns. Neither 3-D, 4-D, or 5-D will make an iota of difference if the picture is a stinker.

We have watched in our locality other exhibitors rush pell mell into ill-advised and premature outlays for 3-D and CinemaScope apparatus, to their eventual and certain disgust, not to say financial loss. Because a CinemaScope picture draws a million on Broadway, the simple souls in exhibition think it will do likewise in a town of 20,000 or less. Curiosity alone will guarantee a tremendous gate on Broadway and the list of suckers never gives out, but in the small towns the situation is different, and it takes quality, not novelty, to keep the customers coming.

In the opinion of literally thousands to whom I have talked in recent months anent this new medium of film presentation, they are at one in their opinion as regards the way this new medium has been presented in the advertising. Their first impression was that they would see a screen that wrapped itself completely around them in the theatre, and this expectation was engendered by the type of advertising employed, that actually showed the screen folding way back around the sides of the theatre.

When will Hollywood and its highly over-paid advertising men, get wise to the fact that the public are not fools and that they expect to see on the screen what is advertised in the papers? Another was the so-called "illusion" of depth. Illusion is right.

If some of the so-called big shots in this industry would get off the seats of their pants a bit and get around the country wherein are located the backbone of their industry in the shape of the forgotten little men in the exhibition field, they might get it through their heads that good pictures are all they need, television notwithstanding. The television novelty is already wearing off, and the public is crying for good pictures, in plain color, 2-D, and to blazes with gadgets.

The only thing that amazes me is that the exhibitor has the most marvelous and long-enduring capacity to absorb punishment, and the fault really lies in their readiness to become panicky, and to fall for a smooth line of sales talk, without thinking things through. The exhibitors have always been their own worst enemies, and the producers as a consequence have had, and probably always will have, a pushover to sell to.

When exhibitors grow up and realize that they cannot have million-dollar gates every day, and that they should be satisfied with good average business, and that each exhibitor cannot get all the business away from their competitors, to live and let live, and to stick together instead of trying to cut each other's throats, the industry will be far healthier. Then will the practice of cutthroat holding cases, and peace may descend on them, but not before. And this goes for triple and quadruple feature stunts, too. But my money says that exhibitors will never learn, either.

I take a very objective view in all this CinemaScope nonsense, and have never even considered installing 3-D, CinemaScope, or what have you, and I operate in a very competitive situation. Three competitors have installed both types of equipment, and I think are unhappy, although that is my personal opinion, and not sour grapes on my part, as I could install either type if desired. But I have proved, at least to my own satisfaction and that of my customers, that good pictures are all that is needed, and they patronize me instead of the gadgets.

J. DORSEY CONKLIN, Southwest Amusement Enterprises, Radford, Va.

CinemaScope Exciting

To THE EDITOR:

I approached CinemaScope with a jaundiced eye. The first peep of it has radically altered my ideas. I can see it calls for completely new film technique but it is tremendously exciting in its possibilities.

It is early to make a final judgment but I feel that the magnetic sound tracks give wonderful results and that this is going to be part of CinemaScope's strong appeal.

Maybe I am talking through my hat but I feel that the day of visual sound tracks is limited and that at some time magnetic sound will take over on all ratios. The parity rather than the stereophonic property is the one which impresses me most.

Fonzie, seen "Venus Express" travellingogue, I feel that the greatest boost Irish tourism could ever get would be a CinemaScope travellingogue. A subject which might have possibilities would be an Irish point-to-point meeting or possibly a repeat performance of the re-enactment of the original "steeple chase" which gave the world the name, a race across country from Buttevant steeple to Duneraile steeple.

T. J. M. SHEEHY, Dublin, Ireland.

VistaVision and Perspecta

To THE EDITOR:

I predict that VistaVision and Perspecta Sound will take the picture business by storm. Exhibitors will cooperate with progressive developments where they are sold on merits free from dictatorial methods and at fair prices.

VERNON M. ELLIOTT, Clayton Theatre, Clay City, Ill.
MOTION PICTURE HERALD

May 8, 1954

MIKE TODD said in Hollywood Tuesday that "Oklahoma," in the Todd-AO process would have its world premiere in New York City, in April, 1955, probably at the Rivoli Theatre. He added: "We go into production in about five weeks, and we should have no trouble winding up the shooting not later than October." The picture will be roadshewn. "We'll play film theatres where we can, and legitimate playhouses where we must," Mr. Todd also predicted "astronomical revenues."

- It is conjecture at the moment whether Congress this year will permit a business and manufacturing census. Such a census would disclose comprehensive information on the industry, its production, distribution, and exhibition facets. It was rejected last year. Monday, the House sent to the Senate a bill authorizing such a survey, for next year, which would be based on this year's business.

- The industry's newsreels have been cited again for aiding the country's welfare. Their representatives Tuesday in Washington received specially engraved scrolls from Earl O. Shreve, national director of the Treasury's U. S. Savings Bonds Division, for efforts to help the Bond selling program.

- The industry's top executives again will be let in on some of the Defense Department's secret information. Some 50 of them will be "briefed" at the Pentagon in Washington, May 13. They will then be shown the Army's film, "This Is Your Army."

In "Better Theatres"

Of four feature articles dealing with wide-screen, three consider it in the light of recent developments. Loren Ryde, head of Paramount recording and engineering, discusses the requirements and recommendations for the presentation of pictures produced by that process. N. H. Crowhurst, engineer associated with the development of Perspecta sound equipment, explains that system for adapting a single optical track to the wide picture. Giorgio Gagliardi makes a comparative examination of the two basic wide-screen techniques—aperture cropping and use of anamorphic lenses.

Being the 1954 Spring Buyers Number, "Better Theatres" for May also features a revised Buyers Index, reviewing the current market and listing leading sources of theatre equipment and supplies.
FOR LEADERSHIP, particularly in labor relations, Loew's president Nicholas M. Schenck, left, receives from MPAA president Eric A. Johnston a silver bowl inscribed with signatures of company presidents and executives. The ceremony was at the board meeting in New York last week.

DON HARTMAN, below, told of European interest in VistaVision at his New York interview Tuesday. He is Paramount production head. Mr. Hartman also said Paramount will make a minimum of 22 films this year, stressing quality over quantity.

A LITTLE JUNKET, the other day, in Texas. Paramount took some of the state's leading exhibitors to Carswell Air Force Base, near Fort Worth, where Sam Briskin is making "Strategic Air Command". Posed in the group above are John Rowley, of Rowley United Theatres; Raymond Willie, of the Interstate Circuit; Mr. Briskin; Frank Starz, advertising chief, Interstate Circuit; James Stewart, the star of the picture; Anthony Mann, director; and Heywood Simmons, Booking Service.

VISITORS, at the Warner "report to the exhibitor" screening in Albany. Mr. and Mrs. Arthur Abeles, center, were guests of Charles Smakwitz, right, Stanley Warner zone manager. With them is Ray Smith, Warner Albany manager. Mr. Abeles is Warner sales manager in Great Britain.

This week in pictures
HIGH TENSION is to be seen at the right, in Republic's big budget "Johnny Guitar". The men are Scott Brady and Sterling Hayden; and the girl in the breeches is none other than Joan Crawford. The picture was given a world premiere this week in 10 West Coast situations. It is reviewed on page 2285 of this week's Product Digest.

TABLE CONVERSATION, below, is by publisher William Hearst and Robert Francis, left, star of Columbia's "The Caine Mutiny". They are seen at "The American Weekly's" screening-and-reception in New York, for leading editors and publishers.

THE SUBJECT, this year's 35th Anniversary release schedule; and the slogan, "'54 for '54". The men above presided at United Artists' three day regional sales meeting in the Blackstone Hotel, Chicago. They are, in left to right order, Charles S. Chaplin, Canadian district manager; B. G. Kranze, general sales manager; William J. Heine- man, vice-president in charge of distribution; Max E. Youngstein, vice-president in charge of advertising; James Velde, western division manager; and F. J. Lee, Midwest district manager.

OPENING THE CENTRE THEATRE, Denver: Frank H. Ricketson, Jr., Fox Inter-Mountain president; Ethel Merman; Charles Skouras, National Theatres president.

A BUSINESS CHAT. Harold F. Wendt and Frank Kuehnle, of the Wendt Advertising Agency, Cleveland, are seen in the New York offices of Quigley Publications. At right, Martin Quigley, Jr., editor of The HERALD.
QUIGLEY AWARD WINNERS NAMED AT 20TH JUDGING

WILLIS SHAFFER  CHARLES DOCTOR  JACK PLUNKETT

A PANEL of 50 advertising, publicity and exploitation executives from distribution and circuit home office organizations this week examined a record number of entries by Managers' Round Table members and selected the winners in the 20th annual Quigley Awards competition. At the luncheon following the judging they heard Walter Reade, Jr., president of the Theatre Owners of America praise the Quigley Awards as "the greatest single factor in the advancement of showmanship" and call for "a resurgence of old-fashioned showmanship."

The winners were:  
CHARLES DOCTOR, manager of the Famous Players Canadian Capitol Theatre, Vancouver, B. C.—the Grand Award for large situations.  
WILLIS SHAFFER, manager of the Fox Midwest Fox Theatre, Hutchinson, Kansas—the Grand Award for small situations.  
JACK PLUNKETT, director of publicity for Films Paramount, Paris—the Overseas Grand Award.

Honorable mentions were awarded also:  
To Sam Gillman, State theatre, Syracuse, and Al Jenkins, Odeon theatre, Vancouver, for large situations;  
To Bob Harvey, Capitol theatre, North Bay, Ont., and John M. Enders, Calderone theatre, Hempstead, N. Y., for small situations;  
To Benno Ere, Metro theatre, Santiago, Chile; Miss Lily Watt, Odeon Cinema, Coatbridge, Scotland; Edward Alva, Metro theatre, Bombay, India; and Douglas Ewin, Savoy Cinema, Stourbridge, England, for the Overseas competition.

Urging all branches of the industry, but particularly exhibition to "Think and think hard what else can be done along the pattern set by the Quigley Awards" to advance the art and science of selling motion pictures, Mr. Reade said, "We have a tremendous story to tell but we have done little to tell it."

The new media and techniques have given the industry enormous advertising and showmanship potentials, he continued, but little actually has been done to exploit them. "Today," he added, "we have succeeded in making movies in the public mind the thing to talk about. But talk is not enough. Action is needed."

On this point the TOA president admonished both distribution and exhibition that the greatest mistake they could make is to cut advertising budgets, a point that he reiterated again and again. "If we don't keep selling it, and selling it big," he said, "we don't have a chance for survival. The one way, the only way we can increase grosses is to increase our advertising."

"This goes," he added, "for trade adver-

ANNOUNCE AWARD FOR REFRESHMENT SELLING

A new Grand Award for "skill and success in refreshment merchandising" will be given in connection with the newly expanded Better Refreshment Merchandising service of Quigley Publications, it was announced by Martin Quigley at the Awards judging Tuesday. First Award will be made next year for entries submitted during 1954.

(Continued on page 35)
Jerry Pickman, of Paramount, and Mervin Houser, of RKO, above.

Mr. Robbins, with Mr. Quigley, below, is greeted by Raymond Levy and Steve Edwards.

Dais Guests, right: Mr. German, with David Griesdorf, of Odeon Theatres of Canada, and Douglas Ewin, British prizewinning manager.

AT THE JUDGING, below: Mr. Griesdorf, with Herb Steinberg and Sid Blumenstock of Paramount; and theatre manager Montague Salmon.
M-G-M's POLICY ON CINEMASCOPE PICTURES AND STEREOPHONIC SOUND...

A Statement by Charles M. Reagan, General Manager of Sales

In response to the demands of many motion picture exhibitors, M-G-M announces that it will release its CinemaScope pictures to all theatres capable of presenting them on a wide screen and with anamorphic projection.

Up to this time M-G-M CinemaScope productions have been available solely to those theatres which had installed stereophonic equipment suitable for magnetic sound tracks.

The new policy is designed to service theatres which present the single channel track as well as those equipped for magnetic sound and the new Perspecta sound.

Many theatres have voiced the opinion that motion picture distributing companies should furnish their CinemaScope productions to the many thousands of theatres which are not yet prepared to expand their sound facilities.

M-G-M has released only two CinemaScope productions. They are "KNIGHTS OF THE ROUND TABLE" and "ROSE MARIE." These productions will be made available to all theatres equipped with a screen wide enough to encompass the projection via the anamorphic lens.

Other M-G-M pictures announced for CinemaScope are "THE STUDENT PRINCE," "SEVEN BRIDES," "BRIGADOON," "ATHENA," "GREEN FIRE" and "JUPITER'S DARLING."
In connection with this announcement it is important for exhibitors to realize that all M-G-M pictures, in whatever dimension, will be released with Perspecta sound tracks permitting exhibitors to employ either stereophonic sound or single channel sound.

Exhibitors would be short-sighted if they did not take full advantage of this opportunity for improved presentation.

The exhibition without stereophonic sound of CinemaScope or other M-G-M pictures would eliminate an effect essential to their full enjoyment.

We cannot urge exhibitors strongly enough to install stereophonic devices.

To ignore the advantages of new sound techniques is a disservice to the public and an obstruction to the great future development of motion pictures. We are on the threshold of tremendous achievement and an improvement in presentation techniques. The failure of exhibitors to cooperate fully in the new advances would be to retard and discourage the great future which has already been revealed and is only in its early stages of development.

It would be sad indeed if exhibitors were induced into a lethargy and not inspired to take advantage of the wonderful opportunities presented by the inventions and achievements of great technicians working in the Studios.

Furthermore, we believe that the theatres which are equipped with stereophonic sound devices will have a great box-office advantage over those theatres not so equipped, and that the movie-going public, which has already put its stamp of approval on CinemaScope with stereophonic sound will further demonstrate its acceptance by preferring to attend those theatres properly equipped for the new type of presentation.

An exhibitor who does not wish to see motion pictures presented under the best possible circumstances is not keeping faith with his public and we sincerely hope and strongly recommend that those theatres playing M-G-M pictures will install stereophonic sound devices if they have not already done so.
Product Shortage, Big Problem of the Day, Brings New Questions And Some Answers

THE SHORTAGE of product, mentioned most often in recent months in secondary if direct relation to the introduction of new screen techniques, this week came into its own as a primary topic of great urgency. The developments came from both the east and west coasts. They comprised exhibitor demands for more product—especially in May and June, promises of cooperation from distribution heads, and announcements of the formation and development of new production units by individuals not primarily connected with the production branch of the industry. The following were the highlights:

Announcement by William F. Rodgers, former vice-president of Loew's, that in partnership with Sam dendow, Jack Skirball and Cliff Work, he had formed a new production company to be known as Amalgamated Productions, Inc.

Announcement of plans suggested by Pat McGee, co-chairman of the Council of Motion Picture Organizations and general manager of Cooper Foundation Theatres, for the solution of the product shortage. At an Oklahoma City exhibitor meeting, Mr. McGee suggested a credit pool of approximately 5,000 exhibitors to finance the production of perhaps 50 films, the encouragement of franchise agreements, and the entrance into the exhibition field of individual producers “to whet their interest into making more films.” Mr. McGee’s credit pool envisions 5,000 exhibitors putting up $1,000 each to make a production fund of $5,000,000.

Announcement that producer Hal R. Makelim this week began his cross country tour for conferences with regional units of Allied States Association to explain his production plans and to permit exhibitors to sign up for the plan. This week Mr. Makelim was in Denver, Omaha and Kansas City. The producer has agreed to make 12 films, to be released at rate of one a month, if 2,500 exhibitors sign up.

The original TOA-Allied plea to distributors was announced at a joint press conference in New York held by Walter Reade, Jr., TOA president, and Wilbur Snaper, former Allied head and now a member of the association’s national board of directors. The exhibitor leaders called the product “drought” a national problem and asked for corrective measures in terms of “an orderly, systematic” schedule of releases without regard to seasons. Good pictures are always in season, they said.

Both leaders charged the distribution companies with withholding important pictures from May and June for release in July and later. The current product “famine,” said Mr. Snaper, comes just at a time when theatre owners have been granted some relief from the Federal ticket tax and thus “levels off” the tax benefits. He warned that when there is a long lull between good pictures, the “momentum of patronage” is lost.

The situation, as Mr. Reade saw it, was one of making the distributors aware of the fact that an orderly flow of top pictures actually works to their benefit. “Eventually,” he said, “economics will make them realize it,” adding that distribution gains nothing when many important pictures are released at one time to vie with one another.

The TOA head said his organization still was exploring the production field and seeking a way to increase production, and that the subject would highlight the TOA board meeting in Los Angeles June 17-19.

Another attempt to answer the product shortage was seen in MGM’s announcement at the beginning of this week that it was lifting its stereophonic sound requirements for MGM CinemaScope product.

Schary Defence Is On Basis of Quality

by MARTIN STARR

HOLLYWOOD: The plea of Walter Reade, Jr., president of the Theatre Owners of America, to the producers here that they “make more pictures” was met with conflicting opinion and heated reaction by the production and studio heads since the appearance of the Reade story in The Herald April 17.

From Dore Schary, vice-president in (Continued on page 18)
Book Paramount's "Secret of the Incas" for Decoration Day!!

The big power-house attraction you need for a record-a-day over the big four-day holiday weekend... the perfect crowd-puller for all top playing time during the late spring and early summer! A startling story of violent love and violent adventure! Backgrounds never before seen on the screen—filmed by Paramount on the breathtaking summits of the wild Andes!

SECRET OF THE INCAS
Starring CHARLTON HESTON ROBERT YOUNG NICOLE MAUREY THOMAS MITCHELL and Presenting YMA SUMAC
Color by TECHNICOLOR
Produced by Mel Epstein • Directed by Jerry Hopper • Screenplay by Ronald MacDougall and Sydney Boehm • Story by Sydney Boehm
RODERS FORMS PRODUCING COMPANY FOR "TOP" FILMS

William F. Rodgers, former sales chief for MGM, is going into production. He announced to the trade press at Hotel Astor in New York Tuesday that in association with Jack Skirball and Cliff Work he is forming a company to be known as Amalgamated Productions, Inc.

The new company will aim at the production of a minimum of three pictures a year, to be selected from what Mr. Rodgers characterized as "a million-dollar inventory" of story properties, most of them accumulated by Mr. Skirball and his Work and turned over by them to the new company.

According to Mr. Rodgers the pictures will have name stars and directors with records of success. He said the group was not ready as yet to announce titles or exact production plans, and that these would depend on distribution arrangements.

On this point, Mr. Rodgers was emphatic that every effort would be made to keep the product on the highest level of quality, because, he said, they would have to get the widest possible distribution.

"We think there is a strong need for more pictures. But the current market will not support small pictures. We have no intention of attempting to meet any 'acute shortage' of product but we believe that there is a good field for strong pictures, independently produced."

Referring again to the need for wide distribution of the new company's product, Mr. Rodgers said that none of the four incorporators would draw any salary but would depend entirely on the profits of the pictures. To this end, too, he said, he would apply his knowledge and experience in distribution toward getting the best possible circulation for the product. "We want and intend to be known as a very friendly organization," he said. "We will sort the pictures on terms that every theatre can afford to pay."

Mr. Rodgers will be president of the company but no other officers have as yet been named. Mr. Skirball and Mr. Work will be in active charge of production. It is planned to keep the overhead of the company to an absolute minimum.

W. F. RODGERS

FOX BUYS OURSALER'S "GREATEST STORY"

Twentieth Century-Fox announced this week the purchase of "The Greatest Story Ever Told," the late Fulton Oursler's best-selling Biblical work. The cumulative price may reach $2,000,000, largest amount ever paid for a motion picture property. The picture, to be made in CinemaScope and color by Technicolor, will go before the cameras next year as a personal production of Darryl F. Zanuck. More than 3,250,000 copies of the book have been sold in the United States, and it has been translated into 12 different languages.

Quota in Exhibitor Unit Backs Makelim Plan

DENVER: The kickoff here this week of the Makelim plan to make a dozen films for the independent theatre owner was well accepted at the annual convention of Allied Rocky Mountain Theatres, with more than the quota signing up before the convention came to an end.

The plan is for producer Hal R. Makelim to make the 12 films on a reasonable budget basis, to be financed by Mr. Makelim and the theatres who sign up with him. The films will sell on a flat rental basis. At the convention here Mr. Makelim presented the plan while his assistant, Sam Nathanson, told of the selling plans.

According to Mr. Makelim, Allied members will be taken care of first, then other independent theatres. Clearances would be made equitable in all situations. The producer said his plan would make it possible for small theatres to make a profit and that if the plan worked as he hoped, many theatres would get the films for practically nothing. He estimated that a film would gross nearly $1,000,000 in the domestic market and another $1,000,000 in the foreign market.

Also addressing the convention were Abram F. Myers, Allied general counsel, and Neil Beezley, president of the unit, both of whom scored the selling policies in connection with CinemaScope. The convention adjourned by naming the following new directors: Fred Anderson, Lloyd Greve, C. L. McLaurin, Don Moreton Peterson, J. K. Powell, John Roberts, W. A. Wimon, J. Smith and Tom Smiley, Colorado; Marion Goodhand, Robert Kehr, Dr. F. E. Rider and Dorrance Schmidt, Nebraska; Burt Lingle and John Wood, New Mexico; Richard Bennett and Lloyd Kerly, Wyoming. They elect officers in January.
We have just concluded the most successful sales drive in the history of Universal-International.

Naturally we are very proud of our organization—all those people in production, distribution and promotion who made this record-shattering feat possible.

But we are especially proud of the exhibitor relationship which, more than anything else, contributed to this great success.

We thank you, Mr. Exhibitor, for your confidence and cooperation.

And the best way we know to say "thank you" is to keep on delivering the pictures that make big profits for all. To this we dedicate ourselves during the coming year.

Sincerely,

Charles J. Feldman
Vice President and General Sales Manager
Fabian Buys Control of Latex Corp.

In a move outside the entertainment field Stanley Warner Corp. has acquired the International Latex Corp., it was disclosed this week in a joint announcement by S. H. Fabian, president of Stanley Warner, and A. N. Spanel, board chairman of International Latex. The company, founded in 1932, manufactures Latex products and produces girdles, infants' wear, home hair-cutters and branded foam pillows. Through the acquisition Stanley Warner becomes a $100,000,000 company, the announcement said.

International Latex has had an exceptional growth record with its sales volume increasing from under $4,000,000 in 1946 to over $30,000,000 in 1953. Stanley Warner paid $15,000,000 in cash for 100 per cent of the preferred and common stock of International Latex. No stock of Stanley Warner Corp. was involved in the deal. Stanley Warner financed this acquisition by means of a six-year-term bank loan with a group of banks headed by the First National Bank of Boston. The other banks are the New York Trust Co., Guaranty Trust Co. of New York, Bankers Trust Co., The First National Bank of the City of New York and the Fidelity-Philadelphia Trust Co. of Philadelphia. The loan established a $20,000,000 credit of which $15,000,000 has been borrowed with interest payable at the rate of 3 1/4 per cent per annum.

The combined resources augment the financial strength of Stanley Warner and will be used to facilitate the growth and expansion programs of both Stanley Warner and International Latex, it was said.

"In January," said Mr. Fabian, "the Stanley Warner stockholders approved an amendment to our charter permitting diversification of the company's activities into other fields. The acquisition of International Latex Corp. is part of a constructive, far-reaching program of expansion in all departments. On the motion picture side, the outlook for new product is the best in years."

Station WTRI-TV of Schenectady is already in operation and is the beginning of an expansion in that phase of visual showmanship television, he said.

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**THE WINNERS CIRCLE**

Pictures doing above average business at first runs in the key cities for the week ending May 1 were:

- **Albany**: Rose Marie (MGM), Casanova's Big Night (Para.), Saskatchewan (U-I), The Conquest of Everest (UA).
- **Atlanta**: The French Line (RKO), Lucky Me (WB).
- **Boston**: Knock on Wood (Para.) 2nd week, Genevieve (U-I) 2nd week, Night People (20th-Fox) 2nd week.
- **Buffalo**: The French Line (RKO), Elephant Walk (Para.).
- **Chicago**: Genevieve (U-I), Pinocchio (Disney-RKO, reissue), Heide (UA).
- **Cincinnati**: Lucky Me (WB).
- **Cleveland**: Night People (20th-Fox), Prince Valiant (20th-Fox) 2nd week, Executive Suite (MGM) 2nd week, From Here to Eternity (Col.) 2nd week.
- **Detroit**: The Conquest of Everest (UA) and Lili (MGM) double bill, Jubilee Trail (Rep.) plus stage show featuring Sugar Ray Robinson, Lucky Me (WB) 2nd week, Prince Valiant (20th-Fox) 2nd week, Beat the Devil (UA) 2nd week.
- **Hartford**: Rose Marie (MGM) 2nd week, The Miami Story (Col.) holdover.
- **Indianapolis**: Casanova's Big Night (Para.), Best Years of Our Lives (RKO, reissue).
- **Jacksonville**: Julius Caesar (MGM), The French Line (RKO).
- **Kansas City**: Julius Caesar (MGM), The French Line (RKO).
- **Memphis**: Executive Suite (MGM), The Naked Jungle (Para.).
- **Miami**: Executive Suite (MGM) 2nd week, French Line (RKO).
- **Milwaukee**: French Line (RKO), Prince Valiant (20th-Fox) 3rd week, The Naked Jungle (Para.) 2nd week, Rhapsody (MGM) 2nd week.
- **Minneapolis**: Julius Caesar (MGM) holdover.
- **New Orleans**: Julius Caesar (MGM) 2nd week, Martin Luther (de Rochemo).
- **Oklahoma City**: Elephant Walk (Para.) 2nd week, Prince Valiant (20th-Fox), The Little Fugitive (Bursyn), Hell and High Water (20th-Fox), Executive Suite (MGM) 2nd week, French Line (RKO).
- **Philadelphia**: Knock on Wood (Para.).
- **Pittsburgh**: Lucky Me (WB).
- **Portland**: Yankee Pasha (U-I), Lucky Me (WB) 2nd week, Prince Valiant (20th-Fox) 2nd week, Casanova's Big Night (Para.) 2nd week, It Should Happen to You (Col.) 2nd week, The Living Desert (RKO) 7th week.
- **Providence**: Casanova's Big Night (Para.), Lucky Me (WB) 2nd week, Prince Valiant (20th-Fox) 2nd week, Rose Marie (MGM) 2nd week.
- **San Francisco**: Executive Suite (MGM), Knock on Wood (Para.) 3rd week, Red Garters (Para.).
- **Vancouver**: Saadia (MGM).
- **Washington**: Prince Valiant (20th-Fox) 2nd week, Rose Marie (MGM), Pinocchio (Disney-RKO, reissue) 2nd week, Beat the Devil (UA) 3rd week, Knock on Wood (Para.) 2nd week.

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**VistaVision Tests Set**

Further demonstrations of VistaVision in key cities throughout the country are scheduled by Paramount Pictures, Barney Balaban, president, said in New York this week. Specific dates will be announced shortly.

VistaVision's third showing was held Wednesday at the Capitol theatre in Washington. It will next be presented to southwestern exhibitors at a demonstration at the Majestic theatre in Dallas, May 14. The new photographic process was seen in New at the Radio City Music Hall last week and on the coast last month.

Participating in the Dallas showing will be Y. Frank Freeman, vice-president in charge of Paramount studios, and Loren L. Rydor, head of research for the company, under whose supervision VistaVision was developed and perfected.

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**Kansas-Missouri Allied Unit Hears Col. Cole**

**KANSAS CITY**: The annual convention of the Allied Independent Theatre Owners of Kansas and Missouri heard Wednesday talks by Colonel H. A. Cole on the tax relief campaign, and various items of equipment by supply representatives. Louis Patz discussed the Tushinsky lens, and Bob Smith the Gotschalk device. The subject of the Makelin-Borzage film plan was not presented Wednesday, because of the non-arrival of Hal R. Makelin and John Wolfberg who were detained in Omaha longer than expected because of the great interest there in the plan.
...front page NEWS from St. Louis Missouri: ON THE AMAZING BOX-OFFICE RECORD of LOUIS de ROCHEMON'TS

Martin Luther

THE PICTURE THAT IS EQUALING AND BEATING SOME OF THE CHAMPION GROSSERS OF ALL TIME!

Now...important NEWS for every exhibitor: Martin Luther WILL DEFINITELY BE WITHDRAWN FROM DISTRIBUTION ON JULY 31, 1954

CONTACT Louis de Rochemont Associates • Cresson E. Smith, 35 W. 45th St., N. Y. 36, N. Y. OR SALES REPRESENTATIVES IN MOST EXCHANGE AREAS:


"Variety estimates that MARTIN LUTHER'S U. S. and Canada gross will reach $3,500,000." —TIME Magazine

EXAMINE these Grosses!

And remember... the St. Louis run was matched by long, smash box-office runs in Minneapolis, New York, Chicago, Detroit, Birmingham, Boston, Washington, D. C., Houston, New Orleans, Denver, Philadelphia — and many more, big and small, from coast to coast!

BOOK IT NOW!
The money-making sensation of the year is pre-sold to an organized audience of 62½ million. You get your regular audience... the "lost audience" — and a new audience that's never been in your theatre before!

BEETTER GET YOUR SHARE!
of great good will and many good dollars — while it's available. July 31st is the absolute withdrawal date for "MARTIN LUTHER"!
COLOR TV FILM SYSTEM CITED

RCA Executive Describes Device at Convention of SMPTE in Washington

WASHINGTON: RCA late this year will have ready a new color television film system which will be of “major significance to motion picture producers and exhibitors as well as TV broadcasters,” W. Walter Watts, RCA executive vice-president, declared Monday. He spoke at the opening get-together luncheon for the 75th semi-annual convention of the Society of Motion Picture and Television Engineers.

Registration at 500

It was estimated that registration for the five-day conference at the Hotel Statler would reach 500. Holding the spotlight were new screen and sound techniques including VistaVision and Perspecta Sound, in addition to CinemaScope. Loren L. Ryder, head of research at the Paramount Studio, was slated to explain VistaVision, while Earl I. Sponable, 20th Century-Fox research head, was scheduled to address the gathering on CinemaScope.

Mr. Watts described the new “L-V” (3-Vision) system as “providing a means for high-quality television reproduction” and said it will contribute toward the establishment of an important outlet for color film productions. He declared that exhibitors would find “an unbeatable form of exploitation” in using the system to bring color trailers in the home.

The broadcaster will also find benefit from the new system, Mr. Watts went on, since it will make available “what we think is the best and most efficient method of handling film subjects which will constitute a very substantial part of color program schedules.”

The RCA vice-president substituted for Syros Skouras, the scheduled luncheon speaker, who had been called to Europe. Mr. Watts stated that the use of the new system required only the modification of the standard 16mm television film projector already in use in television stations, and didn’t require the purchase of special color projectors.

Sees Color TV Speed

Mr. Watts estimated that by the end of this year more than 140 cities will be interconnected for color television transmission, with roughly 125 stations in those cities equipped with color terminal apparatus. Based on this estimate, he predicted that by the end of the year color television programs will be available to nearly 75 percent of the homes in the country.

The Monday afternoon technical session opened with an early vintage film, as will all other sessions during this commemorative 75th meeting. Following this, members heard papers on the historical background of the 35mm professional camera; Thomas Alva Edison’s early motion picture experiments, and the effective use of color slides in technical lectures.

The evening session was devoted to black and white cinematography, with papers on the history of professional black and white motion pictures and special photographic effects that can be obtained with black and white films.

The convention centered around new techniques Tuesday. The Wednesday through Friday schedule included various motion picture and television topics.

Starr Sees TV Effect as Temporary

LITTLE ROCK: Television’s adverse effect on the motion picture business is only temporary, the board chairman of Theatre Owners of America said here this week. “There’s no basic conflict between TV and movies,” said Alfreid Starr at the convention of the Independent Theatre Owners of Arkansas.

Television may hurt at first, Mr. Starr said, “but when a family gets its TV set paid for, then they can spend a couple dollars a week going to the movies—and they will.”

Mr. Starr’s optimism, however, was not shared by all of the 350 Arkansas theatre owners who gathered here for the 35th annual convention. TV has become an important factor in Arkansas only in the past year, and most theatre owners seemed ready to blame the new medium for their declining receipts.

Speaking Wednesday Pat McGee, co-chairman of the Council of Motion Picture Organizations, urged exhibitors to maintain present admission price levels. “If all the tax saving should be passed on to the public, then the Treasury was right in saying we didn’t need relief.” He also asked unstinted financial support for COMPO which, he said, can do the job of reeducating the public on the movie-going habit.

The organization called on distributors to formulate plans for a weekly national television show to promote their up and coming product.

K. K. King, of Searcy, was re-elected president for his second term. Jim Carbery of Little Rock, was re-elected for his third term as secretary-treasurer. Six vice-presidents were elected to cover the six congressional districts in Arkansas. A board of directors was also elected.

Denver’s Big House Opens Despite Snow

DENVER: The new $1,000,000 deluxe, 1,247-seat first run Centre, only first run to be built here in 20 years, opened here last week, and a heavy wet snow failed to put a damper on spectators, hundreds of which stood for three hours to see the large Hollywood contingent arrive. Bleachers had been built for a four-hour show but this had to be called off, since the bleacher seats were occupied with five inches of snow.

Following short talks by Charles P. Skouras, president of National Theatres; Frank H. Ricketson, president of Fox International Theatres; Mayor Quigg Newton, and Charles Brackett, president of the Academy of Motion Picture Arts and Sciences, the stars were presented. Ethel Merman (Mrs. Robert Six of Denver) was mistress of ceremonies. “River of No Return” was the opening film.

The house is on a schedule of 60 cents to $1, against the usual first run prices here of 50 to 85 cents. The house will specialize in CinemaScope productions, but is so equipped that it can handle any type film. There is a CinemaScope screen 24x60 feet in the 81x162-foot stadium-type auditorium, in which greens and ivories predominate, trimmed in gold and silver leaf. The loge-type seats are wider than usual.

The booth is built for four projection machines, and provision has been made to install Ediphor large screen theatre television as soon as available. The marquee is the largest between Chicago and the west coast, using 80 kilowatts of power, and is 60 feet wider than usual.

Here from the studios were Walter Abel, Charles Brackett, Charles Coburn, Steve Cochran, Dan Dailey, Barbara Darrow, Marjorie Dean, Joanne Gilbert, Gloria Gray, Joan Haig, Ethel Merman, Rita Moreno, Mary Murphy, Mary Pickford, Tex Ritter, Dale Robertson, Buddy Rogers, Tony Romano, Alice Thomas, Forrest Tucker, Robert Wagner and Patricia Wilcox.

Eight Lippert Pictures Slated for May-June

Eight Lippert pictures for May and June have been announced by Arthur Greenblatt, general sales manager. May releases are “The Cowboys,” in Eastman color; Alex Nicol and Hillary Brooke in “Heat Wave”; Phyllis Kirk in “River Beat”; “Monster from the Ocean Floor,” science-fiction feature. Set for June are Dane Clark in “Paid to Kill”; William Lundigan in “Ter- or Ship”; Glenn Langan and Adele Jergens in “The Big Chase”; “The Siege,” historical spectacle. The features will go out at the rate of one per week during the two months, finishing a present Lippert product and paving way for distribution under the new Screen Art label starting in July.
MGM LIFTS "MUST" ON 4-TRACK CINEMASCOPE

Shifts Policy "in Response to Demand" of Theatres, But Urges Stereo Use

MGM, whose CinemaScope requirements anent four-track, magnetic stereophonic sound heretofore have been identical with those of 20th Century-Fox, this week announced that henceforth it will release its CinemaScope product to theatres equipped with only single track optical sound.

The company thus removes the stipulation which has been responsible for the major portion of exhibitor objection to CinemaScope. Remaining requirements for MGM CinemaScope pictures are the wide screen and anamorphic lenses, without which, of course, it is practically impossible to show a CinemaScope film.

The new sound policy was announced by Charles M. Reagan, Loew's vice-president in charge of distribution, who in an ad in this issue of THE HERALD explained that MGM changed its policy "in response to demands of many motion picture exhibitors."

"The new policy," he continued, "is designed to service theatres which present the single channel track as well as those equipped for magnetic sound and the new Perspecta sound," "Knights of the Round Table" and "Rose Marie," the only two MGM CinemaScope releases thus far, Mr. Reagan said, will be made available to all theatres equipped "with a screen wide enough to encompass the projection via anamorphic lenses."

Concurrent with the change in policy, Mr. Reagan urged exhibitors to equip for stereophonic sound, which he called "an opportunity for improved presentation."

"We cannot urge exhibitors strongly enough," he went on, "to install stereophonic devices. To ignore the advantages of the new sound techniques is a disservice to the public and an obstruction to the great future development of motion pictures."

"Furthermore, we believe that the theatres which are equipped with stereophonic sound devices will have a great box office advantage over those theatres not so equipped, and that the move-going public, which has already put its stamp of approval on CinemaScope with stereophonic sound, will further demonstrate its acceptance by preferring to attend those theatres properly equipped for the new type of presentation."

Mr. Reagan emphasized that all MGM pictures, in whatever dimension, will be released with Perspecta sound tracks, permitting exhibitors to employ either stereophonic sound or single channel sound. Perspecta is the optical directional sound system adopted by Loew’s, Paramount and to an undefined degree by Warner Brothers.

The MGM policy announcement was warmly greeted by Walter Reade, Jr., president of Theatre Owners of America, and by spokesmen for Allied States Association, who pointed out that from the start Allied had been against companies making it mandatory to employ stereophonic sound with CinemaScope.

There was, however, one strong voice raised on the exhibition side in favor of stereophonic sound. This was Harry Brandt, president of the Independent Theatre Owners Association of New York, who commented, "Regardless of what MGM does, stereophonic sound is here to stay."

Mr. Brandt held that competitive conditions will necessitate stereophonic sound installations because "anything less than the best is going to suffer in competition."

It’s just a question of time, he added, before stereophonic equipment becomes standard equipment.

Mr. Reade Is "Gratified" With Product Availability

Mr. Reade, in a congratulatory message to MGM’s Mr. Reagan, said "it was gratifying to note in today’s trade press that the fine product of your company now is available to the maximum number of theatres possible. This decision, following numerous and strong requests by our organization, is appreciated."

Meanwhile, in Washington, officials of the Department of Justice refused to comment on reports that they had warned Loew’s and 20th-Fox to discontinue stereophonic sound policies in connection with their CinemaScope releases.

The officials, however, confirmed the fact that they had received many exhibitor complaints on the matter and had been investigating the entire situation.

WEIGH CINEMASCOPE AT FOX FORUM

RESULTS, questions and problems concerning virtually every aspect of CinemaScope were scheduled for full discussion in New York Thursday at a unique, day-long meeting of approximately 1,000 exhibitors, called by 20th Century-Fox.

Invitations to the meeting, described by Spyros Skouras, president, as "a free and unprejudiced round table," were sent out by the company last week to exhibitor leaders throughout the United States and Canada.

Mr. Skouras in his invitations: "We feel confident the discussion will be of benefit to all exhibitors operating theatres of every size and type, including drive-ins. Our sole purpose in having this face-to-face discussion is to serve the interests of our customers, the American public and the industry."

Indications at midweek were that there would be a huge turnout for the affair, with particularly large delegations representing Theatre Owners of America, Allied States Association, and the Independent Theatre Owners Association of New York.

Although none of the exhibition side was about to predict what—if any—revelations on 20th-Fox CinemaScope policy might be forthcoming, many pointed out that announcement of the affair coincided with the announcement from MGM that it had relaxed its stereophonic requirements for its CinemaScope product. It was generally agreed the subject of stereophony would dominate the proceedings.

Mr. Skouras will be joined at the meeting by Al Lichtman, director of distribution, as well as other company executives, including W. C. Michel, executive vice-president; Charles Einfeld, vice-president; Otto Koegel, general counsel; Donald Henderson, treasurer; W. C. Gehring, executive assistant general sales manager; Earl Sponable, research director, and Herbert Bragg, Mr. Sponable’s assistant.

The company also called in its division and branch managers from its 38 domestic and Canadian exchanges for the meeting. Division sales managers attending were to be Herman Webber, western division, and assistant division head Bryan D. Stoner; Harry Ballance, southern, and assistant division manager Paul S. Wilson; Martin Moskowitz, Empire State; T. O. McCleaster, central; M. A. Levy, midwest, and Peter Myers, the Canadian division manager.

At midweek it was understood complete understanding between exhibition and 20th Century-Fox as to the future of CinemaScope was the goal of the meeting, and the presence of spokesmen for every facet of exhibition was counted upon to help resolve a great many issues.
ALERT to exhibitor requirements for all types of pictures, for every type of theatre and all types of screens. Universal-International has set eight films for release from June through September, Charles J. Feldman, vice-president and general sales manager, has announced. A ninth release in the four-month period will be the national re-release of "The Egg and I," the biggest domestic grossing film to date in the history of Universal Pictures Company.

All releases are designed to produce one type of result—top box office returns. The period also will mark the release of the company's first CinemaScope production, "The Black Shield of Falworth," and the new production based on the Lloyd C. Douglas novel, "Magnificent Obsession.

The latter film, in color by Technicolor, starring Jane Wyman, Rock Hudson and Barbara Rush, is currently receiving the same advance promotion buildup as the successful "The Glenn Miller Story."

Each of the nine pictures during the four-month period is to be receive a specially adapted promotional campaign designed to take advantage of the season of the year and to provide the greatest possible impact on the local level where the public makes its final entertainment selections. Use of television and national magazine advertising will be stepped up.

A full scale series of meetings in New York of the company's field and home office publicity and exploitation staff will be held May 10-12 to map promotional plans on the pictures. Charles Simonelli, eastern advertising and publicity department manager, will preside. David A. Lipton, vice-president, was due in New York from the coast this week to participate. The meetings are scheduled to be addressed by Mr. Feldman and other executives.

Detailing the month-to-month releasing plans, Mr. Feldman disclosed that the June pictures will be "Drums Across the River," a western in color by Technicolor, starring Audie Murphy and Liza Gaye, and "Black Horse Canyon," a second action film in color by Technicolor, starring Joe McCrea. "The Egg and I" is set for national re-release in July following several territorial saturation openings in late May. "Johnny Dark," in color by Technicolor,
Republic 1954-55 Slate
To Rival That of 1953

HOLLYWOOD: Republic is currently pre-
paring the way for a program of features
for 1954-55 comparable to last year's $15,-
000,000 program, it was disclosed this week
by Herbert J. Yates, president. Among the
new season's product are "Atomic Kid,"
starring Mickey Rooney; "Brother Yann,"
Trucolor, directed by Joseph Kane; Homer
Croy's "Jesus Was My Neighbor;" "At-
amo," which Frank Lloyd will direct;
"Rebel Island," produced by Edward Lud-
wig; "Timber Jack," with Mr. Kane direct-
ing; "Peg Leg Admiral," by producer-direct-
tor John A. Auer, and two properties
directed by William A. Seiter.

Chesapeake Trust Suit Dismissed

New York Federal District Court Judge
Augustus N. Hand Monday dismissed the
$15,000,000 anti-trust suit of Chesapeake In-
dustries against Loew's and RKO Thea-
tres. The plaintiffs announced immediately
they would appeal.

Justice Hand, sitting as jurist, ruled that
the release agreement between Chesapeake
Industries and United Artists of December,
1953, applied to all defendants and alleged
co-conspirators. Named as co-conspirators
were the major film firms.

The releasing agreement referred to by
the court was between Chesapeake Indus-
tries and U.A., under which Chesapeake re-
leased U.A. from any claims arising from
the purchase of Eagle Lion Classics assets
by U.A. in 1951. It was held as a matter
of law, that the release of U.A., named as
a co-conspirator in the present trial, released
all others.

The trial, which lasted about two-and-a-
half hours, capped a long period of pre-trial
negotiations and conferences. The suit,
which was filed by Chesapeake Industries
as the owner of the now-dissolved ELC,
charged that ELC had been denied access
to the New York market because of an
alleged split by Loew's and RKO theatres of
film product.

Editor in Brazil Paper

The "Jornal Do Brasil," leading Rio de
Janeiro newspaper, in its 15th anniversary edi-
tion included an article by Martin Quig-
ley, Jr., editor of The Herald. The article,
written during Mr. Quigley's visit to the
recent Brazilian Film Festival, was titled
"Aspects of the Motion Picture in the
United States."

Roxy Sets Dividend

Roxy Theatre, Inc., a subsidiary of Na-
tional Theatres, Inc., has declared a divi-
dend of 37½ cents per share of outstanding
preferred stock, payable June 1, 1954, to
stockholders of record May 17, 1954.

No Quota Set For British TV Shows

by PETER BURNUP

LONDON: The British Government has
decided against a quota of British material
in the programmes of the forthcoming Inde-
dependent Television Authority, Earl De La
Warr, Postmaster-General, told the Associa-
tion of Specialized Film Producers here
last week at a luncheon following the annual
general meeting.

The official said the Government was
looking to documentary producers in partic-
ular for assistance in the new pro-
grames. He said, too, that he appreciated
the peril of what he described as "wholesale
dumping of American programmes on the
new channel" but he felt it would be a great
mistake to attempt to solve the problem by
imposing on the new Authority the shackles
of a system devised for an entirely different
medium.

He added that should such wholesale
dumping come to pass, the Government
would be quite prepared at a later stage to
consider separate legislation.

The announced results of the election of
officials of the Association of Cinematograph
and Allied Technicians is heartening news
to the film business at large. Over the last
few years the union's general council has
had a predominantly Red majority with—as
most claim—a disastrous impact on the in-
dustry's affairs. As a result of an anti-Red
campaign among ACT members, 12 candi-
dates were nominated and duly elected—as
people who "can be relied upon to put pic-
tures before politics."

The change in the union's political com-
plexion is expected to lead to a different ap-
proach to problems such as the current lab-
oratories dispute. A scheduled conference
between the two groups, if now is hoped, will
bring about an early reference to arbitration.

MGM announces that Perspecta sound
will be demonstrated for the first time here
May 12, at the company's Leicester Square
Empire theatre. On the evening of that day,
"Knights of the Round Table" will open at
the Empire.

 Warners' "The Command" will open
shortly at 19 key A.B.C. situations with
single optical tracks. The circuit's policy
continues that stereophonic sound will not
be installed in its theatres although authori-
tative spokesmen agree that the policy is
always under examination. At the 19 thea-
tres in question "The Command" will be
retained for as long as the picture stands up
to the box office.

At the just concluded three-day meeting
in Paris of the International Union of Cine-
matograph Exhibitors, a resolution was
adopted fixing a standard screen ratio of 1:8
to 1. It was agreed also that exhibitors in
all member countries should insist on single
optical tracks being made available to them.
Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

LAST week Life Magazine added its bulky weight to the growing lineup of papers pursuing a policy favorable of the long-standing agreement between the motion picture industry and the lay press concerning the reviewing of pictures.

The long-standing agreement was re-stated a week ago, together with the circumstances of its origin and the underlying reasons for its observance, by Editor Martin Quigley, Jr., of THE HERALD.

Reviewed "Caine Mutiny"
In an Open Violation

Life reviewed "The Caine Mutiny" in its May 3 issue in open and complete violation of the agreement.

"The Caine Mutiny" is scheduled to open first and exclusively at the Capitol theatre in New York City late in June. A few similar key-city runs are contemplated for July and August. It is scheduled to be screened for the trade press late this month.

General release date is yet to be set.

In the concluding paragraph of his editorial on the subject in last week's edition of this publication, Mr. Quigley summed up in two simple sentences the whole net of the long-standing agreement violated by Life in reviewing "The Caine Mutiny." The editor of The Herald wrote, "Let the exhibitor be served by trade press reviews as early as pictures are ready for selling. Let pictures be reviewed for the public when the public can pay to see them, and not before."

Life's violation is the most damaging of the three that have focused attention on the agreement in recent weeks. It is the most damaging of the three because (1) it reached the most people, (2) it was the most derogatory, and (3) it ran counter to the informed and highly beneficial report current in professional circles here, which have been warming chilled ambitions on the brightly shining local word-of-mouth to the effect that "The Caine Mutiny" is destined to out-gross (and possibly out-Oscar) the same studio's "From Here to Eternity."

Life's rule-breaking critic threw cold water on the hottest constructive rumor the town's had going for it in years.

Large Circulation of Magazine Is Cited

In a paid advertisement in The New Yorker of April 17 (and possibly elsewhere) Life Magazine listed itself atop what it called "the ten leading U. S. magazines" as having a circulation of 5,472,580.

In the same advertisement it listed itself as first among the top four magazines, in point of "single-issue magazine audiences," as having a total reader audience of 26,450,000. In or out of paid-advertising space, that is tantamount to a claimed readership of approximately one of each half-dozen persons in these United States (unless Life's totals include, as is not claimed for them, foreign circulation as well as domestic).

To that hypothetical one-person-out-of-every-six, Life's critic said of "The Caine Mutiny," at the beginning of a layout consisting of eight stills from the film, "Stickling closely to the book, the film is slowed by a dull love story and needless scenes ashore. . . . But in a terrifying typhoon sequence and the famous court martial climax 'The Caine Mutiny' becomes the exciting and highly moral tale that (the author) intended it to be."

That's not the way Hollywood's been hearing it. "Dull love story" is about as deadly a condemnation of a property, in Hollywood thinking, as could be committed in three plain words. And "highly moral tale" is as far as what is generally regarded as stimulating sales copy as a critic could get. But that's the impression an exclusive Life-reader (if such there be) is left to dwell under until the day, months off yet, when the picture comes within ticket-buying reach.

Grapewine Reports Film One of the Greatest

On the contrary, Hollywood's been hearing it, from people who worked on or in the production of the picture, from music people doing the scoring; from projectionists, laboratory workers, from all kinds and varieties of people whose occupational obligations have accounted for their viewing of the finished print—even from people who profess to dislike the 3,000,000-copy-selling book itself—that this is the greatest picture of its kind (one of any kind) produced in modern times.

Life's critic, if he lives in Hollywood, had to know all this. It's the talk of the town. Another line in the Quigley editorial reads, "It is easier for a columnist to be 'smart' when condemning than when approving." Life's critic knew that fact overwhelmingly well.

Four pictures were started, and three others were finished, during the week.

MGM started "Deep in My Heart," in CinemaScope and Technicolor, with Roger Edens producing and Stanley Donen directing. Jose Ferrer, Donna Reed, Merle Oberon, Helen Traubel, Douglas Fowley, Paul Stewart and others are starred.

Warner Brothers launched "Dragnet," from the radio and television programs of the same name, with Jack Webb, Ben Alexander, Ann Robinson and others in the cast. Stanley Meyer is the producer, and Jack Webb is doing his own direction. It's in WarnerColor.

Joseph Kaufman, independent, began shooting "Long John Silver" in Australia, with Byron Haskin directing. Robert Newton, Connie Gilchrist, Lloyd Berrell and Grant Taylor are principal players. It's in color by Technicolor.

Columbia's Sam Katzman went to work on "Carmel Attack," with Johnny Weissmuller and Judy Walsh, with Lee Sholem directing.

To Use MGM Studio for Making of "Oklahoma"

Hollywood: MGM studio facilities will be used in the filming of "Oklahoma," to be produced in the new Todd-AO process. Producer Arthur Hornblow, Jr., director Fred Zinnemann, and the Todd-AO and Rodgers and Hammerstein staffs will make their headquarters at the studio.

This Week in Production:

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*So This Is Paris (Technicolor)
Officer of MPAA Are Reclected

The board of directors of the Motion Picture Association of America at its first quarterly meeting in New York last week unanimously reelected all incumbent officers. At the same time, since it was the first board meeting since the death of Will H. Hays, the board passed a resolution recording its "deep sense of appreciation for the late Mr. Hays, as set forth by General Hays and its deep sense of loss that his wise counsel will be denied us."

Those reelected are Eric Johnston, president; Joseph L. Breen, Ralph Hethel, Kenneth Clark and G. Griffith Johnson, vice-presidents; Sidney Schreiber, secretary; F. W. DuVall, treasurer; William F. Roberts, assistant secretary; Stanley J. Weber, assistant treasurer, and James S. Howie, assistant secretary-treasurer.

At the annual meeting of the members of the association which preceded the board meeting, all of the present directors were elected. These are:

Mr. Johnston; Barney Balaban, and Austin Keedle, Paramount Pictures; Steve Brody and Edward Morye, Allied Artists; Jack Cohn and Abe Schneider, Columbia; Cecil B. de Mille, director-producer; James R. Graniger and William H. Clark, RKO Radio; Earle W. Hammons, Educational Films.


Para. to Sell Stock in F. P. Canadian

Paramount International Films, Inc., wholly owned subsidiary of Paramount Pictures Corp., has announced an underwriting agreement with a syndicate of Canadian bankers headed by Wood, Gundy & MacPherson, Field and Co., Inc., and W. C. Pittfield and Co., Ltd., for the sale in Canada of 285,000 common shares of Famous Players Canadian Corp., Ltd., by Paramount International Films, Inc. The stock will be offered at $23.50 per share.

Barney Balaban, Paramount Pictures president, in commenting on the sale stated: "Famous Players is a Canadian business serving the people of Canada. We believe it to be in the best interests of all concerned that a larger percentage of the stock of Famous Players be held by resident Canadians. We plan to retain the proceeds of the sale as working capital."

Mr. Balaban said that after this sale Paramount International would still own approximately 51 per cent of the outstanding shares.

Box Office Champions For April, 1954

The Box Office Champions are selected on the basis of the gross revenue at key city theatres throughout the country.

CREATURE FROM THE BLACK LAGOON
(Universal) (3-D)

THE GLENN MILLER STORY
(Universal)

THE NAKED JUNGLE
(Paramount)

PRINCE VALIANT
(Twentieth Century-Fox) (CinemaScope)

RHAPSODY
(Metro-Goldwyn-Mayer)

ROSE MARIE
(Metro-Goldwyn-Mayer) (CinemaScope)

To Withdraw "Luther" From Release July 31

Louis de Rochemont's production, "Mar- tin Luther," will be withdrawn from distribution in the U. S. July 31, 1954. It has been announced by F. Borden Mace, president of Louis de Rochemont Associates, the producers and distributor of the film. The film, which has already played 2,500 showings in its roadshow release, is expected to reach a total of almost 3,500 dates by the termination date, it was stated. On the basis of billings to date, Mr. Mace said, the picture's U. S. and Canadian gross is expected to reach $3,500,000.

"Line" Opens May 14 in New York Minus Seal

Following the deletion of a part of Jane Russell's dance number in "The French Line," the censor boards of New York, Pennsylvania, Maryland and Detroit have approved the RKO Radio Pictures release for exhibition. This was learned this week on the heels of RKO's announcement that the picture, which still does not have a Production Code seal, will open at the Criterion theatre in New York May 14 in its initial Broadway showing here. The film still is banned in Ohio and Boston. The Motion Picture Association of America has imposed a $25,000 fine on RKO Radio Pictures for exhibiting the film minus a code seal, a fine against which RKO has yet to make an appeal or pay.

Club Cites Walter Brown

BOSTON: Walter A. Brown, chief Barker of the Variety Club of New England, has been named the winner of this year's "Great Heart Award," an annual presentation to a personality who "has done the greatest amount of good for the greatest number of people." The award will be presented at a dinner on the evening of May 27. Mr. Brown is president of the Boston Garden.
Gordon E. Youngman, industry attorney, and A. Frederick Leopold have announced the formation of a partnership for the general practice of law under the name of Youngman and Leopold with headquarters in Los Angeles.

Mrs. Leonard H. Goldenson, wife of the president of American Broadcasting-Paramount Theatres, and national president of United Cerebral Palsy, last Friday visited the White House to present Mrs. Dwight D. Eisenhower the three . United Cerebral Palsy 1954 poster children.

**COMPO Poll Plan Pushed**

Council of Motion Picture Organizations plans were moving forward this week on its nation-wide audience poll to select the best picture of the month and the best picture of the year. A task force of five theatre advertising leaders was to be picked to make plans and a first meeting to be held in June.

The governing committee of COMPO last week also announced as a part of a greatly expanded program enlarged press activities and also a study of how the industry can mobilize its forces to lead the fight against juvenile delinquency. A decision also was reached to seek a meeting with the chief technical experts of the major companies with a view to getting their advice on efforts to end technological “confusion” in the industry.

The governing committee of COMPO is comprised of Wilbur Snaper, Sam Pinanski and Al Lichtman. Declaring the industry’s chief problem today is the enlargement of its national audience, the committee voted to direct Sindlinger and Co. to conduct research to obtain information on this.

Giving high praise to the series of advertisements now being published by COMPO in “Editor and Publisher,” the committee voted continuance. In further expanding press relations, the committee also approved a plan for press units in major cities.

The committee decided to continue COMPO’s research program. Pleased with the friendships established for the industry among members of Congress and government officials as a result of the tax campaign, the committee instructed Mr. Coyne to keep close touch with Washington. In behalf of National Screen Service Herman Gottfried Reinhardt, producer-director, has obtained his release from MGM after an association of 21 years.

J. Leblanc, operator of the Capitol theatre, Shadet, New Brunswick, heads the 1954 edition of the annual lobster carnival.

Julian Berman has been appointed MGM sales manager in Continental Europe. It was announced by David Lewis, managing director in the territory for Loew’s International.

Norman Rydge, head of Greater Union Theatres, Australia, and Mrs. Rydge were scheduled to arrive in New York Saturday, May 8. He will be the honor guest of the Motion Picture Export Association directors at a luncheon in New York May 11.

Robbins, COMPO treasurer, offered to make a trailer for any exhibitor who might wish to show his appreciation to his Congressman for tax reduction support.

It was voted to invite the Society of Motion Picture and Television Engineers to become COMPO members, and Mr. Coyne was directed to continue efforts to enlist the membership of other trade units.

**Iowa-Nebraska Allied Urges Support for Makelmin Plan**

**OMAHA** The Iowa-Nebraska Independent Theatre Owners in annual convention here Wednesday urged support of the Makelmin plan to augment “the scant supply of motion pictures.” The group advocated, in a resolution, the “production and release of 12 photoplays to be first offered to the independent theatre owners for exhibition in their theatre in whatever run they choose and can afford.” The resolution also expressed appreciation to Hal Makelmin and John Wohlberg for personally presenting plans and to National Allied for efforts to secure additional product. The convention was held at the Fontanelle Hotel.

**Buys Northwood House**

**Northwood, Ia.** Charles Jones has purchased the Northwood theatre. The new theatre was formerly part of the Nat Sandler Circuit.

**wanted for Embezzlement**

The sheriff of Ottagum County, Wisconsin, holds a warrant for the arrest of Richard Phillips, alias Robert Phillips, on charges of embezzlement. According to Sergeant Elden J. Broehm of the sheriff’s office, the wanted man has operated theatres in other sections of the country and is wanted elsewhere on similar charges.

Some 40 industry executives and civic leaders were to share the day at the New York Variety Club dinner at the Waldorf Astoria which was to have been held Thursday night to honor William J. German with the presentation of the first annual Heart Award, it was announced by Russell V. Downing, chairman of the dinner committee.

The award honoring Mr. German’s work as president of the Variety Club Foundation to Combat Epilepsy was to be presented by Adolph Zukor, chairman of the board of Paramount Pictures. Fredric March was to head a cast of stars and public figures participating in the dinner program.

The list included Mrs. W. Alschuler, vice-president of Republic; Barney Balaban, president of Balaban; Robert S. Benjamin, chairman of the board of United Artists; Jack Berezin, Variety Clubs International; Rabbi Bernard Bluestein, Annex Temple; Jesse Brunsberg, vice-president of RKO Pictures; Harry Bransot, president of the Independent Theatre Owners Association; Rev. Edwyn B. Broderick; C. Jules Brunislor; Max A. Cohen, president of Cinema Artists Corp.; Robert C. Consul, former member of COMPO; Neil E. Dempin, and Russell V. Downing, president of Radio City Music Hall. Also, Gun S. Eysell, president of Rockefeller Center, Inc.; Edward L. Fables, chief banker of the New York Variety Club; Charles J. Feldman, general sales manager of Universal-International; Alan E. Freedman, president of De Luxe Laboratories; Leon Goldstein, president of American Broadcasting-Paramount Theatres; Jack Goldstein, president of Allied Artists; Thomas J. Harrigan, chairman of the board of East Coast William J. Leopold, president of National Allied; Jack Goldstein, national manager of United Artists; George Hooter, chief banker, Independent Variety Clubs; Arthur H. Kris, president of National Allied; and Al Lichtman, director of distribution for 20th Century Fox.

Also, Fredric March; Dr. H. Hoston Merritt, Columbia-Presbyterian Medical Center; Abe Montague, vice-president of Columbia; Geo. Lyman Munro; Hermann G. Place, president of General Precision Equipment Corp.; Samuel Riner, president of Randolf Amusement Corp.; Herman Robbins, president of National Screen Service; J. Robert Rubin, vice-president of Loew’s; A. W. Schwaller, president of Paramount Film Distributing Corp.; Fred J. Schwartz, president of Century Circuit, and Sol Schwartz, president of Republic.

Also, Harold Sharp, vice-president of the Coca-Cola Co.; Spero F. Skouras, president of 20th Century Fox; Richard Snaper, president of New Jersey Allied; Cornelius Van Nell, comptroller of Easatn Kodak; Dan Walters, vice-president of Paramount; William Watson, vice-president of United Artists, and Adolph Zukor.

**Theatre-Newspaper Tie Cited in COMPO Ad**

Emphasizing the friendship that always has existed between newspapers and motion picture theatres, the tenth Council of Motion Picture Organizations ad published in "Editor and Publisher" last Saturday calls attention to an address before the American Newspaper Publishers Association by George Biggers of the “Atlanta Journal.” He said: “Television is competing with newspapers in two ways, fighting for the audience’s dollar and attention for the reader’s time. This statement made us realize for the first time,” the ad says, “that it is only the existence of the theatre—the motion picture in most cases—that preserves the traditional relationship and warm friendship and mutual help which has always existed between the newspaper and show people. For the movie theatre is the paper’s ally, supporter, helping friend.”

MOTION PICTURE HERALD, MAY 8, 1954
ALBANY

Visitors included: Harry Rogovin, Columbus district manager; Louis W. Schine and Donald G. Schine, Gloversville; John Cooney, Pittsfield, Mass.; Mr. and Mrs. Francis Varga, Roxbury; George Thornton, Saugerties and Windham; Fred Meier and Phil Raum, Schenectady; Rube Cantor, Syracuse; Ben Coleman, Guilderton. A new type of Polyaroid 3-D glasses was used at the preview of "Dial M for Murder" at the Strand Theatre. Jack H. Warner's report, in a special Cinemacope short, of WB new film properties was also heard and seen. Ronald Reagan, who is to be host on the General Electric Theatre, a series of live and film dramatic shows, starring screen stars and beginning on television in September, spent two days at the Schenectady plant.

ATLANTA

Harry Katz and brother, Ike, Kay Exchanges, checked in after a visit to their New Orleans, Memphis and Charlotte branches. Mr. and Mrs. Abe Brown, owner of the K & B Soda Company, where the film folks hang out, are on a vacation to Texas and Mexico. Hugh Thomas, manager Lyric Theatre, Huntsville, Ala., is in the hospital there. Sid Rehman, sales representative, Republic Pictures, also in the hospital here. Miss Hilda Knight, accounting department, Allied Artists Southern Exchanges, is back at her desk after a spell of illness. Sidney, his assistant in the accounting dept. in the same company, died at a local hospital after a heart attack. Walter Heggie has purchased the Gulf theatre, Venice, Fla., from Victor Betty. Al Rook, Rook Booking Service, has moved into his new office on Walton Street. Charles Butler has been appointed manager of the Starlite drive-in theatre, Wauchula, Fla. He replaces Ben C. Reed, who has been transferred to the Boulevard drive-in, Deland, Fla.

BOSTON

E. M. Loew, president of E. M. Loew Theatres, called on the SS United States for six week's pleasure tour of Europe. American Theatres Corp. opened its sixth drive-in April 30, in Oxford, Mass. on Routes 20 and 12. Benny Rosenwald, distributor for the 1954 Jimmy Fund Drive, called a luncheon meeting Monday for film salesmen, bookers and branch managers and explained the procedure on the pledge cards. The Allen theatre, Lowell, formerly the Crown, which has been closed for three years, has been converted into a merchandising store, leased to the Middlesex Supply Company. Two small upstate theatres in New Hampshire have reopened. Julius Cassinelli has relighted the Playhouse, Bartlett and HarryWelch has reopened the Lakeside, Lakeport. Herbert C. Shaw, son of Clifford Shaw, district manager of Maine & New Hampshire Theatres, was married recently to Irene T. McCormack of Newton.

BUFFALO

Elmer F. Lux, head of Elmart Theatres and president of the Common Council, has been named chairman of the Governmental Division for the 1954 Cancer Crusade in the Buffalo area. Howard Pearl, of the UA promotion department, has been in town assisting Eddie Meade at Shea's Buffalo on the exploitation for "Beachhead." Virginia Callahan, booker at the MGM office, is recovering from an illness that confined her to her home for several weeks. Buffalo radio station WGR plans to move soon from the Rand building to the studios in Hotel Lafayette formerly used by WRMB-TV, which folded late last year. The Starlite drive-in on Military Road, Niagara Falls, has re-opened for the 1954 season. Messrs Whalen and Wullen of Lackawanna have reopened the Walden, a community house on Walden avenue. The State in Caledonia has been re-opened by Fred Herb. George Frank has re-opened the Astor theatre in Rochester, which had been leased out by him to various parties in recent years. He now will operate the house himself.

CINCINNATI

RKO has closed the 2,000 seat Capitol theatre, which it had been operating pending final divestment under the Government consent decree. The house previously was leased by Midstates Theatres. Clumaxing practically two years of negotiations, a permit finally has been granted to Marc S. Cummins, Cincinnati operator of a chain of outdoor houses, for the construction of an $80,000 drive-in on the Northern Belt Line Road, in Kentucky. It will be located almost directly across the road from the competitive Family drive-in. Unusual interest is being manifest over the picture, which is being shown on the Alhambra's outdoor screen, currently playing the S & S. Keith's theatre. William F. Molony, previously a relief manager for the local Midstates Theatres, but more recently a resident of Lancaster, Ohio, is returning to Cincinnati as manager of the nearby Mo-Tour-In theatre. A new outdoor theatre, to be known as the Panhandle drive-in, is being opened near West Union, Ohio, by William Hitchcock, operator of an indoor theatre, at Winchester Ky.

CLEVELAND

Bert Unger, violinist and onetime theatre orchestra leader, died this past week. She's Astabula theatre, Ashtabula, escaped all damage from a fire that started in an adjacent restaurant and destroyed several business buildings. Opening time was delayed several hours to clear out the smoke. Joe Leavitt, projectionist, returned from his winter vacation and has resumed his operation of the Colony theatre booth.

WHEN AND WHERE

May 10-11: Annual convention North-Central Allied Independent Theatre Owners, Nicollet Hotel, Minneapolis.

June 8-10: Annual convention Virginia Motion Picture Theatre Association, Chamberlin Hotel, Old Point Comfort, Virginia.

June 14-16: Annual spring board meeting and get-together, Allied Theatre Owners of Indiana, South Shore Hotel, Lake Wawasee, Ind.
Louis Weitz, newly engaged general manager of the Cleveland Motion Picture Exhibitors Association, is a Shaker Heights justice of the Peace. . . . Western Union has closed its Film Bldg. branch, in operation since the building was erected about 30 years ago. Louis Roth, office manager there for many years, is transferred to the Hollenden Hotel branch. . . . Liberty theatre, Lowellville and the Lincoln theatre, Lisbon, closed on May first according to notices to film exchanges. . . . M. B. Bord with Washington Circuit; William N. ball and Joe Lissauer, Skirkland Brothers Circuit, attended the Vista Vision demonstration in New York and brought back glowing reports of its efficiency.

COLUMBUS
Fred Rowlands has installed CinemaScope equipment in the Parsons, South Side neighborhood house. First CinemaScope attraction was "The Robe." . . . Academy theatres had a three-day first run engagement of "Mella" at the Esquire, Lane, University and Beechwald neighborhoods. . . . Academy theatres' National auto drive-in was held up and robbed of $421 by two armed bandits. . . . Haig M. Boyajohn and Associates Inc., of Columbus is the apparent low bidder for the city's first parking garage. . . . E. Long Street, Boyajohn lld $791,485. . . . Cy Francis, operator of the Cruise-In drive-in at Cambridge, Ohio, was seriously injured in an auto accident. . . . Charles Sugarman has been doing good business at the World with the going of the "Men of the Moon" once censored by the Ohio censor board and then released.

DENVER
The Wadsworth, deluxe walk-in, drive-in theatre, slated to have opened May 1, was forced to postpone the opening a week because of the big snowstorm hitting Denver last week, right in the midst of the opening of the downtown de luxe 1,247-seat Centre. . . . A gunman entered the office of the Ogden as manager Wm. Low was waiting for an armored car to pick up the bank deposits, and after binding and dragging Low, the man fled in a car, his loot $1,545. Marie Goodish is this week opening her new 400-seat Goodish, Kimball, Neb. It will take the place of the old America, which will be remodeled for other business. . . . J. J. Morgan, formerly National Theatre Supply branch manager, and Mrs. Morgan, celebrated their golden wedding anniversary with a family dinner, and an open house the day following. . . . Mrs. Ted Halmi, wife of the former publicity manager of the Orpheum, died here last week.

DES MOINES
The Star theatre at Marquette is completing installation of CinemaScope and stereophonic sound. The Star, which contains 218 seats, is the smallest house in the state thus far with these facilities. It is managed by Milo D. Moody. First picture to be shown with the new equipment will be "The Robe." . . . Three fire companies, a hook and ladder and an emergency unit rushed to the Strand theatre in Council Bluffs, Iowa, this week, when an electric motor on the lobby popcorn machine caught fire. There was no damage except to the machine. . . . Thelma Washburn, RKO booker and office manager, will be away from her desk for about a month, during which time she will undergo surgery. She will spend several weeks of this period recuperating at the home of her daughter in Florida. . . . Ben Marcus, district manager, was a visitor to the Columbia exchange. . . . The girls at Metro had a "hen party" at Rocky's Steak House. . . . Margaret McGaffee, Metro, has been ill with a cold. . . . Helen Mangan of Paramount visited relatives in Minneapolis for a few days.

DETOIT
Fran Murray, (Mrs. Fran Cerrito) was the winner of the "Lucky Me" contest at the Michigan theatre. Her recording of her voice was judged best in the "Lucky Me" tie-in. . . . The Free Press is running a "Look for Your Name in the Classifieds" gimmick again. This time, name finders will get two tickets to "The Mad Magician" at the Palais. . . . Ernest Conlon, executive vice-president of Michigan Allied will speak before the Saginaw, Mich., Rotary May 12. Conlon's subject will be "The Importance of the Theatre to Community Development." . . . Norman Wheaton of the Telenews theatre has a customer who pops in several times a week for about 15 minutes. Questioning turned up the fact that he is a nearby wanton who finds relaxation that way. . . . The Wayland Theatre in Wayland was sold by Naman Frank to Elmer Forbear.

HARTFORD
Variety Club of Connecticut, Tent 31, and other interests sponsored a testimonial dinner honoring Barney Pitkin, Connecticut exchange manager for RKO-Radio Pictures, at Wavertly Inn, Cheshire, May 4. Pitkin recently resumed his duties, following a lengthy illness. . . . Mrs. Mary Grady, office secretary at the Hartford Theatre Circuit, Hartford, has resigned. Replacing her is Mrs. Kay Chase. . . . Mario Aronne has been named assistant manager of the Art theatre, Hartford. . . . William Murphy has been appointed assistant manager of the Allyn theatre, Hartford. . . . Victor M. Morelli, formerly of Manchester, Conn., city manager for Stanley Warner Theatres, is now operating a restaurant in that city.

INDIANAPOLIS
Downtown theatres, already hit by the first wave of outdoor competition, are now facing the first transit strike here in 25 years. It started Saturday, with no immediate prospect of settlement. . . . The first run of "Release," to be packed with seven openings, as the Ritza, a neighbor- board house showing "Genevieve," and the Esquire, finally through with "The Moon Is Blue," after 30 weeks, joins the regulars. . . . M. L. Simon, MGM, has been in reservations for the Allied Theatre Owners of Indiana spring convention at Wawasee.

JACKSONVILLE
Friends were congratulating Marvin Skinner on his promotion to chief booker in the Fox office. . . . T. P. Tidwell, Fox branch manager, flew to Tampa to attend the first drive-in showing of CinemaScope in Florida, where the 20th Century drive-in opened with "The Robe." . . . The second and third drive-ins in the state to be equipped for CinemaScope, the Gulf and Wayside, both located at Panama City, had also booked "The Robe" for openings early in May. . . . Ken Laird and Jerry Shimmer, U-I salesmen, were in from the road, helping to wind up the spring drive. . . . "Buck" Robuck, UA branch manager, called on exhibitors in the Orlando area. . . . Harlow Land, Land Theatres executive from Mayo, and Merle Nelson, Hollywood theatre, Leesburg, called at the Roy Smith Co.

KANSAS CITY
"The French Line" (2-D) had a big first week at the new first run Roxy, and is being held over. No children's tickets were sold. . . . The Golden Booking and Buying Service has added to its staff as head booker Gus Kopulus, who has been with local exchanges for several years. . . . The Universal branch at Kansas City will move August 1 into a building now under construction at 1700 Wyandotte Street, on Film Row. . . . Ernest Block opened last week his new drive-in at Sabetha, Kan., where he operates also a conventional theatre. . . . A baby was born recently to Milko I.ow, the manager of the Town Theatre. . . . Stanley Durwood, Sr. is general manager of Durwood Theatres. He and his wife now have two daughters and two sons.

LOS ANGELES
Dick McKay, formerly booker and buyer for the Arizona Paramount Theatres, and more recently a salesman for Reart Pictures, has resigned his post as drive-in theatre chairman. . . . Back from San Jose where he visited his ailing father, was John Albo, booker for the Everett Cunmings theatres. . . . Henry Pine is the new operator of the Town Theatre. The theatre House was formerly under the Fox West Coast banner. . . . Jack Sherrill, Realart Pictures, is off to Bakersfield to sell company product. . . . Gloria Barlow, Warner Lines office clerk, was recently nursing a bad case of sunburn which she acquired too suddenly in Palm Springs while weekending there. . . . Jack Van Ler, booker for the Harry L. Nace Theatres, was in town this week in business. . . . Presided at the special trade show held by Warner Bros. at the Fox Boulevard theatre Monday afternoon. . . . George Tripp, Warner Bros. salesman, off to Arizona on a selling trip for the company.

MEMPHIS
Two new drive-ins were scheduled for opening next week in the Memphis trade territory. . . . M. H. Miller, owner, reports his Starlite drive-in, Henderson, Ky., has been finished and is ready for formal opening May 13. . . . Mr. and Mrs. U. W. Walker, owners, have finished their new Skyvue drive-in, Winona, Miss., which opens next week. . . . Ed Williamson, district manager for Warner Bros., Dallas, and former branch manager for his company at Ouachita in Memphis on location this week, has been hired by M. S. McCord, head of United Theatres Corporation, North Little Rock, Ark., was in Memphis on business for his chain. . . . Variety Club held a dinner party for members and guests Saturday night last. . . . E. F. Stein, owner of Met and Met-N-Mov drive-in, Jackson.

CONTINUED ON OPPOSITE PAGE
BOSTON HOUSE OFFERS CHINESE FILMS TO GRATUitous PATRONS

BOSTON: For the past 20 years, Chinese films in the Cantonese dialect have been offered twice weekly at the Stuart theatre, here, which is on the edge of the Chinese district, with the shows starting at 11 P.M. each Monday and Friday.

Early in 1954, E. M. Loew, president of the E. M. Loew circuit, purchased the building housing the Stuart theatre, and took over operation of the theatre. The popular Chinese shows were continued. Harry Aaronson, manager of the Stuart, claims that the Chinese patrons, of whom there are several hundred for each showing, are the essence of decorum during the showings.

"If all my patrons were as well behaved and as quietly mannered as these Chinese-American citizens, our life as a theatre manager would be an easy one," he said in his office. "It's a pleasure to watch them and to note how much they seem to enjoy the films from their homeland and in their native dialect," he added.

During the war, it was more difficult to obtain a suitable selection of films. Cantonese, but since the cessation of hostilities, a steady flow of Chinese films has been available. Some are musicals and others drama. The group sponsoring the showings is headed by a prominent Chinese-American named Y. Tick Lee, who leases the theatre for the special program and who does all the buying and booking that is involved. These films are mostly shipped from Hong Kong.

A passerby can see the long lines of Chinese patrons lined up quietly before the theatre on a Monday or Friday evening, patiently waiting for the close of the regular show before they file into the theatre. Since the end of the war, no "repeat" programs have had to be shown. Each film is a "first run." Mr. Aaronson has been manager of the Stuart for nearly three years and before that was owner-operator of the Rialto in Scollay Square for 30 years. He is humorously known as the "ex-Mayor of Scollay Square."
direction of house manager D. S. Blosser.

... Abe Franks reopened the North Camden, Camden, N. J. ... A Decoration Day opening is set by the Bethesda Amusement Corporation for its new Route 22 drive-in, with an 830-car capacity, near Bethlehem, Pa. ... Stanley Warner Ritz, Wilmington, Del., becomes the fourth house in that city to install CinemaScope.

PITTSBURGH

Downtown theatre managers breathing a bit easier since a crippling trolley and bus strike in Pittsburgh was postponed for a week ... Beverly Garbird here Wednesday and Thursday to get in plugs for the Stanley's Columbia film, "The Miami Story." ... The Ritz theatre, now being converted into a store room, closed several days ahead of schedule. ... "New Faces" finally reached the Fulton after several delays, and the neighboring Harris also has a CinemaScope feature in "River of No Return." ... "La Ronde" also gets a downtown booking. It will follow the current "Forbidden Games" in the Art Cinema.

PORTLAND

Things are rather quiet along the theatre trail this week. Business at first run houses has been spotty due to holdovers, mid-summer weather and transient name attractions. ... Roy Rogers has been signed to be grand marshal of the 1954 Rose Festival. Dale Evans, Trigger, David Rose, and Ed Sullivan will also guest. ... Oregonian Drama Editor Herb Larsen and family back in town after a vacation in a trailer to California. ... Evergreen's Eugene city manager Alton Robbins has set up his summer kid program with backing of local civic groups. Ditto Bob Anderson, manager of Evergreen's Hollywood theatre. ... Harry James and His Music Makers played to over 5,000 people at Jantzen Beach Ballroom last weekend. ... Frank Bred has changed the policy at his Century theatre from newsreels to double bills.

SAN FRANCISCO

New assistant manager at Paramount is Linn Von Golz of Los Angeles. ... New owner of the Isleton theatre at Isleton is Emma Stefanii. She bought from Edgar Weiss. ... Booking and buying news covers the Palm, San Mateo, now booked by Film Booking and Buying Service and Mrs. Barney Guernette's Exeter at Exeter, booked by Westland Theatres. ... Robert Chambers, 2nd shipper at Warner Bros. married Dolores Talich, former Warner's inspector, April 30. ... Studios and offices of KGO and KGOV moved to their new location May 1, 277 Golden Gate Ave. ... Robert Hazzard, office manager, United Artists Exchange, and his wife are vacationing in New York. ... The Royal Amusement Co. of Honolulu has changed its name to Royal Theatres, Ltd.

VANCOUVER

Meyer Rabehak has started construction of a 300-seat house in the farming community of Brownvale, Alberta. ... John Dobin is erecting a 35mm at Smylie, Sask. ... Mrs. Ruck has sold her 250-seat Maidstone, Saskatchewan theatre to Isadore Harman, a local merchant. ... Lou Karp, district booker for Famous Players; Chud Smith, manager of the Paramount, Chilliwack, and Sydney Summers, stage manager of the Orpheum, Vancouver, are new members of Famous Players 25-year club. ... Stan Pooley, former manager of the Strand, Vancouver, is the new manager of the Stanley Warner Ambridge, Pa. theatre. ... Haskell Masters, Canadian general manager for Warners, was in town and said Vancouver will have a new film building in the near future. The project is in the planning stages, he said. ... R. B. Faulkner, old time projectionist and a member of the Odeon Lux staff, died after a long illness. He was 69.

WASHINGTON

Sid Zins, Columbia Pictures publicity representative, and Mrs. Zins are the parents of a boy, their first child, born April 28 at Doctors Hospital. ... Harold Salz will be the new Universal-International branch manager, replacing Joseph Gins, who has been upped to district manager, with headquarters in Boston. ... The Variety Club Board of Governors met on May 3. ... Arthur Levy, former Branch Manager at United Artists, is now associated with the Thomas L. Phillips Real Estate Company. ... Herbert Kolinsky, brother of Variety Club secretary, Dorothy Kolinsky, won a national essay contest open to government employees. He is an administrative assistant at the National Labor Relations Board. ... Pete Kaufman replaces Fred Von Langen, resigned, as booker at Paramount.

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COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

**The Mad Magician**

Starring VINCENT PRICE MARY MURPHY EVA GABOR

with ROBERT HAYNES Story and Screen Play by CREME RISLEY Directed by ROBERT LEMACK Produced by BRYAN JOY

Available NOW Exclusively by COLUMBIA EXCHANGE

**The Saracen Blade**

Starring RICARDO MONTALBAN BETTA ST. JOHN RICK JASON

Directed by WALTER HILL Screen Play by PETER J. KOCH

Available June

**Black Eagle**

Starring WILLIAM BISHOP VIRGINIA GORDON JAMES BISHOP PATTON JONES BELL

Directed by ROBERT GORDON Produced by ROBERT COHN

Based upon the story "The Passing Of Black Eagle" by O. Henry

**The Jungle Man-Eaters**

with JOHNNY WEISSMULLER RICHARD STAPLEY

Produced by SAM KATZMAN Directed by LEE SHULMAN

Based upon the famous Jungle Jim King Features Syndicate newspaper feature.

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MOTION PICTURE HERALD, MAY 8, 1954
RELUCTANTLY, we wish to advise Round Table members at this meeting that effective with the completion of the 20th Annual Judging, this week in New York, there will be a significant change in the rules of the competition. No one will be permitted to win the Quigley Grand Award again, for the second time. In fact, this new rule should have been made long ago, but we didn’t have the courage to do it, knowing that so many were striving for the end result.

But it places a certain limitation on the competition as a whole, to have numerous second-time winners already boasting of two Grand Award plaques. Others, less advanced in the winning, are apt to feel they must compete with those who have won before and will win again. It lessens the enthusiasm among runners-up, it diminishes the fervor of the game for many who feel out-classed (when they are not!) and it causes us to operate in a smaller circle of contenders. In fairness, and for generous motives, those who have won the Grand Award once should now be willing to join our circle of “Old Grads”—and let newcomers have a better chance at the coveted prize.

We are proud of our previous winners, and we want to place them on a row of pedestals, where they may look down at the passing parade of new contenders, and offer to them, their sincere help towards winning Grand Award plaques for their own. Such long-time contenders, and two-time winners as Jack Matlack, in Portland, Oregon; Lige Brien, now in New York; Ivan Ackery, of Vancouver, B. C.; Willis Shaffer, of Hutchinson, Kansas, and J. P. Harrison, of Denver, Texas, who have twice won the Quigley Grand Award, are among the best showmen in this business, and to each of them has gone the suitable rewards for having qualified for this high honor. Now, we ask them to rest on their laurels, and in future, we hope they may act as judges, and in inspiration, to their runners-up.

During World War II, there were numerous War Showmanship Awards, which really do not count as duplication of the

AMONG THOSE INVITED

This year, at the 20th Annual Judging in the Quigley Awards Showmanship Competition, we are honored by an unusually large number of Grand Award winners who are now in New York City, and invited for the luncheon, as judges and guests of honor.

Harry Goldberg, who won his plaque in 1935, from Warner’s Theatres in Philadelphia, is now advertising director for Stanley-Warner in New York; Ray Bell, a winner with Loew’s Theatres in Washington in 1939, is now with Columbia Pictures; Everett Callow, who won in 1940, also from Warner’s Theatres in Philadelphia, is now advertising and publicity director for Cinerama; Lige Brien, who won from Warner’s Enright Theatre in Pittsburgh in 1944, is now special events manager for United Artists in the home office; Charles Hacker, who was with Fox Wisconsin Theatres, in Milwaukee when he won the Grand Award in 1947, is now manager of operations at the Radio City Music Hall; we honor them all, and they honor us, by being among the Alumni of our International Association of Motion Picture Showmen, honored around the world.

Also our guest, this week in New York, is Douglas A. C. Ewin, the champion showman of Associated British Cinemas, Ltd. of England, who won his trip to New York in competition with more than 400 managers of his circuit, with top honors.

Quigley Grand Award plaque given annually to two winners in large and small situations. But most of these top winners have been represented in both classifications—notably, Jack Matlack and Lige Brien, who were winners several times over of this special Award. We hope that our alumni will step forward to contend for every special award that is forthcoming, especially such contents at “Brotherhood Week” and other drives wherein all the best showmen, and their talents, are needed.

FOLLOWING our usual custom in this corner, we wish to thank the judges who are present at this week’s 20th Annual Judging for the Quigley Awards. Many of the panel of industry leaders, production and distribution executives, theatre owners and operators, and home office members of the advertising and exploitation departments of the major companies, have served before in their judicial capacity. One good friend, who will be on vacation this week, wrote with regret that this would be the first Quigley Award judging he has missed.

We must also offer our usual explanation as to the number of exhibits on display. We receive an average of 200 entries in every three months period, and there are approximately 50 finalists in each quarterly judging. Thus, at the year end, we have an accumulation of 200 finalists from the four quarters, which must be again reduced to a reasonable forty or fifty on display—out of more than 800 that have been submitted. It’s a heart-breaking and nerve-wracking task to make these eliminations, especially when we feel that we know the individuals personally, through their hard and sustained efforts to win the coveted Award.

Also, let us give additional praise and thanks to those in the panel of quarterly judges, who appear at the end of each three-months period to make the first selections. They work harder, and have a more difficult job than the judges in the finals, and we are grateful to them for past favors—since gratitude is defined as the lively anticipation of favors yet to come. We will be needing them again and again, with our continued appreciation for their wise decisions and good counsel. We lean heavily on their judgment, the year around.

Winners of the Grand Awards in the current contest were not known as this page was made up but you’ll find the full story, and a report of Walter Reade’s address to the assembled judges in the news pages of this week’s issue. We will take up our Round Table discussion of these events next week.

—Walter Brooks
British Set the Picture Pace

Vigorous imagination to fortify strong showmanship, that's the characteristic of British showmen, who conjure up good displays and ballyhoo stunts, in both large and small—and new—dimensions. No doubt of the quality of these few examples, from our English mail. We have many Round Table members in Britain.

F. B. Page, manager of the Rex cinema, Islington, placed this somnolent street ballyhoo in convincing costume and character, to advertise "Sombrero."

C. A. Parves, manager of the R.A.F. cinema, Gainsborough, Lincs., made good use of "target for tonight" in suggesting "Ivanhoe" as a coming attraction.

What we like about British showmanship is the way in which they welcome and make full use of the typical affection for western attire and fancy dress that is common to small fry the world over. Desmond McKay, manager of the Playhouse, Galashiels, Scotland, shows these examples of youngsters "dressing up" to their part in the entertainment. Note the container of "Genuine Apache War Smoke"—all the way from Colorado, for the occasion!

The huge, curved panoramic display in Oxford Street for "The Robe" at the Odeon theatre, London. Note the vividly colored cut-out figures in action, with the complete illusion of depth.
THE COMMITTEE OF JUDGES

Following is the alphabetical listing of the industry executives who were the judges in the 26th annual Quigley Awards judging held in New York this week.

PAUL ACKERMAN, director of advertising, publicity and sales promotion, Paramount International.
LEON J. BAMBERGER, sales promotion manager, RKO Radio Pictures.
FORTUNAT BARONAT, director of publicity, Universal International Films, Inc.
EMIL BERNSTECKER, district manager, Wilby-Kincey Theatres.
DAVID BLUM, publicity director, Loew's International Corporation.
SIDNEY BLUMENSTOCK, advertising manager, Paramount Pictures.
LIGE BRIEN, director of promotion and special events, United Artists Corporation.
RODNEY BUSH, exploitation manager, Twentieth Century-Fox Films.
CHARLES COHEN, Twentieth Century-Fox Films.
SAMUEL COHEN, foreign publicity manager, United Artists Corporation.
MARTIN DAVIS, Samuel Goldwyn Productions.
DICK DICKSON, Roxy Theatre.
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.
MICHAEL EDELSTEIN, RKO Radio Theatres Corp.
DOUGLAS EWIN, manager Savoy cinema, Stourbridge, England.
LYNN FARNOL
ALBERT FLORESHEIMER, JR., director of advertising and publicity, Walter Reade Theatres.
THOMAS GERETY, Metro-Goldwyn-Mayer.
WILLIAM J. GERMAN, president, W. J. German, Inc.
MELVIN L. GOLD, director of advertising and publicity, National Screen Service.
EDGAR GOTH, advertising executive of Stanley Warner Theatres.
DAVID GRIESDORF, general manager, Odeon Theatres (Canada) Limited.
CHARLES R. HACKER, manager of operations, Radio City Music Hall.
Mervin House, eastern director of advertising, publicity and exploitation, RKO Radio Pictures.
MORI KRUSHER, exploitation manager, United Artists Corp.
RALPH LAGER, head of theatres operations, Century Theatres.
BERNARD LEWIS, exploitation manager, I. F. E. Releasing Corp.
LAWRENCE H. LIPSKIN, assistant to the president, Columbia Pictures.
FRED L. LYNCH, director of publicity and advertising, Radio City Music Hall.
IRVING: LUDWIG, sales administrator, Walt Disney Productions.

HARRY K. MCGOVERN.
HARRY MANDEL, national director of advertising and publicity, RKO Theatres Corp.
ROBERT MOCHRIE, vice-president, Samuel Goldwyn Productions.
RODGER NEILSON, director foreign advertising and publicity, RKO Radio Pictures.
SIDNEY NEWMAN, Skouras Theatres.
JEROME PICKMAN, vice-president, Paramount Film Distributing Corp.
ARTHUR PINCUS, assistant publicity director, Loew's International Corp.
DICK PITT, director of public relations, Theatre Owners of America.
WALTER READE, JR., president, Walter Reade Theatres.
SIR RECHTNIK, Warner Brothers Pictures.
HERMAN ROBBINS, president, National Screen Service.
MONTAGUE SALMON, managing director, Rivoli Theatre.
SIDNEY SCHEFFER, director media and printed advertising, Columbia Pictures.
HERB STEINBERG, national exploitation manager, Paramount Film Distributing Corp.
MEAD WALWORTH, sales promotion manager, Westrex Corporation.
Selling Approach

THE LIVING DESERT — Walt Disney. In color by Technicolor. The first, feature length, true-life adventure. Fabulously beautiful, savagely real, excitingly different. A whole new world of entertainment. Although this fine Disney production is listed as a November release, the excellent press-book has just come to this desk, and we hasten to praise it in no uncertain terms. Seldom do showmen have such opportunities as are extended here! It's color — and you have two posters in color, the largest a three sheet, with the one-sheet planned for schools and away-from-theatre use. A set of lobby cards and other accessories sell color with color, and Disney with Disney. The newspaper ad mats are ample and varied, with the big 35c special composite mat giving seven ad mats and three publicity mats, all for the price of a single mat, on standing order at National Screen. Another supplement is offered for "Ben and ME"—a short Disney offered in the same package with "The Living Desert." All advertising sells the package, which is as it should be in all good theatres. Keep your Disney audience by not diluting it with extraneous fare. The publicity section of the press book is worth careful study, and the exploitation section gives you good ideas on promotion displays.

CASANOVA'S BIG NIGHT — Paramount. In color by Technicolor, Winchell says this new Bob Hope film is a "Funderinger." With Joan Fontaine, Basil Rathbone, Audrey Dalton and a cast of cute gals. "It's really me, folks, as 'Casanova' — the lovin' roman'c Nacho of Venice, chasin' more dames than any guy in history." Greatest swordsman in history, too, and he'll slay you! Any resemblance to history is purely coincidental, but this is Hope for tired audiences. 24-sheet and other posters have been planned to give you cut-outs and art materials for lobby and marquee display. Newspaper ad mats are interesting and in the proper style to sell a Bob Hope comedy, from a set of advance teasers through all sizes and shapes, up to and including the big 35c economy mat for small situations, which has everything you'll need to sell the picture.

NIGHT PEOPLE—20th Century-Fox. Cine- mAScope, with Stereophonic Sound. In color by Technicolor, Gregory Peck, Broderick Crawford, Anita Björk, Rita Gam, in a new-dimensional thriller of the U. S. Counter-Intelligence. Takes you behind the fence scenes of cold war Berlin, to reveal the never-told-before, headline-hot story of a kidnapped GI who was held hostage, until a tough, rugged, two-fisted American, brough him back, alive! 24-sheet and other posters sell the excitement of this suspenseful film in the new "Scopes. Herald Key's the campaign with all the right selling approach. Newspaper ad mats tell about "The Night People" in the mysterious set- ting of Berlin — the most sinister underworld on earth! Teasers and selling ads in all sizes and shapes, and a complete campaign mat for 35c at National Screen which contains 3 two-column and 3 one-column ad mats and slugs, with two publicity mats for good measure, sufficient for all small situations. Both CinemaScope and 2-D trailers, and accessories for complete TV coverage, because there's no substitute for television selling in today's market. It reaches right in and gets your audience into the theatre.

Macy's Focuses on "Pinocchio" Toys

Macy's in New York has focused the scores of toys and books on "Pinocchio" in its "Toy City" displays, coincident with the metropolitan premiere of the Walt Disney classic in 125 local theatres. The department store used a full page advertisement in daily newspapers to herald the event, including their handling of the record albums and music tieups for the picture. Macy's "real-life Pinocchio will live in Toy City and will give pictures of his cartoon friends for free during the week of April 19th.

This is the prize-winning display which won the $100 check for Max Cooper, manager of Skouras Cove theatre, Glen Cove, L. I., given by Armour & Company, in their cooperative merchandising tieup to promote Star Pantry Shelf Meals with local theatres and stores participating. Max used the occasion for Greek Quake Relief.
Refreshment Sales Zoom In Summer

Just at the time when individual theatre operations, and the industry as a whole, are most in need of a certain "lift" to avoid that summer slump in grosses, the refreshment sales step up to meet the seasonal drop of entertainment. It is good luck for the theatre manager whose concession counters are up-to-date, and thriving with good merchandising policy. It fills in that deposit slip at the bank with figures in the black, instead of in the red. Most showmen don't have to be told this elementary fact, but some do, and there are still very many who fail to capitalize summer as the busy season at the merchandising counters.

Also, along seasonal lines, live theatre circuits such as Schine and Walter Read, in this part of the country, are selling more and more shows for children to local merchants, who buy all the tickets, and give them away to either parents or the children themselves, through their store outlets. The Schine circuit is especially diligent in lining up these "sell-out" performances with local sponsors, because they have found much additional revenue in the sure gross from the admissions in bulk, plus a wildly enthusiastic audience of kids who still have their nickels and dimes to spend for candy and refreshments. They come literally "loaded" with cash to spend, on the concession line.

Schine circuit managers are working hard on plans for high school graduation parties and promotions. George Cameron, manager of the Vernon theatre, Mt. Vernon, Ohio, and Lewis Thompson in Bellfontaine, are among those lining up the senior class, their families and friends.

Filamck's Special List of Refreshment Trailers

Irving Mack, always fast on the draw in supplying special trailers for special purposes, has many valuable trailers listed in his drive-in catalog which will sell refreshment merchandise in any type of theatre. These are "reminders" in the sense that they are short and to the point. You don't have to hear down on the sales talk; the thing to do is to say, out loud, that you have this-and-so at the concession counter, or remind the audience that intermission time is their time to relax.

Over 50 representatives of the popcorn industry in Baltimore, Md., heard reports on phases of popcorn and concession merchandising at the third annual regional conference sponsored by the International Popcorn Association, Chicago, held recently at the Lord Baltimore hotel. Addressing the meeting above is Don W. Mayborn, Conoco, Inc., Baltimore, co-chairman of the conference; seated are (left to right) James A. Ryan, of C. F. Simonin's Sons, Philadelphia; John L. Trickett, Riderwood, Md., another co-chairman of the meeting; and Thomas J. Sullivan, executive vice-president of IPA. Lee E. Stine of the Popcorn Processing Company, Hagerstown, Md., also acted as co-chairman. Among the other speakers on the program (in addition to those pictured) were Tom Derby of the Sylvania Cellophane Company, Philadelphia; Irving A. Singer, Rex Specially Bag Corporation, Brooklyn, N. Y.; C. M. Fisher, Jr., Pop Corn Sez Company, Upper Darby, Pa.; Martin B. Cooperstine, the Marjack Company, Washington, D. C.; and August Nolte, Theatre Concessions, Inc., Baltimore.
Cite 32 New Installations For Pola-Lite 3-D System

Following openings using the single-track Pola-Lite 3-D projection system at the Warner theatre in Oklahoma City; Electric, Kansas City, Kan.; Whalley, New Haven; Utah, Salt Lake City and Astor in Cleveland, Al O'Keefe, vice-president in charge of distribution for Pola-Lite, this week announced 32 additional installations thus far set for the current month. Topping the May playdates on Universal-International's "Creature from the Black Lagoon" on the Pola-Lite is a group of eight Chicago openings at the Four Star, Marquette, Rockne, Empress, Kedzie, Commercial, Windsor and State theaters.

Mr. O'Keefe cited the forthcoming national releases of 20th Century-Fox's "Gorilla at Large" and United Artists' "Southwest Passage" and "Gog" as well as the availability of Technicolor prints on U-I's "Taza, Son of Cochise."

A. E. Cates, national field supervisor for Pola-Lite, has been appointed Canadian division manager in charge of the company's sales activities, Mr. O'Keefe also announced. Mr. Cates will work in cooperation with the General Theatre Supply organization, Canadian distributors of the Pola-Lite 3-D glasses and single-track projection unit.

Color Corp. to Smith

HOLLYWOOD: Controlling interest in the Color Corporation of America has changed hands from the Donner Corp. to Benjamin Smith and Associates. The latter also controls the Houston Fearless Corp. and the Houston Color Film Laboratory, Burbank, which processes Anso Color film.

Oscar Neufeld Dies

Oscar Neufeld, 68, connected with the motion picture industry in Philadelphia for many years, died April 27 in that city. In a long film career Mr. Neufeld had been connected with Stanley Masmukam, MGM, and once operated his own exchange.

Joe Laurie, Jr.

Joe Laurie, Jr., 61, veteran comedian and raconteur of show business, died April 29 at St. Clare's Hospital in New York.

Vincent Marko

Vincent Marko, 50, known as Tom Tyler in his portrayal of a cowboy in numerous Western films, died at his home in Hamtramck, Michigan, last week after a prolonged illness.
# 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 117 attractions, 3,113 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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<tr>
<td><strong>King of the Khyber Rifles</strong> (20th-Fox)</td>
<td>24</td>
<td>7</td>
<td>8</td>
<td>3</td>
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<tr>
<td><strong>Kiss Me Kate</strong> (MGM)</td>
<td>22</td>
<td>26</td>
<td>38</td>
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<tr>
<td><strong>Knights of the Round Table</strong> (MGM)</td>
<td>15</td>
<td>16</td>
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<tr>
<td><strong>Little Caesar</strong> (WB) (Reissue)</td>
<td>7</td>
<td>2</td>
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<tr>
<td><strong>Little Fugitive</strong> (Burton)</td>
<td>4</td>
<td>4</td>
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<tr>
<td><strong>Living Desert, The</strong> (Disney)</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>1</td>
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<tr>
<td><strong>Long, Long Trailer, The</strong> (MGM)</td>
<td>77</td>
<td>53</td>
<td>7</td>
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<tr>
<td><strong>Lucky Me</strong> (WB)</td>
<td>1</td>
<td>1</td>
<td>4</td>
<td>1</td>
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<tr>
<td><strong>Ma and Pa Kettle at Home</strong> (U-I)</td>
<td>10</td>
<td>14</td>
<td>5</td>
<td>1</td>
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<tr>
<td><strong>Man Between, The</strong> (UA)</td>
<td>2</td>
<td>1</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td><strong>Man Crazy</strong> (20th-Fox)</td>
<td>1</td>
<td>4</td>
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<td><strong>Man in the Attic</strong> (20th-Fox)</td>
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<td><strong>Martin Luther</strong> (de Rochmont)</td>
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<tr>
<td><strong>Miss Robin Crusoe</strong> (20th-Fox)</td>
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<tr>
<td><strong>Miss Sadie Thompson</strong> (Col.)</td>
<td>12</td>
<td>22</td>
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<td><strong>Mogambo</strong> (MGM)</td>
<td>43</td>
<td>69</td>
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<tr>
<td><strong>Money from Home</strong> (Param.)</td>
<td>2</td>
<td>28</td>
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<td>4</td>
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<tr>
<td><strong>Paratrooper</strong> (Col.)</td>
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<td>24</td>
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<td>20</td>
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<tr>
<td><strong>Paris Model</strong> (Col.)</td>
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<td>3</td>
<td>6</td>
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<tr>
<td><strong>Phantom of the Rue Morgue</strong> (WB)</td>
<td>2</td>
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<tr>
<td><strong>Piquiche</strong> (RKO) (Reissue)</td>
<td>20</td>
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<td>4</td>
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<tr>
<td><strong>Prince Valiant</strong> (20th-Fox)</td>
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<td>1</td>
<td>4</td>
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<td><strong>Prisoners of the Callahans</strong> (Col.)</td>
<td>7</td>
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<tr>
<td><strong>Private Eyes</strong> (AA)</td>
<td>4</td>
<td>3</td>
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<td>7</td>
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<tr>
<td><strong>Public Enemy</strong> (WB) (Reissue)</td>
<td>4</td>
<td>3</td>
<td>3</td>
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<tr>
<td><strong>Quo Vadis</strong> (MGM) (Reissue)</td>
<td>7</td>
<td>18</td>
<td>11</td>
<td>7</td>
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</table>

**Raffles Into Laramie** (U-I) | 2 | 4 | 1 |
**Red Garters** (Para.) | 1 | 3 | 12 | 10 |
**Rhapsody** (MGM) | 1 | 5 | 1 | 1 |
**Ride Clear of Diablo** (U-I) | 3 | 13 | 14 | 1 |
**Riders to the Stars** (UA) | 1 | 2 | 10 | 3 |
**Riding Shotgun** (WB) | 1 | 3 | 7 | 2 |
**Riot in Cell Block 11** (AA) | 8 | 28 | 13 | 1 |
**Rob Roy (Dinney-RKO)** | 1 | 12 | 4 | 1 |
**Robe, The** (20th-Fox) | 84 | 7 | 2 | 1 |
**Roman Holiday** (Para.) | 8 | 23 | 42 | 39 |
**Rose Marie** (MGM). | 4 | 7 | 1 | 1 |
**Sadie** (MGM) | 1 | 5 | 16 | 16 |
**Saskatchewan** (U-I) | 7 | 39 | 20 | 3 |
**Sea of Lost Ships** (Rep.) | 1 | 6 | 9 | 4 |
**Shane** (Para.) | 68 | 51 | 7 | 3 |
**Shark River** (UA) | 10 | 13 | 3 | 1 |
**She Couldn't Say No** (RKO) | 11 | 1 | 5 | 2 |
**Siege at Red River** (20th-Fox) | 4 | 2 | 6 | 1 |
**Slaves of Babylon** (Col.) | 1 | 6 | 5 | 3 |
**So Big** (WB) | 1 | 19 | 68 | 23 |
**Take the High Ground** (MGM) | 11 | 44 | 40 | 11 |
**Tara, Son of Cochise** (U-I) | 2 | 4 | 11 | 3 |
**Tennessee Champ** (MGM) | 4 | 1 | 1 | 1 |
**Those Redheads from Seattle** (Para.) | 7 | 17 | 9 | 22 |
**Three Sailors and a Girl** (WB) | 1 | 6 | 7 | 22 |
**Three Young Texans** (20th-Fox) | 6 | 10 | 14 | 11 |
**Thunder Over the Plains** (WB) | 10 | 12 | 10 | 3 |
**Top Banana** (UA) | 4 | 8 | 2 | 1 |
**Tumbleweed** (U-I) | 3 | 24 | 29 | 10 |

**Veils of Bagdad** (U-I) | 1 | 5 | 20 | 11 |

**Walking My Baby Back Home** (U-I) | 26 | 47 | 29 | 5 |
**War Arrow** (U-I) | 32 | 36 | 15 | 5 |
**Wild One** (Col.) | 22 | 10 | 4 | 3 |
**Yankee Pasha** (U-I) | 6 | 7 | 1 | 1 |
WASHINGTON, March 29.—“As of today,” the Tushinsky SuperScope lens represents the best buy for exhibitors desiring wide-screen showings in either indoor or drive-in theatres, according to the “watchdog committee” of Allied States Association.

This decision was announced in a bulletin to Allied members from general counsel Abram F. Myers. The watchdog committee was appointed to keep an eye on new projection and sound processes. It consists of Wilbur Snaper, Sidney E. Samuelson, Irving Dollinger and Myers, and recently witnessed the New York SuperScope demonstration.
MOTION PICTURE HERALD

Better Theatres

Spring Buyers Number

containing
The Buyers Index

MAY ISSUE:
Section 2 of Motion Picture Herald of May 8, 1954
When you install vending equipment for Coca-Cola in a few square feet of lobby space, a nice round profit starts to show in your ledger. That's because theater patrons from coast to coast have become accustomed to enjoying refreshment with their entertainment. Ice-cold Coke, of course, is real refreshment. It's a real profit-maker, too. For the details on a wide variety of vending equipment, get in touch with The Coca-Cola Company, P. O. Box 1734, Atlanta, Georgia.
The reseating trend is to American Bodiform Chairs

Luxurious comfort is part of the picture!

American Seating Company

World's Leader in Public Seating • Grand Rapids 2, Michigan • Branch Offices and Distributors in Principal Cities
Manufacturers of Theatre, School, Church, Auditorium, Transportation, Stadium Seating, and FOLDING CHAIRS

Also distributed by National Theatre Supply
Hitch your bandwagon to a brighter star with NATIONAL CARBONS

WITH THE LATEST impressive developments in wide-screen, 3-D and stereophonic sound, with the flurry of new stars and really better movies, exhibitors have more to work for—and more to work with—than ever before. In your efforts to capitalize on the new projection techniques, don't overlook these important facts:

THE PICTURE IS LIGHT — This is a fact exhibitors should know and remember. Every tone of light and shadow, every hue and shade of color on the screen are contained in the light behind the film. The film itself cannot add to the picture. It creates the screen-image only by filtering or holding back certain elements of the projection light.

LOW-COST IMPROVEMENT — Your "National" carbons deliver maximum screen-light at, or near, maximum recommended operating currents. Only by operating at peak current can you get all the screen light your present equipment is capable of delivering. So, while you're figuring new lamps or awaiting delivery, don't miss this inexpensive means of improving your position in a highly competitive market. Light is box office, too!
The Speaker Designed for the Years Ahead

Here’s your No. 1 buy for years of dependable performance—the famous RCA Drive-in Speaker—the most imitated speaker on the market—still unmatched for downright economy and quality.

More than a million RCA Speakers are your proof that you’re buying the finest when you buy RCA. Compare prices ... compare performance ... and you’ll find you can’t make a more satisfactory buy for the years ahead than the famous RCA Speaker.

New Beam Power for the New Types of Films

Get the extra light power you need for the new types of films—with RCA’s new Wide-Arc Lamp. New High-Efficiency design makes this new lamp right for your showings of standard films—right for 3-D and wide-screen films. Get more light on your screen than ever before with RCA’s new Wide-Arc Lamp.

New “Button-On” Soundhead for Magnetic-Track Films

Here’s the easy solution to the new magnetic films—RCA’s “Button-On” Soundhead. Buy it now in preparation for the new films—or add it at any time to your present projectors.

RCA “Proved-Performance” Sound Systems

When you select your sound system—make sure it’s engineered and proved in use for drive-in operation. Make sure it’s a “proved-performance” RCA Sound System.

Dependable RCA Projectors

Automatic lubrication and long-life mechanical design make the RCA “100” your best buy for dependable, trouble-free service. For the last word in economy, check the RCA “60” projector.

For all your basic Drive-In needs contact your Independent RCA Theatre Supply Dealer NOW

THEATRE EQUIPMENT
RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS
CAMDEN, N.J.

In Canada: RCA VICTOR Company Limited, Montreal
Now... famous Ballantyne Dub'l-Cone Speakers for Stereophonic Sound in Drive-In Theatres

Ballantyne has now adapted its famous Dub'l-Cone speakers for you to show profit-rich Cinemascope pictures in drive-in theatres.

For new drive-ins a complete four speaker unit is available.

For those theatres who want to change over their present system to drive-in stereophonic sound, Ballantyne furnishes you with the necessary conversion kit for both electrical hook up and four speaker mounting.

This is the system approved by 20th Century-Fox.

Write today for full information or see your nearby Ballantyne dealer.

The Ballantyne Company
1712 Jackson Street
Omaha, Nebraska

About People of the Theatre
AND OF BUSINESSES SERVING THEM

The resignation of Edwin J. Perry as manager of the Public Seating Division of the Heywood-Wakefield Company, Gardner, Mass., and the appointment of Charles H. Rukas, formerly Central Division Sales Manager of the Public Seating Division at the Chicago office, to replace Mr. Perry has been announced by Richard N. Greenwood, president of the company. Mr. Rukas, a veteran of 17 years with Heywood-Wakefield, has been associated with public seating during his entire career with the company at the Gardner plant and at New York, Boston and Chicago sales offices. He will make his office at the Menominee, Mich., factory, which has been the headquarters plant of the company public seating division operations for many years.

Harvey Garland has been appointed buyer and head booker for Florida State Theatres in Jacksonville.

Mack Jackson has purchased the Bama theatre in Alexander City, Ala.

Abel Caplan, operator of the Westway theatre, Baltimore, has taken over the closed Astor theatre there and plans to reopen it soon for Negro patrons.

The appointment of J. L. Myers of San Francisco as the new sales representative in California for McQuay, Inc., Minneapolis manufacturers of heating and air conditioning, has been announced by H. Blake Thomas, vice-president in charge of sales for McQuay. Mr. Myers represented the Farr Company in

SINGLE-TRACK 3D SYSTEM

The single-track 3D projection attachment now being marketed by the Pola-Lite Company, New York, is explained by inventor Dr. Leon W. Walls (center) to Wilfred Dawson (left) and William Esperti, operators of the booth at the Roxy theatre in Detroit, where the system had its premiere with Universal-International’s “The Creature from the Black Lagoon.” Other theatres which have installed the system include the Fulton in Pittsburgh; Senate, Harrisburg, Pa.; Manso, Uniontown, Pa.; Commerce, Commerce, Tex.; Nicholas, Fairmont, Minn.; Durand, Durand, Wis.; and Queen, Wilmington, Del. The system was demonstrated last month to exhibitors in the Milwaukee and Chicago territories.
GRIGGS equipment company

Announces...

the Purchase of the ORIGINAL

Push-Back

chair

from the KROEHLER Manufacturing Company, Naperville, Illinois

Now! When you modernize your theatre... you'll be able to buy the original "Push-Back" Chair from Griggs, manufacturers of modern, auditorium seating.

And—for trained servicing of the more than 500,000 "Push-Back" Chairs already installed in theatres everywhere... contact Griggs. We will maintain a complete stock of parts, supplies, and upholstery materials to keep your "Push-Back" Chairs looking and operating at their best.

For information on "Push-Back" Chairs at this time, send inquiries direct to:

V. B. GRIGGS
President
GRIGGS Equipment Company

GRIGGS EQUIPMENT COMPANY

P. O. BOX 630

BELTON, TEXAS
northern California as a manufacturers' agent for several years.

E. S. Gregg, vice-president and general manager of Westrex Corporation, New York, left last month for Denmark to attend a conference of the corporation's subsidiary manager from Sweden, Egypt, Italy, Algeria, Spain, England, Belgium, Denmark and France. Following the conference Mr. Gregg planned to visit company offices and return to New York around the middle of May.

Sam Mellis has equipped his Denonion theatre, Denton, Md., for CinemaScope.

Leonard Francocur of Fall River, Mass., a former projectionist and manager for the Nathan Yamin circuit in that state, has taken over the lease on the Island theatre in Portsmouth, R. I.

William Fried has been named manager of the newly reopened Bugg theatre in suburban Chicago. The theatre is operated by a group of business men with stores in the vicinity of the theatre.

Kay Simmons, formerly night manager of the Astor theatre, Chicago, has been appointed manager of the Gold Coast theatre by owner Jerry Gottlieb.

Considerable damage to the screen, speakers, junction boxes and other property at the Melody Drive-in Drive-in near Springfield, Ohio, was recently caused by vandals. It resulted in a delayed opening for the drive-in this season.

Elmer DeWitt, city manager for the Mallers Brothers' circuit in Defiance, Ohio, was recently elected president of the local Lions Club in recognition of his public and community work.

Robert Williamson has been named manager of the Dale Theatre, Miami, Fla., replacing George West.

William McGrath, formerly assistant city manager in Manchester, Conn., for Stanley Warner Theatres, has been promoted to city manager, replacing William Brown, who resigned.

William Daugherty has been transferred to the East Windsor drive-in that in Connecticut city from his post as manager of the Lockwood & Gordon Webb Playhouse.

Sol Karp, formerly with independent interests in Connecticut, has joined the Manchester Drive-in Theatre Corporation, Hartford, as manager of its Manchester drive-in at Bolton Notch, Conn.

Kenneth Winkelmeier announced plans to re-open this month his theatre at Boonville, Mo., which was damaged by fire some time ago.

Refurbishing of his Fillmore theatre, Fillmore, Calif., is reported by Gordon West.

The Puente theatre, Puente, Calif., has been equipped with a new wide-screen and a larger stage, the latter to be used for "young talent" programs which owner Steve Chorak plans to introduce.

J. Slattery, who recently took over operation of the Monodrome theatre at Mondovi, Wisc., has installed a new screen and snack bar and renovated the building's exterior.

Plans to enlarge the screen of the Blueomound drive-in at Milwaukee are reported by manager Dick Greve.

Jay Higgins, former exhibitor in Ansel, Neb., has purchased the Rialto theatre at Arnold, Neb., from Ulysses A. Brown.

Frank Peace, formerly manager of the World theatre in Philadelphia, has been appointed to that position at the New Broadway in the same city.

Edward Lachman, president of Lorraine Carbons, Inc., Boonton, N. J., returned recently from a four-week trip throughout the south, southwest and mid-central states, during which he met with Lorraine Carbon dealers to discuss the new large-cored "Orlyx super-charged" carbons for wide-screen projection and talked with exhibitors in Texas, Louisiana, Mississippi, Arkansas, Tennessee, Missouri, Kansas, Nebraska, Iowa, Illinois, Michian and Ohio. Mr. Lachman reports that exhibitors told him "business is holding its own" and in many situations is improving. They were particularly enthusiastic, he said, about the tax exemption on tickets of 50c or less and many of them told him they planned to spend this supplement to their revenue on refurbishing their theatres and installing new equipment, carpets and seats. "In fact," he said, "many exhibitors are still setting aside the equivalent to what the tax would amount to and are arranging with their supply dealers to install such equipment, including also anamorphic lenses and stereoscopic sound, on a monthly payment equivalent to the tax savings." Mr. Lachman left New York April 22nd for a four-week trip to Europe, where he planned to visit film centers in Amsterdam, Paris, Rome, Barcelona and London, meeting with circuit heads and theatre owners for general discussions about the film industry. While in France Mr. Lachman plans to visit the home offices of Lorraine Carbons in Paris and the company's manufacturing plant in the northeast of France in De Pagny-sur-Moselle to discuss the wide-spread acceptance of the new Lorraine carbons.

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"Where To Buy It" MOTIONGRAPH DEALERS

CALIFORNIA

LOS ANGELES: B. F. Shearer Company
1964 S. Vermont Ave
SAN FRANCISCO: B. F. Shearer Company
243 Golden Gate Ave

COLORADO

DENVER: Service Theatre Supply Co.
2564 Broadway

GEORGIA

ATLANTA: Wil-Kin Theatre Supply, Inc.
150 Walton St., N W

ILLINOIS

CHICAGO: Gardner Theatre Service, Inc.
1325 S. Wabash Ave
INDIANA

INDIANAPOLIS: Ger-Bar, Inc.
445 N. Illinois St

IOWA

DES MOINES: Des Moines Theatre Supply
1121 High St

KENTUCKY

LOUISVILLE: Falls City Theatre Equip.
427 S. Third St

LOUISIANA

NEW ORLEANS: Hodges Theatre Supply Co.
1309 Cleveland Ave

MARYLAND

BALTIMORE: J. D. Dusman Company
12 E. 23rd St

MASSACHUSETTS

BOSTON: Major Theatre Equipment Corp.
41 Winchester St

MICHIGAN

GRAND RAPIDS: Ringold Theatre Equip.
366 Michigan St., N W

MINNESOTA

MINNEAPOLIS: Frosh Theatre Supply Co.
1111 Curie Ave

MISSOURI

ST. LOUIS: Mccarty Theatre Supply Co.
3320 Olive St

KANSAS CITY: Shreve Theatre Supply Co.
217 W. 18th St

NEW YORK

NEW YORK: Joe Horsenorth, Inc.
639 Ninth Ave

BUFFALO: Perkins Theatre Supply Co.
555 Pearl St

NORTH CAROLINA

CHARLOTTE: Wil-Kin Theatre Supply
229 S. Church St

OHIO

CLEVELAND: Ohio Theatre Supply
2168 Payne Ave

OKLAHOMA

OKLAHOMA CITY: W. R. Howell
12 S. Walter Ave

OREGON

PORTLAND: B. F. Shearer Company
1947 N. W. Kearney

PENNSYLVANIA

PITTSBURG: Atlas Theatre Supply
602 Midlander St

FORTY FORT: Vincent M. Tale
1620 Wyoming Ave

TENNESSEE

MEMPHIS: Tri-State Theatre Supply
320 S. Second St

TEXAS

DALLAS: Modern Theatre Equipment
1916 Jackson St

UTAH

SALT LAKE CITY: Service Theatre Supply
236 E. First St

WASHINGTON

SEATTLE: B. F. Shearer Company
2318 Second Ave

WEST VIRGINIA

CHARLESTON: Charleston Theatre Supply
506 Lee St

WISCONSIN

MILWAUKEE: The Ray Smith Company
861 W. Wisconsin Ave

CANADA

CALGARY, ALB.: Sharp's Theatre Supplies
1222 5th Ave, S.W.

MONTREAL: Que.: Dominion Sound Equip.
4000 St. Catherine St., W

TORONTO, ONT.: General Theatre Supply Co.
591 Bay St

VANCOUVER, B.C.: Dominion Theatre Equip.
647 Davie St
Westrex Corporation
honored by
THE ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

...FOR SCIENTIFIC AND TECHNICAL ACHIEVEMENT

The Academy’s Scientific and Technical Award was presented to the Westrex Corporation for the design and construction of a new film editing machine (The Westrex Editer) at the 26th annual “Oscar” presentations held in Hollywood, March 25, 1954.

The Westrex Editer was designed and engineered by the Westrex Hollywood laboratories in cooperation with leading studios and is an advanced machine that meets every film editing need.

...FOR EXCELLENCE OF SOUND RECORDING

Westrex and Western Electric Recordings have won in 21 of the 24 years that the Academy has established an Award for Excellence of Sound.

1953 OSCAR
For the best achievement in sound recording by a studio sound department won by The Sound Department of Columbia Studios for their Western Electric recorded film “From Here to Eternity”
Producer .................. Buddy Adler
Director .................. Fred Zinnemann
Sound Director ........... John Livadary
Recording ................. Western Electric

More films are being recorded today on Westrex equipment than ever before. Studios throughout the world can depend on Westrex systems for photographic, magnetic, and stereophonic recording and re-recording to deliver the utmost in sound quality.

Research, Distribution and Service for the Motion Picture Industry

Westrex Corporation
111 EIGHTH AVENUE, NEW YORK 11, N. Y.
HOLLYWOOD DIVISION: 6601 ROMAINE STREET, HOLLYWOOD 38, CAL.
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**Growing Pains In the Head And the Pocket**

YOU READ reports of exhibitors' conventions these days and the stories have a common theme: Exhibitors are confused! Was called on this morning by an out-of-town exhibitor. Boy is he confused! Charlie Jones was confused, but a fire burned him out of business and now he is merely bewildered.

Confusion about what the technical fellows have devised isn't too hard to get rid of. Or is it? Anyway, an attempt to clear matters up a bit is made on the following page. But confusion as to what to do about it is something else again. Depends on the theatre, the location, the money available. Some things a fellow just has to decide for himself.

But let's all remember that television was the firecracker under the cushion which put this industry on its feet and started it off on this march of progress and that TV itself is still growing both in its geographical coverage and in its competence as a medium of entertainment.

The industry has acquired confidence in its ability to meet that competition. That confidence should fuel, not water down, the effort.

Meeting the new demands in the area of projection and sound isn't made any simpler by the overall condition of theatres. Thousands are outmoded, even more of them grossly shabby. That state of affairs certainly bears heavily upon the problem of competing with entertainment witnessed from an easy chair near the dinner table.

Those conditions have been accumulating for many years, and we do not believe that anything on the screen, or any kind of screen, is going to make the public long ignore them. If anything, the "new look" of the performance will make and more and more emphasize the old look elsewhere. It is simply a case of the new suit with a shabby necktie and down-at-the-heel shoes. Nor is anything likely to come out of the technical movement to minimize the significance of comfort, which TV indeed has made more urgent than ever.

It is too bad that procrastination in dealing with deterioration and obsolescence has developed a problem of such dimensions to be faced when the art itself is requiring so much of the industry's resources. But there it is, not to be wished away. To an effective degree, theatre rehabilitation and modernization must be somehow superimposed on the technical program now underway.

—G.S.
Wide-Screen Techniques

What You Need for What You Want

Methods now available briefly summarized especially to clarify equipment requirements

With the introduction of Vista-Vision (see opposite page) and Perspecta sound (page 21) among the “new techniques,” the technical movement which began last year may have become more confusing than it has been to many exhibitors trying to decide on a course of action immediately adapted to their particular operation. The following explanations of processes, and of terms applying to them, have been suggested by that possibility, and they have been kept as simple and concise as the special and restricted purpose advise.

APERTURE MASKING

Larger pictures than have characterized motion picture exhibition throughout most of its history have become adopted by the American industry in principle and are steadily supplanting former practice. Because of the nature of human vision, and the distribution of an audience in a theatre (to ignore the factor of structural obstruction), the increase should be greater in width than in height. This has brought about a change in recommended picture proportions—that is, in the aspect ratio of the screen image.

The projector aperture, as long standardized, has a relationship of width to height as 4 to 3, or as 1.33 to 1. A picture relatively wider than that, say, as 1.66 (width) is to 1 (height) can be projected by inserting an aperture plate with the height of the opening reduced to give those proportions. Similarly, other proportions can be effected in projection. Obviously, this method can cut off portions of heads and other material at the top and bottom of the photograph. However, American producers not employing anamorphic lenses are restricting the height of critical material to allow masking for proportions as large as 1.85-to-1, in some instances a little more (see, for example, adjoining article on Vista Vision).

To widen the picture merely by masking the aperture, projection lenses of shorter focal length are necessary. This has always been necessary when a theatre has gone to a larger picture. With widescreen presentation, only, or mostly, the increased width is used, with part of the height not projected.

This means that, even though the area (square footage) of the picture is similar, more light is required just as if the standard 1.33-to-1 film frame were projected to its full height, with the height of the screen image accordingly increased in standard proportion to the increase in picture width.

The need for more light may require use of larger carbons and more amperage. If existing lamps do not permit this, new ones are necessary. However, limitations of an existing carbon trim or lamp may be compensated for by installation of a metallic (specular) screen, which has from two to two and a half times the reflectance of a “white” (diffusive) screen.

A metallic screen is necessary for 3D pictures; it is needed for 2D product, however, only when sufficient light cannot be obtained from the are alone with lamps available or preferred. (A very narrow theatre, of course, has always been able to use a metallic screen to advantage; on the other hand, a metallic screen introduces difficulties in a wide auditorium, and these are aggravated when the picture is relatively wide.)

It is to be noted that VistaVision pictures will be offered in prints which, like those of other producers (except those making all product by an anamorphic method), can be projected merely by aperture masking and use of projection lenses of focal length necessary to give a picture of desired width.

ANAMORPHIC WIDE-SCREEN:

This an optical rather than a mechanical method of widening the picture. CinemaScope is an example. Paramount has also announced its intention to provide anamorphic, or squeeze, prints of VistaVision productions. In each case, the area photographed is compressed (objects made narrower than normal) in producing the film frame, and in projection it is expanded in the same amount by means of lenses in front of the projection lenses acting in reverse of the lenses used in photographing or printing.

CinemaScope employs anamorphic lenses in photography as well as projection. VistaVision will employ anamorphic lenses only in printing (thus there will be two types of VistaVision prints.

CinemaScope anamorphic projection lenses differ from those for which VistaVision squeeze prints will be made. CinemaScope lenses cannot be used to project VistaVision squeeze prints.

On the other hand, VistaVision will employ Tushinsky prismatic lenses in making squeeze prints, and complementary Tushinsky anamorphic lenses will be needed to project them, and these lenses are adjustable for projection of CinemaScope prints.

Since the anamorphic method of wide-screen presentation uses all of the light available at the projector aperture, (and also because of other factors that may apply) it does not require as much light output at the arc as the aperture-masking method for a picture of equal width. The gain is placed at about 40%.

(In next issue: SOUND TECHNIQUES)
In the preceding article, VistaVision was described as to the production technique and the manner in which release printing and release distribution films are prepared. In this article is discussed the presentation of VistaVision films in the theatre.

VistaVision standard prints can be projected in any theatre in the world with an improvement in picture quality. Further, the viewing will be better than heretofore [with regular Academy standard prints] from the front and side seats. If the theatre is to take full advantage of the improved quality of the VistaVision print, the theatre must have good projection equipment and a large seamless screen.

Motion picture studios expend hundreds of thousands of dollars in a meticulous effort to deliver the best possible technical quality along with good entertainment. The theatres should accept their responsibility and make an equal effort in their exhibition.

We can understand how, over a period of years, the picture quality and the projection quality have been on a par, and improvements in projection equipment were not always apparent. We have now arrived at a turning point, where the product has been markedly improved; if the theatres are to gain the advantage of this improvement, they must have good equipment.

SCREEN DIMENSIONS

When Paramount introduced the large screen to the motion picture industry prior to, and during, the release of “Shane,” Paramount recommended that the theatres install the largest feasible screen, both as to height and as to width. This recommendation still stands. Every theatre should install the largest possible screen, in both height and width. As a further recommendation in this regard, it is our belief that in the very large theatres they should install screens capable of accepting the aspect ratio of 1.85/1, unless sightlines for seats at the back of the main floor are limited by a low-hanging balcony.

In this case, the theatre may elect to install a screen in the ratio of 2/1. This is the only limitation that should force the theatre into an aspect ratio as high as 2/1.

In theatres where the screen width is limited to under 30 feet, and where there is adequate height, we recommend a screen aspect ratio of 1.66/1, reducing the height only when it is found necessary for good viewing.

One of the objectives of VistaVision is to fill the screen. VistaVision is a flexible system and allows adequate latitude for graphs we have named specific aspect ratios. However, theatres should vary from these defined ratios as required to fill the screen, filling the screen. In the preceding para-

We realize that it is impossible to lay down fixed recommendations applicable to all theatres. We are, however, setting down some general principles and recommendations which can be used as a guide.

With respect to picture size, in the past the most acceptable picture quality has been at a distance from the screen between two and five times the screen width. As an example, with a screen 25 feet wide, this has been from 50 to 125 feet from the screen. On the basis of the same old picture quality, if the screen width were increased to 50 feet, the most acceptable picture quality would be between 100 and 250 feet from the screen.

This reaches beyond the back wall in most theatres. If people are seated closer, they see film grain and the picture is fuzzy and tiring to the eyes. This applies to both straight and anamorphic projection of all previous pictures.

VistaVision pictures, starting with “White Christmas,” can be viewed with ease and comfort from one-half to eight times screen width. With VistaVision on a screen 50 feet wide, the seating will be acceptable down to 25 feet from the screen, and will be very satisfactory at 38 feet from the screen. This is the answer to front seating.

Side seating is also improved by the better definition and relative freedom from film...
accomplished 1954 the 100 good screen about metallized smaller light theatre necessary and MOTION uniform the degrees.

Y. Frank Freeman, Paramount studio head, pointing out to Adolph Zukor, board chairman, recommended VistaVision aspect ratio (top) as compared on a screen with CinemaScope and standard ratios.

gain which is accomplished by the VistaVision process.

There is also another "rule of thumb" method for determining best screen width—namely, "the best screen width should not be more than one-third the distance from the screen to the center of seating; and the screen width should not be less than one-sixth the distance from the screen to the back of the auditorium. The center of seating in most balcony theatres is about three-fourths the distance from the screen to the back row of [main floor] seats."

With the new Paramount process this rule can be changed to:

The screen width can be increased to one-half the distance from the screen to the center of seating.

As an example, if a theatre is 100 feet deep, the best viewing will be on a screen 38 feet wide. (The previous width for the old pictures would be 25 feet.)

As another example, if a screen 50 feet wide is installed in a theatre 100 feet deep, the screen will be too wide and viewing will be uncomfortable unless seats are moved back to at least 25 feet, and preferably 38 feet, from the screen.

SCREEN HEIGHT

With respect to screen height, Paramount has made a series of tests which indicate that the same scene always looks better, and the actors can always be brought closer to the audience, as the height of the screen is increased with respect to width up to the ratio of 1.85/1 for large screens, and 1.66/1 for smaller screens. This is in keeping with the recommendation made earlier in this discussion.

Screen height, the same as screen width, is usually limited by the proscenium. However, screen height may also be limited in balcony houses by the maximum height that can be seen from the back row of the main floor, where sightlines are eclipsed by the overhang of the balcony.

SCREEN RADIUS AND SURFACE

We recommend curving metallic screens with a radius equal to the projection throw or in long narrow houses this radius may be increased to 1 1/2 or 1 1/2 times projection throw. We also recommend tilting the screen back slightly at the top in theatres that have very high projection angles. The angle of tilt should not be over 1/3 the projection angle, and the writer is opposed to tilting the screen over 5 degrees.

There is a tendency on the part of theatre men to select a metallized screen that has a uniform distribution across the house. Such a screen gives an inferior picture at the center of seating and seldom improves the side seats.

For large houses, we recommend purchasing a metallized seamless screen that has a light gain of two and one-half to one. A screen of this type will give much better viewing to the important and largest number of seats, and it will provide satisfactory light distribution throughout the theatre.

In smaller theatres, seamless white screens can be used if adequate projection light is available.

All theatre screens should be seamless. If the screen already installed has bad seams, it should be replaced.

One look at a good seamless screen, as compared to a screen with seams, is all that is necessary to convince anyone that a screen with bad seams should never be used. Please do not be misled by the word "seamless." The screen should be seamless, not just called seamless.

In studies made by Paramount, we find that seams become more apparent with time. Part of the trouble is no doubt due to an accumulation of dirt at the seams, and microscopic examinations also indicate that stretching at the seams deforms the screen surface in the adjoining area.

PROJECTION LENSES AND APERTURE PLATES

After the best screen size has been established high quality standard lenses of proper focal length should be obtained so as to gain the correct width of picture on

(Continued on page 80)
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New Carpeting Can Key a Refurbishing Program

Fresh beauty on the floor effects — a quick noticeable change — and here are modern fabrics for the purpose.

In the all-wool Crestmont quality of Alexander Smith below, a stylized foliage design is employed with leaf fronds in black and shadow tones of grey on a background of Coral red (No. 364/913). Two other patterns in the Alexander Smith Crestmont quality are shown at right and below.

A free form Crestmont design above with a background of dark grey for sweeping lines of Coral, light grey and black (364/305).

The abstract design in the Alexander Smith Crestmont at right features a monochromatic design of greys.

Three other Alexander Smith patterns: left, an all-wool Wilshire with the multi-color effect in blue, red, gold and beige on a black background (368/001); above, a Crestwood blend of wool and viscose (345/496); and right, an all-wool Byron Wilton in teal blue, outlined in black on Cocoa.

Theatres that have long been out of style, and that have been growing increasingly shabby, present the more of a problem now because of expenditures required to re-equip for the new and developing technical advances; yet such conditions are recognized as quite as much of a burden in the effort to recapture the public as those which have inspired the current pursuit of a finer screen performance.

Under these circumstances, modernization in many, probably in most instances, is most feasibly considered as a long-term project, to be started with changes which can create an immediate effect according to the particular conditions of each theatre. Less urgent revisions could then follow in a program set up at the outset, as de-
One of the points of most immediate effect is the floor. And it is here, as Ben Schlanger, the architect, pointed out in the March issue, that shabbiness is generally encountered. Discolored, dulled, threadbare carpeting is conspicuous, since the floor always is a studied object of view to the patron passing through foyer areas.

For that very reason, brilliant new fabrics on the floor, in patterns of modern decor, promptly introduce a fresh note of decoration that dominates the area. At the same time, it supplies a color scheme with which to key the rest of the decorative treatment, whether it is carried out at once or is deferred.

The newest trends in carpet patterns generally emphasize ideas of furnishing which can create a striking change in many theatres. Public places like theatres used to lay their floors in a formal manner.

Carpeting today is not so pretentious; contract fabrics, in fact, have styling typical of domestic grades, as the accompanying swatch reproductions show. It is for this reason the more potentially effective as a quick change for a theatre to the taste and practice of today.

The Hartford-Saxony pattern of Bigelow-Sanford at right has two color schemes: light and moss green squares with leaf of dark brown or light and dark grey squares with dark brown leaf outline. (No. 44211-45)

The Bigelow-Sanford leaf pattern at left comes on a natural background with yellow and moss greens and grey; or on a sky blue field with coral and cedars. (No. 44201-27)

Another Bigelow-Sanford pattern, the skeletonized daisy at left comes in a dry brush effect of yellow greens on a natural field with a flower in deep brown; or a deep brown field with dry brush effect in greys outlined by a light gold skeletal form.

Current Wiltons in the Mohawk line of theatre carpeting include Saxony (MS 109) at left; Braeside (BR 15) above; and the poppy type of floral at right above.

Other patterns in the Mohawk line of Wiltons are the modern leaf abstract at left called Braeside (BR 15); the modern swirl below, Saratoga (SA 34); and the large modern basket weave effect at right. Each quality in the Mohawk line is made in a variety of patterns and colors.
NEW CARPETING CAN KEY A REFURBISHING PROGRAM: continued

New patterns from RCA's line of Leedom-loomed carpets. At far left a floral design (Citation, 13594); center, Birds of Paradise (Citation, 8567); above, lush foliage (Top Performer, 4635); below, left, an abstract design (Citation, 13590); and next, a swirl treatment.

Both modern and traditional patterns are featured in these six Gullistan Wiltons of the A. & M. Karagheusian line. In the modern spirit are the gay contract pattern at left above; the cluster pattern for an intimate atmosphere at left; and the rounded design above for a small theatre's lobby or lounge. The pattern at top right is called the Caladium Leaf and is designed to blend with various types of theatre decor, both modern and traditional. Below it is the Morning Glory for a "homey" atmosphere; and at right is the Birds of Paradise for a rich theatre interior.
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The Installation and Operation of a Perspecta Sound System

Equipment for three-channel reproduction from one optical track, described by N. H. CROWHURST

The Perspecta sound system uses a single optical track of any existing variety, and superimposes on the existing sound recording a series of control frequencies that determine the relative sound level distributed to three sound channels in a theatre. This means that the sound in the theatre may be produced by a combination of any desired different levels through a three-channel theatre system, the exact combination predetermined by "information" on the film.

Stereophonic sound relies on two components for its desired effect:

(A) The fact that the sound from different directions differs in intensity.

(B) The fact that it also differs in phase or time lag.

The latter effect, for theatre applications, seems to have been rather overlaid in discussions of stereophonic sound to date. A little thought will show that in any given installation it will be possible for only a very few seats in the center of an auditorium to receive the various channels in exactly their correct time relationship. As the listener moves from this position, the deviation from true stereophonic sound reception becomes progressively greater.

It might be possible to achieve something approaching true stereophonic in a relatively small studio, where all the audience occupies a space representing a small time difference at the rate of speed at which sound travels; but in the average theatre this cannot be true. So it is logical to find that better general stereophonic effects can be obtained for the entire audience of a theatre by concentrating more on the difference of intensities [volume] from the various channels, and reducing the reliance on time difference.

The next point that has been raised in comparing systems, concerns the importance of difference in subject material from the various channels. For example, if an orchestra is presented on the screen, the classic idea of stereophonic sound is that the ears of the audience should be able to locate each instrument or group of instruments by the apparent direction sensed by the ears. Careful analysis of the manner of listening shows, however, that we are not conscious simultaneously of all the different directions of various sources. By concentration on a particular source at any one instant, we may locate that source while still conscious of the remaining body of sound somewhere in the background. By skillful presentation with Perspecta sound, the position of the apparent source of total sound can be located at the point where the picture concentrates the audience's interest for the moment, and no one is conscious of the fact that the rest of the sound, in the background, actually moves along with the particular prominent feature of sound to which his attention is pictorially directed.

If the strings are brought into prominence, while other instruments are still playing quietly, the audience's attention is directed to the strings, either by the
orchestra conductor or by the camera presentation, and at the same time Perspecta control can emphasize the sound in the position on the screen occupied by the strings. The presence of other instruments in the composite sound will be noticed, but it will not be effectively observed that their sound has moved to the same location as the sound of the strings. Maybe this effect has to be experienced to be believed, but it certainly happens.

With dialogue superimposed on a musical background, the same observations are true. The positioning of the speech source is directed in accordance with the dialogue and pictorial composition, and the fact that the low-level musical background moves along with the speech is so obscured by the emphasis on other elements of the scene that it is not effectively observed.

**DESCRIBING THE INTEGRATOR**

The heart of the Perspecta sound system is a special unit called an Integrator, which accepts the sound input from the projector optical soundhead and, first of all, splits the audio spectrum [the complete recording] into two pieces: the true audio, from 63 cycles upwards; and the control frequencies, all of which are below 63 cycles.

The control frequencies are then further divided by a set of band-pass filters, by each of which control voltage is derived. This voltage is applied to each of the individual control amplifiers feeding the three theatre channels; thus the control frequencies present on the Perspecta sound track control accurately the distribution of sound to the theatre three channel system in accordance with the directions applied in the final stage of mixing the original soundtrack.

The Perspecta Sound Integrator also includes a feature which automatically changes over from monophonic, in which the sound is fed to the center channel only when a film with a regular optical track (without Perspecta control frequencies, for conventional one-channel reproduction only) is projected, to three-channel reproduction of a Perspecta track. This is achieved by “sampling” the outputs from the three control frequency amplifiers and passing the combination of all frequencies through a special auto-switching discriminator circuit (see Figures 1 and 2) designed to detect the characteristic difference between the control frequencies and any unwanted frequencies that may have got on the track as rumble or noise-reduction effects.

The only equipment required for Perspecta sound (besides the three power amplifiers and three horn systems that are necessary for any stereophonic presentation) is the Integrator. No special equipment is necessary for attachment to the projector, like a special soundhead. How the Integrator is wired into an existing one-channel or stereophonic sound system is shown in Figures 3 and 4. The Integrator is a comparatively inexpensive unit, this having been one of the requirements laid down in its fundamental design, because the purpose in designing Perspecta sound has been to make it available to the widest possible field.

The unit has been made extremely versatile so that it can accommodate the large variety of theatre systems installed in different parts of the world. The front end of the Integrator is arranged to accept any level and input impedance that may be available in individual installations by a simple input strapping arrangement which accommodates levels from minus-60 decibels up to zero. The Integrator output comes at 0 db across 600 ohms and may be balanced or unbalanced as required, simply by method of connection, so that it is readily hooked up to whatever three-channel amplifiers are available. The power supply unit provided for the Integrator also includes provision for four independently controlled photocell voltages, enabling the unit to be used also for aligning the outputs of up to four projectors (see Figure 5).

In operation Perspecta sound again is simple. It is entirely compatible with all existing soundtracks and no complicated switching is required to change over from a film employing a regular soundtrack to one employing Perspecta sound. The automatic switching circuit of the Integrator takes care of this automatically.

Calibration of the Integrator ready for presentation is achieved simply by means of a calibration reel with a sequence of adjustments clearly outlined in the instruction manual. These adjustments are extremely easy to perform, and once set up they will require little further attention unless changes are made later in the installation.

Maintenance of the unit is also quite elementary, because the circuit has been simplified down to an absolute minimum. There are no superfluous components pro-

*Panel of the Perspecta Integrator and the power supply.*

*Figure 3 (at left top) shows how Perspecta sound is added to a theatre previously equipped only for conventional optical sound and Figure 4 (left below) how it is introduced into one equipped for multiple-track magnetic stereophonic sound. Figure 5 (below) shows the input arrangements of the integrator.*

(Continued on page 34)
Anamorphic versus Cropping in Wide-Screen Projection

Wide-screen came first as simple aperture-masking with short focal length objective lenses. Then CinemaScope introduced the compression-expansion method. Now comes VistaVision, employing both. This article compares basic factors in applying each.

By GIO CAGLIAIARDI

A LITTLE MORE than six months ago, CinemaScope was unveiled to the public, endowing the screen with new possibilities of drama, music and spectacle. Since then, many of us have been putting on the pressure to make installations for this process.

Now Paramount has adopted in VistaVision yet another method of increasing the size and relative width of the picture. Making its debut in the fall, VistaVision will allow a choice of picture aspect ratios, including the old standard, and further choice of reproducing a single optical track conventionally through one speaker system, or through a setup of three; while also offering the option of an anamorphic print employing a technique of compression-expansion fundamentally different from that of CinemaScope.

No matter how much some motion picture engineers like to see various methods developed and put to the test to determine eventually what is best, the average exhibitor and his staff, including his technical people who have to cope with the practical problems of equipment selection, installation and operation, find themselves sometimes longing for the "good (?) old days" when the film business was simpler. We know, of course, there would be nothing really gained by that now. But the pursuit of technical progress has arrived at a stage at which it should be of good purpose to examine what has been brought forth so far.

First of all let us consider the picture as it is presented on the screen. We are all familiar with the picture sizes and the old aspect ratio of approximately four wide by three high. During the silent and the
disk sound days this was exactly true. But when sound on disk was abandoned, and the optical film track became standard, a universal positive picture film frame .903" wide by .612" high was adopted.

With this picture frame size it was possible to use a projector aperture plate with an aperture size of .825" wide by .600" high. This has been standard for many years. With this projection aperture, a picture could be projected on the screen having an aspect ratio of four wide to three high, or 1.33/1 even when it might have been necessary to remove a keystone effect with vertical picture masking.

About a year ago, in an effort to create a significant change in the appearance of the picture in the indoor theatre, a movement to enlarge and widen the screen image began. Paramount gave this desire great impetus by urging the showing of "Shane" with large picture sizes; and in order to prevent exaggerated heights, they filmed this picture for safe projection at an aspect ratio of 1.66/1.

Now since the width of the film frame could not be enlarged without changing the 35mm film stock, it was evident that the width of the projection aperture must remain at .825", and that the height of

![FIGURE 1—VistaVision horizontal large image negative. See text.](Image)

![FIGURE 2—VistaVision standard print.](Image)

![FIGURE 3—Squeezed release print](Image)
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The aperture must be reduced to about .496”. This procedure made the film area being projected considerably smaller; that reduction has become known as “cropping.”

This new relative width made it somewhat easier to fit larger and larger pictures into most of the proscenium arches of our theaters. It was noted in many instances that aspect ratios of 1.75/1, 1.85/1, and 2/1 might even be better suited to many auditoriums. The photographic area on the film was “cropped” at top and bottom by using projection aperture plates with openings of less height, then the remainder of the film area was enlarged to great sizes on the screen by using lenses that were of relatively short focal length.

LIMITATIONS OF WIDTH

Up to the present this system of increasing picture width and area has been limited by several fundamental factors, as follows:

First: The composition of the subjects on the pictures had been mostly arranged for 1.33/1 ratios, therefore excessive “cropping” of the top and bottom of the picture frame caused some ludicrous chopping of feet and heads in some scenes. Remember that to obtain a 2/1 aspect ratio, the height of the film aperture must be reduced from .600” to .412 inches.

Second: The tremendous magnification of the film frame required often produced poor detail, poor resolution, color graininess, and lack of picture depth. These conditions were further aggravated by the new short focal length lenses which, because of their great speed, have shallow depth of focus and a greater amount of aberration.

Third: By “cropping” the film area, and enlarging the picture area to such great extents, not only is the total light on the whole screen cut down (by as much as 33%), the light intensity per unit area of screen surface is also cut—as much as 75%. This latter effect tends to spoil picture contrast and color quality.

To remedy these conditions, larger projection lamps and heavier d.c. supplies have had to be installed. The new metallic surfaced screens help considerably in reinforcing the light reflectivity from the screen, but they introduced another difficulty—poor light distribution in some sections of the seating areas, and relatively high costs for screen equipment and maintenance.

Just about the time the exhibitor was beginning to deal with the problems involved in projecting bigger and wider pictures, a new projection and sound reproducing process was presented to him for trial and approval. CinemaScope was first submitted by 20th Century-Fox as a completely new system for anamorphic...
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projection and for four-channel stereophonic sound.

It has been admitted by practically every authority that in order to produce scenes and action realistically, the picture on the screen should approach the angle of peripheral vision as closely as practicable. This condition would eliminate distracting theatre architectural shapes and walls from the line of vision.

Cinerama has approached this condition probably as closely as possible, at least for a sizable percentage of the audience. The human eyes view a scene through a horizontal angle of almost 180 degrees. The three lenses of the Cinerama camera look at a scene through an angle of 146 degrees. Cinemascope, with its 2/1 anamorphic compression, covers an effective angle of 84 degrees horizontally. The new VistaVision large negative process covers an angle of 76 degrees. These horizontal angles as viewed by the different systems are shown roughly in Figure 4. The effective negative width is given, and all photographic lenses are assumed to be approximately 24 to 27 millimeters in focal length.

CINEMASCOPE'S DIMENSIONS

The aperture dimensions for the Cinemascope picture are .912" wide by .715" high, giving a considerably larger area of film to be projected. Since the horizontal dimensions of this aperture are expanded by the anamorphic attachment at a ratio of 2 to 1, the actual effective aperture dimensions become 1.824" by .715". These values provide a picture on the screen that has an aspect ratio of 2.55/1.

In order to obtain these new film frame dimensions and to accommodate the four magnetic tracks used for stereophonic sound reproduction, Cinemascope redesigned the standard 35mm film by decreasing the size of the film sprocket holes and relocating the hole centerlines a slight amount. These changes require the replacement of all sprockets, certain rollers, and guide parts in all projector and soundheads where Cinemascope film is to be run. In addition to this, new projection lenses generally were found to be necessary, and anamorphic attachments, adaptors and aperture plates are required.

The VistaVision system uses a very much larger negative aperture area in the photographic process. Special cameras have standard negative film running in a horizontal direction and use a larger section—eight sprocket holes long—for each exposure. With standard 24mm photographic lenses, the negative camera aperture is 1.472" wide by .997" high.

Objects photographed on this negative are in standard proportions (no anamorphic compression is used in cinematography). From this large negative two types of Technicolor matrices are made by opti-
Showing horizontal viewing angles provided by the different film systems. Cinerama (above) with its three film widths has an angle of 146 degrees. See test for details.

CinemaScope (above) with its anamorphic compression doubles the effective width of the negative. VistaVision’s horizontal film (top right) provides two full frames (8 sprocket holes) at one exposure. At right below the Academy standard single frame at normal size. All dimensions are approximate. See text for details.

**FIGURE 4**

Cinerama (above) with its three film widths has an angle of 146 degrees. See text for details.

Sketches provided by Loren Ryder in an article in Better Theatres (April issue) are shown in Figures 1, 2 and 3. Figure 1 indicates the large negative film area used in the camera. Figure 2 shows the directly proportioned optical reduction of the negative print to one type matrix. Here the full area of the negative was reduced optically to fit a standard film frame.

Figure 3 demonstrates the reduction of

---

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- With the new Vari-Focus lens exhibitors can show all the current screen releases without buying a complete new range of short focus lenses. The Vari-Focus permits you to make adjustments for screen width . . . change the focal length of your standard projection lens quickly and easily. (See below.) The Vari-Focus is a supplementary lens which will produce any screen aspect ratio (non-anamorphic) when used in conjunction with a 3" to 6" projection lens.

The resolution and picture quality will match those of the finest projection lens. Price $235 each.

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**WRITE** for new literature fully describing this supplementary lens. Wollensak Optical Co., Rochester 21, N. Y.
only a portion of the area of the negative (included between the two horizontal lines) to fit a standard film frame. Here, however, for the optical reduction, an anamorphic, or squeeze, lens was used to give a horizontal compression of 1.5/1. This second matrix then contains the area of the negative which has been “cropped” at top and bottom and then compressed laterally in the printing. With these two matrices two types of release prints can be made, which will look like Figures 2 and 3.

Theatres which are not equipped, or do not desire, to use anamorphic attachments, can project the first type of release print. With this print, any aspect ratio may be obtained on the screen by using, in the manner previously cited, specially sized aperture plates and different focal length lenses in the projectors. Since standard film is used with one optical sound track, the projection aperture can be .825” wide and of the proper height to produce the required aspect ratio on the screen.

This change can only be produced by “cropping” the top and bottom of the picture frame, but in this instance no trouble is expected since the picture has been composed for a normal ratio of 1.66 to 1 and plenty of head room has been allowed. For this reason it is expected that the top and bottom of the picture may be cut to show ratios of 1.85/1, and even 2/1 without any trouble. In other words, the main action and principal part of the scene will be centered in the circle as shown in the sketches. The area above and below may be pared off without affecting the picture.

Theatres which wish to use the squeezed release prints will have to use anamorphic attachments with their projection lenses. These anamorphic attachments however are different from those used with CinemaScope. The CinemaScope attachments have an expansion of 2/1, while the Vista-
Vision film compression is only 1.5/1, therefore a CinemaScope attachment would expand the characters of VistaVision film out of their correct proportions.

It has been amply demonstrated, however, during the CinemaScope projection runs, that the use of good and efficient anamorphic attachments are superior to short focal length lenses in the conservation of light for the screen.

A look at Figures 5 and 6 should make apparent the reason.

Let us assume that a theatre has a present picture size and shape A-B-C-D, as shown in Figure 5. The aspect ratio for A-B-C-D is 1.33/1. It is desired to change the aspect ratio to 2/1 and increase the width of the picture by 50%. What light should we get at the center of the new picture, compared with what we had before?

If we use the proper shorter focal length lenses as shown in Figure 5, the width of the picture will be increased to B-E, and the height to B-H. The area of the new picture H-B-E-G is 2.25 times greater, therefore the light at its center could be only 44% of the original. But we could only use a picture equal to A-B-E-F in order to maintain an aspect ratio of 2/1, so we would have to crop the aperture and we would waste about 33% of the total light.

If, as shown in Figure 6, we use an anamorphic attachment with a lateral expansion ratio of 1.5/1, then we would not lose any of the total light, and the light intensity at the center of the new picture A-B-E-F would be 67% of the original. If we can assume a loss of 15% in the anamorphic attachment, then the center brightness of the new picture should be about 57% of its original brightness on A-B-C-D.

If it is desired to produce a 2/1 aspect ratio, as with VistaVision, it can be seen from the above reasoning that by using a squeeze print and a good set of anamorphic (Continued on page 81)
The new 468-seat Cinema theatre in Swift Current, Saskatchewan, owned by Frontier Enterprises, Ltd., which also operates a drive-in theatre there. The town is in the southwestern part of the province, not far from the U. S. border at Montana and has a population of 7500. The theatre architects: Rule, Wynn & Rule, Calgary, Alberta

PARTY AND CRY ROOMS: In the rear of the auditorium, entered through separate doors off the outer lobby, are the cry room and the party room (shown at far right). These rooms have soundproof plate glass windows and are equipped with speakers. The display showcase in the lobby is accessible from the party room.

FRONT AND LOBBY: Constructed of Roman brick and reinforced concrete, the Cinema theatre is located on a corner, one block off the main downtown intersection of Swift Current. The building also houses two large commercial offices on the second floor of the building's west side, which are reached through a door of plate glass and aluminum (see above). The manager's offices are on the ground level on the far west side and are also approached through this door. The main entrance to the theatre faces at an angle to the corner. The marquee carries two-line Adler attraction panels and mounts two "Cinema" channeled-neon name signs (not shown in photo). Two pairs of plate glass doors lead directly into the outer lobby, on the left side of which is the inside box-office. Adjacent to the latter is a refreshment stand. The patron then proceeds from this point to a long corridor running the length of the auditorium, which is entered from archways at either side. The men's and women's rest rooms are adjacent to these two archways at opposite ends of the corridor (one end of it is visible at left). The wall between the archways forms the rear of a "party room" and a "cry room." The walls in the lobby areas are covered with "Fabron," a fire-resistant plastic coated fabric in a geometric pattern. The floor is of Jaspe linoleum tile featuring a dark brown field with grey stripes and large yellow squares. The glass-covered recessed wall case at left is for coming attraction promotion.
THE AUDITORIUM: The auditorium of the Cinema seats 468 in a three-bank, two-aisle plan with the center section containing 22 rows of 14 seats each, and the two sides having 20 rows of four seats each. The chairs are Douglas upholstered in dark green. The concrete floor is a bowl type (forward pitch upward). The concrete was poured in two layers, the top coat, 11/2 inches thick, containing an integral green coloring agent. The aisle carpeting is a Crossley, 36 inches wide, laid over 1/4-inch spong rubber and receded in a well formed in the concrete to the exact depth of the carpet. The side walls of the auditorium above the wainscotting are finished with acoustic plaster painted. The wainscotting has been covered with a vinyl plastic-coated sailcloth known as "Permon," which gives the appearance of mahogany panelling. It is cemented with a special adhesive to plywood sheathing and topped by a decorative molding. The ceiling and rear wall are covered with acoustic tile, and lighting trough run across the ceiling from side to side at regular intervals. Electrical outlets visible on the side walls are for decorative lighting panels to be installed at a future date. Extending the full length of the auditorium from front to back is a soffit panelled in Weldtex striated plywood, patterned in a large alternative square arrangement and concealing the duct work. The theatre has a curved Williams screen, which is 31/2 feet wide, and masking and curtains designed to permit a change in the picture size at will. The curtains were especially woven in a horizontal stripe design embodying the auditorium and lobby colors, dark brown, yellow and white, with a wide band of Lurex gold metallic thread. Projectors, arc lamps, sound equipment and rectifiers are Ballentine and the rewinds are Golde. The booth is 10 by 20 feet. The theatre is air-conditioned throughout with equipment installed in the basement. Seating, floor and wall coverings, and interior decoration schemes were provided by Robert Simpson Western, Ltd., Contract Division, Regina, Sask.
Drive-In Insurance Needs

Because of the many constant hazards involved in the operation of a drive-in theatre, it would be folly on the part of an owner to neglect the importance of insurance. Even if he never had a claim, he would have peace of mind. This is far better than to experience a sudden harsh blow which fortune may deal him—ever so seriously that should he not be properly insured, he would possibly find himself wiped out financially should the claim be very large with him having to bear the entire loss himself.

At the recent Allied drive-in convention in Cincinnati, I met J. G. Wallens, general manager of A. Yarchin & Co. of Boston, Mass., and it was his remarks about the tremendous premiums paid by drive-in owners in excess of $15,000,000 per year that sent me delving into the subject of insurance. Mr. Wallens further stated that within the next five years the premiums paid would exceed $20,000,000.

This figure further raised my curiosity as to why. Only because there would be more drive-ins, or because the present rating system would proceed, mysteriously cloaked with uncertainty, because of lack of experience? If after 20 years of drive-in operation a most comprehensive program cannot be set up by the National Rating Bureau, would it not appear logical to have COMPO brought into the picture? I feel confident that with such interest in the matter, providing methodical research, drive-ins would come in for fabulous savings compared with a nominal extra assessment of drive-in owners by COMPO.

As business men we realize that insurance companies can exist only when they know the hazards involved in the operation of a drive-in. Because of the nature of the business, it is not altogether unreasonable to state that hundreds of agents who write the policies, and the officers of the National Rating Bureau, do not have the least idea of what a drive-in theatre is about. I would say that the insurance boys are eating high on the hog and that our exhibitor groups should engage the competent services of leaders in the industry to seek out a fair setup of rate schedules and premium payments on policies covering the vast establishment of drive-in theatres throughout the country.

RATING SCREEN TOWERS

During the past few weeks I have spent many hours with agents representing the biggest insurance companies in the nation. They were very meagerly informed when it came to discussing the reasons for higher rates in a drive-in. One of the elements of the property of great concern to each agent (and I talked with each individually) was the screen tower. Because they do not realize that these structures are designed by professional engineers, and erected with much precaution, they appear to be of the opinion that our screen towers topple over every day of the week somewhere in the country. One agent said to me:

"Come on now, Smith, tell the truth. How many times have you had to put your screen structure back up in place during the past four years?"

That pretty well indicates the trend of thinking in analyzing the conditions upon which to base an insurance rate schedule for drive-ins.

Well, of course, my screen tower is
standing exactly as it was erected four years ago, as is every other screen in the state of New Jersey. And we have had storms of almost hurricane proportions during recent years. How many screen towers in Florida have failed to withstand "the big blows" there year after year?

PREMIUM CHART

Weeks ago I started to set up a chart of premium payments on policies covering what I am going to suggest in the coming paragraphs. Upon investigating further, I found out that it would not be factual enough, and might be even misleading. The reason? Rates change from town to town, state to state. Yes, rate setting is a "toughie" and will require plenty of intelligent research for drive-ins.

Be that as it may, we nevertheless must have insurance as cheaply as possible. In the opinion of the writer, after consulting with reputable agents, the following, besides fire, are the basic requirements that you must have:

1. Public Liability.
2. Personal Liability.
3. Automobile—ownership and non-ownership (in event employee is permitted to drive your vehicle.)
5. Blanket Position (bond) for Fidelity (comprehensive dishonesty, destruction and disappearance).

Of the six important basic insurance policies listed above, Number 5 is probably the one we are in constant contact with as drive-in operators on an hourly basis in the conduct of our business.

What is meant by employee coverage is fraudulent or dishonest acts committed anywhere by any of the employees acting alone, or in collusion with others, including loss of money and securities and other property through any such acts of any of the employees, and including that part of any inventory shortage which the insured shall conclusively prove to have been caused by the fraud or dishonesty of any of the employees.

Coverage within the premises means (1) loss of money and securities occurring on premises and caused by their actual destruction or disappearance; and (2) of other property or damage thereto (except by fire) caused by robbery or safe burglary or attempt theret.

Coverage outside the premises means insurance of an act occurring beyond the property caused by the actual destruction or wrongful taking of valuables while being conveyed by a messenger, and (2) of other property loss or damage thereto caused by robbery or attempt theret outside the premises while such property valuables are being conveyed by a messenger (plainly meaning night deposit).

EPRAD is now in full production of their new stereophonic sound, in-the-car speaker. This single-case speaker is only 10½ inches long and 3 13/16 inches high, which makes it only slightly larger and heavier than conventional EPRAD Universal speakers. The case is molded of two-tone gray Fiberglas and mounts on either the rear-view mirror or the window. A single cord to the unit contains the four conductor wires.

Sound quality is excellent because of the Fiberglas case and the use of three 3½-inch driver units with 1.47-ounce magnets and, of course, a single volume control.

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Rainview Visors are made of durable plastic, in attractive red, blue, green, yellow or pink, with aluminum tube frame. Rush your request for prices and details.

Rainview Visors
732 Bush Street, Toledo, Ohio

The Perspecta Sound System

(Continued from page 22)

provided to give what may be described as luxury facilities, but which may provide further liability for failure. This results in a unit of good accessibility for maintenance purposes. The system is comparatively easy to understand once the principle has been grasped, and the Integrator unit is laid out in such a way that the components involved may be readily identified with the function they serve. This fact, in conjunction with adequate maintenance instructions, makes for simplicity of maintenance procedure.

The advantage of the automatic switching arrangement will be readily appreciated for providing versatility in presentation of program material, because it eliminates necessity to make a number of changeovers simultaneously whenever the type of film being presented changes. The projectionist makes the changeover in the way he always has.

If a Perspecta soundtrack is played on existing equipment, the sound comes over as regular single-channel sound. Without any special filtering, the control frequencies are completely inaudible on any existing theatre system. To summarize, any kind of film may be played through a Perspecta sound unit installation and the presentation will automatically be correct; and at the same time any Perspecta sound film can be played in any standard projection equipment and its presentation will be equal to normal one-channel sound presentation in that theatre.

The practical aspect of stereophonic presentation in a reasonable size theatre was discussed earlier in this article. Further to this, there are certain disadvantages of multiple-track stereophonic systems. Most important of these, probably, is the signal-to-noise problem. Due to the fact that in multitrack systems, the sound intelligence has to be compressed into a smaller space for each individual track, the background noise is inherently higher. As each sound track is simultaneously fed to its own channel, the background noise from any individual soundtrack operating at low level, compared with other channels, will become evident.

[Mr. Norman H. Crookhurst is a consulting engineer born in England. He has a number of technical diplomas in math, economics and electrical engineering and has contributed articles to a number of technical publications. In 1955 he was appointed project engineer for the Fairchild Recording Equipment Company and was closely associated with Ray Crews, general manager of Fairchild, and C. Robert Fine, president of Fine Sound, Inc., in developing the Perspecta Integrator.—Ed.]
Adapting CinemaScope to Various Field Conditions

Projector models, projection room characteristics, and similar circumstances must be considered in providing for CinemaScope presentation. In this article an engineer in charge of many installations offers advice.

By CHARLES L. FISH

It is important for those engaged in the installation of projection equipment, as at present, especially as regards CinemaScope and wide screen, to prepare a survey of a theatre's present equipment intelligently, so that no errors be made in the ordering of equipment to be installed, or to replace the present equipment or parts.

There are in use older types of projectors which are not equipped with removable aperture plates, which could be overlooked; or an additional anamorphic lens attachment support may be necessary, as in the case of the older models of projectors.

There is further possibility that film traps would not be suitable to further use, or would require modification, if used. This would include valve rollers, especially when a magnetic soundhead is installed and 24-inch upper magazines are part of the equipment.

The lenses to be replaced, or changed for another focal length, should be of a type made for the lens mount of the particular mechanism installed. Most of the installations require three sets of lenses. These lenses should be easily interchangeable with proper share tube length, if necessary, with clamping rings included.

Intermittent movements for some types of projectors should be available with the CinemaScope sprockets already installed rather than to attempt this conversion in the field. (The supply dealer should make this CinemaScope sprocket change in advance of the installation, supplying the theatre with loan movements in the meantime.)

The distance from the projectors to front wall of projection room is important in CinemaScope installations.

Do the present arc lamps, rectifiers, generators, etc., need replacing? This is important for good projection results. Larger pictures require more illumination, of course; and this is especially true when the greater width is got merely by reducing the aperture height, instead of by anamorphic lenses.

It may also be found that, because of the increased width, the projection ports need to be enlarged. When this is found necessary, one must be certain that the play of the ports is adequate.

There are those and many other items to check, and all should be included in a complete theatre survey before actually starting an installation for wide-screen projection.

To the projectionist who is not familiar with the new aspect ratios of aperture plates, CinemaScope lenses, anamorphic lens attachments, etc., the foregoing information may be of some aid, if only to acquaint him with the additional work involved in the projection of CinemaScope and other wide-screen pictures.

There is one very necessary change, or improvement, that should be undertaken by the manufacturers of projection equipment. This change is very important to the proper projection of motion pictures when changing from optical track to magnetic track (or CinemaScope) sound. This improvement should be made in the present projector bases, regardless of type.

The present bases should be redesigned...
to allow a more accurate and instantaneous movement of them for centering the projected picture on the screen when changing from standard frame to CinemaScope projection and back again, and for fast and accurate interchangeability of different sizes of lenses.

As a suggestion, bases designed and built on the principle of the naval gun mount, with hand wheels and cranks, with micrometer scales for fast reading, and horizontal and vertical adjustments, would eliminate the work, as at present, of moving heavy bases, and the vertical adjustments now necessary when changing between CinemaScope and other prints with all of these changes coming during a daily screening.

**LENS MOUNTS**

(1) Lens mounts with clamping devices, located inside and outside the projector, are adequate for the support of both Series I and Series II anamorphic lens attachments. No additional support is required, unless a 4-inch diameter lens is used with the anamorphic attachment.

The older models of projectors will require an additional support installed on the front of the projector (outside); and when this support is installed, the lens units should be carefully checked for fit, as this particular type of support will require redrilling and relocating. The locating rings for this unit will require alterations.

(2) Another type of support bracket clamps the anamorphic attachment and is in turn supported by a rod attached to the front of projector. This clamping device slides on the support rod and prevents the anamorphic attachment from being turned on its axis. This unit replaces the locating rings required with other types of anamorphic lens supports (see below).

**LOCATING RINGS**

In addition to the lens locking device provided with the lens mount as a unit, another locating clamping ring is necessary to keep the lens in focus when the lens is removed and replaced with other lenses of different sizes. This locating ring on the anamorphic lens attachment and regular lens, when used as a unit, has another important function. It is used when inserted over the stationary stud on the lens mount to keep the lenses from being turned or twisted on its axis (see paragraph 2).

The anamorphic lens attachment, when installed properly, must, after being removed, be replaced in the exact location as originally inserted in the lens mount. The locating stud and the hole in the locating ring are for this purpose.

The locating rings used on the anamorphic lens attachment are of a different diameter, depending on the series of anamorphic lens attachments. On some makes of lenses, using adapters, the locating rings are attached to the anamorphic lens barrel; for lenses of other manufacture, the standard locating rings are used and attached to the regular projection lenses.

The holes in the locating rings, as referred to, are too large for the locating stud, so care should be taken that when installing the lenses, the lenses should be turned (does not apply to type discussed in paragraph 2) so that the locating ring hole (inside) should bear against one side of the stud when the vertical lines appear vertical in using the target film test. (Directions for adjusting attachments are included in the lens shipment of CinemaScope anamorphic lenses.)

**APERTURE PLATES**

Thus far, the most used aspect ratio for wide-screen projection (other than for CinemaScope productions) has been 1.66/1 (aperture 0.825" x 0.497"). This size of aperture does not decrease the efficiency of the screen illumination system to any great extent, as the larger ratios do; nor does it cut off too much of the picture height of standard aperture (0.825" x 0.600").

The film releases in the 1.75/1 ratio have
(aperture 0.825" x 0.471") and the 1.85/1 ratio (aperture 0.825" x 0.446") require moveable masking, or different lens sizes, or both in many theatres.

It is to be noted, in reference to screen illumination, that the new specular (aluminum) screens have very high reflectivity. One make of screen has as high as 91%. In projecting a CinemaScope picture with this type of screen, and with a picture width of 30 feet or more, and pulling 60 amperes at the arc, the illumination in most cases is satisfactory (aperture 0.912" x 0.715").

The best setup for CinemaScope and other wide-screen presentations, is to figure the height for both the non-anamorphic and the CinemaScope pictures the same, so that the height of the masking remains stationary. This cannot always be accomplished, however, due to physical limitations of stage and screen width. Consider, for instance, a narrow stage where the CinemaScope picture size is 30 feet, 4 inches by 11 feet, 9 inches, at a projection throw of 100 feet, and where other pictures are 25 by 15 feet, using a 1.66/1 aperture. The difference in height here is slightly over 3 feet.

**ADJUSTABLE TOP MASKING**

In a case like this, the top masking will have to be adjustable and must be raised or lowered for each aperture change. Also, the angle of projection must be changed and the bases moved to center the picture on the screen.

In many theatres, the moving of the upper masking is not feasible. Suppose in this theatre we had a stage that would enable us to have a CinemaScope picture 38 feet, 4 inches by 15 feet, 1 inch; we can still use the 1.66/1 aperture and obtain a large picture 25 by 15 feet. The filing of the aperture for height would be very slight to obtain the same height as that of the CinemaScope picture. The height of both pictures being the same, there would be no reason for changing the angle of projection; but the bases would have to be moved horizontally (see paragraph 1 above under Lens Mounts).

Now if we wish to increase the width of the non-anamorphic picture 2 feet without adding to the height, the picture wanted will be 27 by 15 feet. An undersized aperture at 1.66/1 is then used with a change in lens size, and the aperture plate is filed to fit the height and width.

Most theatres desire a picture with this method almost the size of the picture projected for a CinemaScope production. With lenses of very short focal length as in the case of a relatively short projection throw, however, a problem of distortion is thus produced, especially in the screen image projected with smaller ratio proportions.

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quires use of an undersized aperture in all of our calculations so that the projected image will follow the masking and desired picture proportions exactly, with correction for keystone. Apertures 0.825-inch in width should not be filed so much to eliminate keystone as to allow the optical sound track to show. Any ratio can be obtained by filing from blanks, or apertures already with smaller ratios can be enlarged.

For projection of CinemaScope productions, it is necessary also to use the undersized apertures in order to file the plate for an aperture that follows the curvature in the proper ratio and fits the masking exactly, as well as to correct for keystone according to projection angle.

REDUCING THE APERTURE

The CinemaScope aperture (0.715" x 0.912") should be reduced but slightly, if at all, as the frame lines of the picture will show on the left and right bottom, and at the center top of the screen. Flat CinemaScope pictures, if projected in this manner, use either the 0.650" x 0.850", or 0.715" x 0.912" apertures: also Keystone filing may over-run the magnetic tracks!

There have been some installations where the theatre owner wanted a CinemaScope picture which was not according to CinemaScope proportions—not as wide, proportionately, as high. In this case, an undersized CinemaScope aperture is used and filed to increase the height only.

FILM TRAPS

Film traps designed for removable aperture plates 0.825-inch in width, used with optical sound prints, are designed so that the optical axis of the lens is directly in the center of these apertures. When using a CinemaScope aperture plate in this trap, the projected picture will favor the right side of the screen and will not be centered in the same manner as the 0.825 width aperture. As mentioned before, this necessitates moving the projector base each time the aperture and lens is changed. (One manufacturer has eliminated this by redesigning the film trap parts.) With the changes made necessary in projection equipment due to various wide-screen methods, perhaps we may see, in the not too distant future, the revolving lens turret come into our field!
Integrated Snack Bar Facilities for Speedy and Profitable Service

Successful methods of refreshment merchandising employed by the Modern Theatres circuit, Cleveland, Ohio, including stand location, placement and types of equipment, stock supplies, maintenance, display and promotion.

In most operations of the Modern circuit equipment is arranged as shown above at the Madison theatre in Cleveland. Separate glass-enclosed candy cases are placed on either side of the popcorn warmer. Manley popping machines are at the rear of the stand.

Major importance is placed by Mr. Essick on the appearance and location of the stand itself. All the circuit's stands have been tailored for the individual theatre in a style designed to "harmonize artistically and architecturally with the decor in each." Other design requirements are that "they shall attract customers both by eye appeal and convenience of approach."

Where possible the stand is placed in an
island just inside the foyer so that all incoming patrons must pass it on their way to the auditorium. Where this is not structurally practical, it is “spotlighted as a side-wall decorative feature.”

In the circuit’s Mayland theatre two refreshment stands are maintained—one in the lobby, the other in the foyer. At the latter a special service is offered—free coffee to patrons desiring it! This was achieved through a promotional tie-in with the local Nescafe representative.

In some of the theatres there is also a “Cold Bar,” at which soft drinks and ice cream novelties are the only products sold.

Along with many other theatre operators Mr. Essick reports that popcorn is the merchandise providing the greatest profits. Originally the popping machine was placed in the front of the stand so that the actual popping operation could be used to stimulate sales. That practice has been discontinued, however, and warmers installed in all situations. The latter are usually placed in front of the stand now, and the popping machines have been moved to the rear of the stand.

Mr. Essick explains the change thus: “We have found that while the actual popping operation always is eye-appealing, whatever loss is sustained by moving it to the back of the stand is more than compensated for in speeded-up service and the consequent better returns. In addition, by preparing the corn slightly in advance of opening time and placing it in the warmers, less counter attendants are required.” All the Modern theatres use the Manley “Stadium” type popper.

**PLACING EQUIPMENT**

While placement of other equipment may vary somewhat from theatre to theatre, at most of the circuit’s stands the warmer is put in front with two glass-enclosed candy cases on either side. Ice cream is sold over the counter from refrigerated cases behind the stands.

Refreshment stock supplies at Modern theatres are kept in a special room adjacent to the main stand. This room is usually about 12 by 16 feet and has refrigeration facilities. It is also equipped with special bins for storing candy. The stock rooms are kept under lock and key at all times, and supplies are removed from it only by the theatre manager.

It has been found that the amount of stock kept on hand is best kept at these levels: popcorn, six-week’s supply; popcorn boxes, six-months; oil, three-months; and candy, two-weeks.

To insure that the stands are always clean the circuit has hired a regular maintenance and supervision crew responsible for daily cleaning and immediate repair of any damaged equipment.

Theatres in the Modern circuit do not display competitive merchandise, and except for popcorn, do not push individual items, according to Mr. Essick. “We buy what is in our opinion the best merchandise and let it sell on its own merits,” he explains. “By not duplicating merchandise, we eliminate indecision, often resulting in no sales, and we speed sales.”

“As for display material,” he adds, “we find any piece that moves to be most effective, such as a moving light or a moving pointer. Any type of animation attracts the eye and usually leads to sales. While we do not pressure-sell any particular item, we do make our greatest effort to sell popcorn where the greatest profit lies—and preferably buttered popcorn.”

In addition sales are stimulated through special activities directed toward the children, such as placing passes in a few popcorn boxes. “About 70% of our refreshment customers are children,” Mr. Essick reports, “so we try to attract them by various promotional stunts throughout the year. Women are our second best customers, with the men trailing.”

**INTRODUCING NEW ITEMS**

Occasionally the circuit introduces a new item at the snack stands, and it is backed by special promotional efforts designed to give it a fair chance to prove its drawing power. Recently frankfurters were introduced and they are prepared in rotisseries at the stands. In addition film trailers have been employed to boost sales.

All candy displays are rearranged weekly. At that time all the stock is removed from the cases, which are thoroughly cleaned. The candy is placed on three levels, with the higher-priced (25c) items at the top. No merchandise is displayed on the counter itself in order to guard against handling and pilfering by theatre patrons.

Incidently, Mr. Essick has found that the film program itself has a decided effect on the refreshment stand gross. During the run of “action” or “horror” films sales are excellent, he says. But “actionless” or “problem” pictures bring a reduction in snack purchases among the patrons of the circuit.

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**Placing the Emphasis on Fresh Merchandise**

THE FACT that merchandise available at the snack bar of the Paonia theatre in Paonia, Colo., is “always fresh” is emphasized in monthly program advertising by manager Francis Gill.

On the reverse side of the April program copy reads as follows: “4 reasons why you always get clean, fresh ice cream, frozen novelties and tasty candy bars at our fountain. 1: We buy in small quantities to insure you freshness. 2: Our reserve stock is kept under refrigeration to keep it from becoming stale, soft or sticky. 3: It is handed to you right from the freezer in the lobby in perfect condition. 4: Our girls make the best popcorn on the western slope. They are neat, polite and good looking.”
The woman who comes into your theatre is

**figure conscious, fashion conscious...**

That’s why she prefers to refresh without filling. Pepsi-Cola is the modern, light refreshment made to suit her modern taste. The modern idea in refreshment makes more sales for Pepsi-Cola in more and more theatres... in whatever form it’s served.

The biggest advertising program in Pepsi-Cola history is designed to appeal to today’s slimmer, trimmer, modern women. Because Pepsi-Cola has kept up with this modern trend, it’s more popular than ever. Cash in on the new popularity of today’s Pepsi-Cola for more soft drink sales in your theatre.
**MERCHANDISE MART**

news of products for the theatre refreshment service and their manufacturers

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**Illuminated Display**

*For the Snack Stand*

An illuminated and mobile display which can be placed on top of a drink dispenser or on the counter or back bar of the refreshment stand has been announced by the Pepsi-Cola Company, New York.

Catalogued as “Double Action Lamp FG-48,” the display produces continuously changing color and light effects by means of a 100-watt bulb that shines through two heavy gauge acetate drums. The bulb projects the lines and colors of the drums upon an outer shade of white fiberglas. The sign is further identified with the words “Pepsi-Cola” on the surmounting button.

The display can be bolted either on a counter or to a wall, the company points out. Its overall height is 25 inches; the height to the top of the shade is 18 inches. Its width is 11 inches; depth, 13 inches. Other materials used in its construction include steel and solid wood.

**Premium Offer to Aid Canada Dry Drink Sales**

A promotional scheme to boost sales of Canada Dry drinks in automatic vending machines whereby patrons are given a premium offer of a plastic alligator billfold has been announced by Canada Dry Ginger Ale, Inc., New York.

The company is offering the billfold for 25c plus two Canada Dry imprinted paper cups, according to Allan Glazebrook, national syrup sales manager, who adds that the retail value of the billfold is 69c. Display cards featuring the premium offer have been prepared especially for posting on vending machines. (See photo on page 43.)

The mechanics of the offer have been worked out so that theatre operators need do nothing except post the display material at their machine locations. Customers who want the billfold simply mail two flattened...

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**Theatre Snack Sales Bring Tax Reduction**

The patrons of a Detroit theatre spend almost half as much for refreshment products as they do for admission to the theatre, and when owners Mr. and Mrs. Allen Kaffman proved that recently, they earned for themselves a 20% reduction in the tax assessment on their theatre.

Receipts for a typical weekday amounted to $32.54 for admissions, the Kaffmans showed a tax review board, while on the same day a total of $14.45 was spent on refreshments. In addition receipts for a typical Sunday showed $113.10 spent on admission, while snack sales accounted for an additional $62.96.

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**they’ll stop for a drink... WHEN THEY SEE THE LIGHT!**

SPACARB’S New “Rainbow Light” 8-Flavor Cup Drink Dispenser

Gives You Full-Color Illumination That Attracts Customers... Yet Doesn’t Distract Audiences!

A flood of light pours through the smooth-surface, unbreakable Fiberglas in full color. It lights up the dispenser, yet doesn’t throw disturbing rays elsewhere. Specifically designed for theaters, the SPACARB 8 has everything! The push-button selector serves eight popular carbonated and non-carbonated flavor variations... gives you maximum variety for maximum profits! No wonder the SPACARB 8 is the first choice of theaters everywhere.

Write or wire Dept. 8 for full details.
Candy Bars by Box
Big Seller in Islands

CANDY bars sold by the box are big business at the snack stand of the Center theatre in St. Thomas in the Virgin Islands, according to operator Erwin Gross. The inducement to buy in that quantity (24 bars to the box) is a free pass to an orchestra seat in the theatre, one of which is placed in each box.

This promotional stunt has two advantages, Mr. Gross points out, the first naturally being the increase in sales and profit at the stand. In addition it stimulates the box-office, as the pass is good only for the first show on Sunday, which means that the holder of the pass "comes out early enough to talk up the show for his friends who can still catch the two other performances that day."

The candy is manufactured by the Vibco Candy Service, which Mr. Gross also operates. The space on the reverse side of the passes is used to advertise bottled beverages, another product of the Vibco company.

New Fountainette with
Four Lever Action Pumps

THE ADDITION of a new fountainette, which features a newly designed pump with lever instead of plunger action, has been announced for its line of paper cups and the money directly to the company. Pads of name-and-address slips are furnished with the display cards.

The new promotion is linked with the company's "Annie Oakley" television show on which a similar premium offer is being made. This tie-in gives the scheme the benefit of heavy national advertising, it is pointed out.

New Fountainette with
Four Lever Action Pumps

YEARS-AHEAD MONEY-MAKING FEATURES!

- Greater Warming Capacity — Each Elevator Well Holds the Equivalent of 100 Boxes of Popped Corn!
- New Forced-Air Heating System, Thermostatically Controlled Keeps Corn Crisp and Fresh Always.
- Ample Working Space for Two Busy Attendants.
- Heated Seasoning Urn.
- All Metal Construction.
- Many Other Features.

The New
CRETORS
"Olympic"

with Twin Elevator Wells
and Automatic Push-Button Seasoning Pump

YEARS-AHEAD MONEY-MAKING FEATURES!

- Greater Warming Capacity — Each Elevator Well Holds the Equivalent of 100 Boxes of Popped Corn!
- New Forced-Air Heating System, Thermostatically Controlled Keeps Corn Crisp and Fresh Always.
- Ample Working Space for Two Busy Attendants.
- Heated Seasoning Urn.
- All Metal Construction.
- Many Other Features.

CRETORS Corporation

National Sales Offices • Popcorn Building • Nashville, Tenn.
Popping Oil Specialists to the Nation

Serve Coffee the Profitable E-Z Way!

Less Labor
Plus Lower Coffee Cost
Plus No Stale or Wasted Coffee

Equals More Profit for You!

No brewing required — yet you serve a better cup of coffee with an E-Z Way Coffeemaker for it's made fresh for each customer, using liquid coffee concentrate, frozen, or make your own (we tell you how). Never a coffee shortage during rush periods. A Drive-In Theatre natural! Each unit dispenses both coffee and hot water (separate spigots). Easily connected, saves time — no messy grounds, filter or urn to clean. Pays handsomely.

Call, Write or Wire

Steel Products Co.
Cedar Rapids, Iowa

You'll Save Time

and be able to detail your requirements, by writing advertisers direct. Many of them provide coupons specifying literature for your convenience. . . . However, if you prefer to use the service of the Theatre Supply Mart, you need only to indicate the items by reference number on the detachable postcard provided in the Mart insert on page 53.

Of the many theatre accessories in the May Theatre Supply Mart insert, only a few typical examples are illustrated here. The Automatic Push-Button Model dispenses a cup of coffee by pushing button. The Continuous Flow Double Faucet Model, faucets operate like regular urn.

New Fibreglas Display For Drink Machines

Development of a new fluorescent-lighted Fibreglas display sign for use on its cup vending machines is announced by Spacarb, Inc., New York. The backlighting is in three colors to create a rainbow effect. Extremely simple to install, the new display fits into the company's 1953 machines; it is pictured here as installed on the "Spacarb-8" model, which offers four carbonated drinks, two mixed drinks (such as cola and cherry or any fruit mixture) and two non-carbonated drinks. The display is provided operators complete with metal back-
Stock the stars...

Candy bars from MARS

in the big 10-cent sizes—96 count...With no price marking on the wrapper!

It seems you can hardly pick up a national magazine, switch on TV, or tune in the radio without seeing or hearing something about "candy bars from Mars."

So naturally candy eaters look for them.

And you're all set with famous twin Milky Ways and twin Snickers along with that toasted almond favorite, the Mars Bar.

Better be sure you have plenty of these Mars' stars in your showcase. America's most popular chocolate-covered candy bars are sure-fire box office. Order now for immediate shipment.

MARS INCORPORATED
2019 North Oak Park Avenue
Chicago 35, Illinois
Frozen Shrimp Rolls for Drive-In Snack Stands

Frozen shrimp rolls, a food product for drive-in refreshment stands consisting of a mixture of vegetables and shrimp wrapped in a noodle jacket, are now being marketed by Flavo-Rite Foods, Inc., Bronx, New York. They are priced to sell at 30¢ each.

Trade-named the “Flav-O-Shrimp Rolls,” the product requires but two minutes frying time, the manufacturer states, and may be held in a bun warmer prior to serving. Glassine bags designed for serving the food to patrons are also available from the company. The product can be stored in any ice cream or freezer locker.

PROMOTIONAL MATERIAL

To promote the shrimp rolls the company will supply without charge a film trailer and plastic display signs to be used at the stand. It is reported that the item is now being sold in over 200 theatres in the East and that sales have been extremely good.

Statesville Circuit Holds Snack Bar Sales Contest

REFRESHMENT stand attendants employed in the 16 theatres of the Statesville Theatre Corporation, Statesville, N. C., were given a chance to win a cash prize recently in a contest conducted by the circuit. The contest ran for eight weeks, and the results will soon be announced by R. E. Agle, general manager of the circuit.

Under the rules of the contest each refreshment department was given a quota based on its sales for the same period last year, with the prize going to the person achieving the biggest percentage over that quota. As Mr. Agle pointed out in an announcement sent to the sales personnel, they were competing “with no one but themselves—that is, their record for last year.”

New Counter Model of Juice Dispenser

A new model (820-R) in its line of refrigerated juice dispensers equipped with an illuminated dome and cascades for counter display has been marketed by Majestic Enterprises, Ltd., Los Angeles. It is designed to dispense concentrates and syrups.

Adaptable to smaller operations, the unit is called the “Illuminated Cascade, Jr.” It is 32 inches high and requires counter space 13½ by 14 inches. It has a capacity of approximately 6 gallons according to the manufacturer.

Frozen shrimp rolls made by Flavo-Rite Foods, Inc., are popular with patrons of the refreshment stand at the Massapequa drive-in at Massapequa, Long Island, N. Y. The drive-in has a station system of service. Note the plastic display sign above the stand which is provided free by the company.
BEVERAGES
American Citrus Corporation, 331 N. Michigan Ave., Chicago, Ill.
Biltmore Bottlers, 327 North Mansfield, Los Angeles, Calif.
Canada Dry Ginger Ale, Incorporated, 100 Park Ave., New York, N. Y.
Coca-Cola Company, 515 Madison Avenue, New York, N. Y. See Second Cover.
Dad's Root Beer Company, 2800 North Talman Avenue, Chicago 13, Ill. See page 45.
Dispenser Corporation, 300 Oakland Avenue, Youngstown, Ohio.
Everfair Sales, Inc., 1415 South Broadway, Garden City, N. Y.
Fruit-O-Matic Manufacturing Company, 1525 Wilshire Blvd., Los Angeles 26, Calif. (milk and juices).
Green Spot, Incorporated, 1501 Beverly Boulevard, Los Angeles, Calif.
W. Keisterbaum, Inc., 1790 First Avenue, New York 28, N. Y.
Knickerbocker Beverage Dispenser, Inc., 453 6th Avenue, New York, N. Y.
Lunch-O-Matic Corporation of America, 2122 Broadway, New York, N. Y. (coffee, milk and sandwiches hot and cold).
Lyons Industries, 342 Madison Avenue, New York City.
Manfried Enterprises, Inc., Ltd., 939 Crenshaw Boulevard, Los Angeles, Calif.
MANLEY, Inc., 1923 Wyandotte Street, Kansas City 8, Mo.
Milks-Mat Corporation, 500 Fifth Avenue, New York City (gup dairy drinks).
Mills Industries, Incorporated, 222 Fullerton Avenue, Chicago, Ill.
Mission Dry Corporation, 5001 S. Sota Street, Los Angeles 25, Calif.
Modern Refreshers, Inc., 1812 West Hubbard Street, Chicago, Ill.
Multiplex Faucet Company, 4319 Duncan Avenue, St. Louis, Mo.
Orange Crush Company, 318 W. Superior Street, Chicago 12, Ill.
S & S Products Company, P. O. Box 1047, Lima, Ohio.
Seco Company, Incorporated, 5206 35th Street, St. Louis 16, Mo.
Coca-Cola Company, 515 Madison Avenue, New York, N. Y. See Second Cover.
Coke Products Corporation, 39 South Laclede Street, Chicago 3, Ill.
Dad's Root Beer, Fountain Service 2800 North Talman Avenue, Chicago 13, Ill. See page 45.
Dispenser Corporation, 300 Oakwood Avenue, Youngstown, Ohio.
Everfair Sales, Inc., 1415 South Broadway, Garden City, N. Y.
Fruit-O-Matic Manufacturing Company, 1525 Wilshire Blvd., Los Angeles 26, Calif. (milk and juices).
Green Spot, Incorporated, 1501 Beverly Boulevard, Los Angeles, Calif.
W. Keisterbaum, Inc., 1790 First Avenue, New York 28, N. Y.
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S & S Products Company, P. O. Box 1047, Lima, Ohio.
Seco Company, Incorporated, 5206 35th Street, St. Louis 16, Mo.
Setmix Dispensers, Inc., 28-25 Borden Avenue, Long Island City, N. Y.
Smyth Vending & Sales Company, Winter Haven, Fla.
Star Manufacturing Company, 6000 S. Louis Avenue, Chicago, Ill. Louis, Mo.
STEEL PRODUCTS, INC., 427 Guaranty Bank Building, Los Angeles 15, Calif. (coffee). See page 44.
SUPERIOR REFRIGERATOR COMPANY, 1653 Pine Street, St. Louis 3, Mo. (See page 46).
John W. Young Foundation, 29 Fairway Drive, Barrington, Ill.

* CANDY BARS AND SPECIALTIES
Fred W. Amend Company, 8 S. Michigan Avenue, Chicago, Ill.
Waller Baker & Company, Inc., Pierce Square, Denver, Colo.
Baner Candy Manufacturing Corporation, 700 Liberty Street, Brooklyn, N. Y.
Paul F. Beach Company, Bloomington, Ill.
J. Brach & Sons, 4568 W. Kenilworth, Chicago, Ill. (see page 45).
Bloomfield Brothers, Margate & James Street, Philadelphia 37, Pa.
Blum's, Inc., Polk & California Streets, San Francisco, Calif.
Brood Candy Company, 11 Chestnut street, Chattanooga, Tenn.
Brecht-Brothers-Chase Company, 300 W. Franklin St., Chicago, Ill.
Caldbury-Fry, Inc., 261 Broadway, New York 7, N. Y. (see page 45).
Canfield Company, Inc., 565 Madison Avenue, New York 22, N. Y.
Cook Chocolate Company, 4825 S. Rockwell, Chicago, Ill.
Cox Confectionery Company, East Boston, Mass.
The Cracker Jack Company, 4800 W. 66th Street, Chicago, Ill.
Curtiss Candy Company, 1101 Belmont Avenue, Chicago 13, Ill.
Dennis Candy Factory, Inc., 790 Monroe Avenue, Rochester, N. Y.
Dyess America Corporation, 20 E. 99th Street, New York 22, N. Y.
The Eschle Candy Company of Calif., Incorporated, 715 Battery, San Francisco 26, Calif.
F & F Laboratories, Incorporated, 3501 West 48th Place, Chicago 11, Ill.
Fisher Nut & Chocolate Company, 215 9th Street, St. Paul 4, Minn.
Gold Medal Candy Corporation, 2857 W. 8th Street, Birmingham 5, Calif.
H. K. Hart Confections, Inc., 340 39th Street, Union City, N. J.
Holley & Herrs, Inc., 200 N. 12th St., Newark, N. J.
Henry Heide, Incorporated, 213 Hudson Street, New York, N. Y. (See page 46).

LIST OF BRAND NAMES
On page 49 are candy bars, beverages and chewing gums widely sold at theatres, 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.
HERSHEY CHOCOLATE COMPANY, 19 E. Chocolate Ave., West Chester, Pa. 19380.

HOLLYWOOD, Inc., 178 S. Broadway, Columbus, Ohio 43215.

WALTER H. JOHNSON CANDY COMPANY, 4500 W. Bel-

mont Avenue, Chicago 41, Ill.

ROBERT K. KEITZER & COMPANY, 1403 W. National A-

dre, Milwaukee 1, Wis.

KELLOGG, Pimm & Company, 6546 W. Berlin Ave.,

Milwaukee 4, Wis.

KLEIN CHOCOLATE COMPANY, Incorporated, Brown Street,

Elizabethtown, Pa.

KENTNEY CARTON COMPANY, 418 North Clay Street,

Green Bay, Wis.

KRAFT FOODS COMPANY, 500 North Peshitgo, New-

ark, N. Y. (nabisco).

LOLLI AND LUMMI COMPANY, 115 Ciero Avenue, Chi-

cago, Ill.

ELAINE OCEAN CORP., 120 Commercial Street, Malden,

Mass.

LUSK CANDY COMPANY, 2371 Bates Avenue, Daven-

port, Ia.

MCFEE CANDY COMPANY, Inc., Macon, Ga.

MARS, INCORPORATED, 2019 N. Oak Park Avenue, Chi-

cago 31, Ill. See page 45.

Mason, Au & Magenheim Confectionery Manufac-

turing Company, P. O. Box 549, Mineola, N. Y. (mel-

ter candies, Camberides, Cambridge, Mass.

National Licorice Company, 105 John Street, Brook-

lyn, N. Y. (nabisco).

NEAL'S, 320 North Eighth, Reading, Pa.

LUMMIS & COMPANY, 148 N. Delaware, Philadelphia,

Pa. (nabisco).

LUSK CANDY COMPANY, 2371 Bates Avenue, Daven-

port, Ia.

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NEAL'S, 320 North Eighth, Reading, Pa.

LUMMIS & COMPANY, 148 N. Delaware, Philadelphia,

Pa. (nabisco).

LUSK CANDY COMPANY, 2371 Bates Avenue, Daven-

port, Ia.
YOU MAKE MORE WITH DAD’S

...THE WINNER!

DAD’S Awarded a coveted Best Seller “Theatre Sales Championship” by Better Theatres in 1954, 1953, 1952

DAD’S Automatic Dispensers Do a Better Job

BARRELS
Beautifully grained oak barrels with stainless steel hoops. Draw any size drink continuously. Available in 8, 17, 45 and 60 gal. sizes with 1 or 2 faucets.

DISPENSERS
Produces perfectly uniform, deliciously flavored, properly carbonated DAD’S. Takes little more than 1 sq. ft. of space! Available in counter and rail-type models. Serves 1, 2 or 3 flavors.

FOUNTAINETTES
DAD’S Uniflow and DAD’S Perlick units ... complete with barrels, self-contained refrigerated, serve DAD’S, and up to 4 other flavors, plus ice water and carbonated water.

DAD’S Root Beer Company
2800 N. Talman Ave., Chicago 18, Ill.

Buttercup Popcorn Outsell most other Refreshments in Drive-In Theatres

19¢ Profit on Each Sale Fast!

Only the BUTTERCUP PLAN! Provides the Speed Essential to Drive-In Service!

* Automatic Butter Dispenser - Displays - Buttercup Containers *

Write Today to SUPURDISPLAY Suite 2100 Wisconsin Tower Bldg., Milwaukee 3, Wis.
How C. F. Simonin’s Sons, Inc. Pioneered in the Popcorn Industry

The part that has been played in the development of the popcorn industry in this country by C. F. Simonin’s Sons, Inc., Philadelphia, manufacturers and refiners of popcorn seasoning, was described in a recent issue of the publication, Popcorn Merchandiser. The article states that the company pioneered in three major developments—the experiments with peanut oil when a substitute for coconut oil was required during the Second World War, the one-gallon can for packaging; and adding a butter flavor and color to the oil.

The report states that the company was founded in 1876 by Count Dillon de Simonin, a French engineer who had come to the United States prior to the Civil War with ideas for equipment for handling oils and fats, which he patented and successfully exploited. The Count’s grandson, Eugene Buffington Simonin, is the present head of the company.

“Among the first, if not actually the first, crushers in the U.S. from which coconut oil is derived, Simonins was identified at an early date with the commercial growth of the popcorn industry,” it is pointed out.

It was also Simonins which pioneered the development of peanut oil for popping corn during the Second World War when there was a shortage of coconut oil, the report states. It was in that period that the popcorn industry enjoyed a “veritable mushrooming of the use of peanut in this country due in large part to its adoption by motion picture theaters.” And at the same time the popcorn industry found itself, like all other industries using vegetable oil, “starved for the necessary fat to season its products.”

“In its search for an adequate substitute for coconut oil, which had previously been used universally in the preparation of popcorn, Simonins found that peanut oil also possessed highly desirable characteristics for corn popping.” Peanut oil was instantly acceptable to corn poppers, who had found other substitutes unsatisfactory.

Two more pioneering steps were then undertaken by Simonins, the article states. One of these was introduction of a one-gallon can for packing the liquid peanut oil. “The heavy, bulky containers used for coconut oil were difficult for the girl theatre attendants to handle,” it is explained, “and the new cans permitted easy pouring at the popcorn machine and more accurate measurement.”

The second innovation was the development of a buttered colored and flavored peanut oil, which was trade-named “Popsit Plus.” This product met with “instaneous success,” the report states, due to no small part “to consistent advertising in motion picture publications, both consumer and trade.”

With the return of coconut oil after the war’s end, Simonins resumed also the marketing of its coconut oil, to which was also added butter flavor and color.

The report then lists the personalities in the Simonins company responsible for its activities. It is under the general direction of Eugene B. Simonin, president, Philip E. Ronzone, vice-president in charge of production, having been with the firm since 1923, handled development of the products.

Sales and public relations are supervised by J. A. Ryan, vice-president in charge of sales. He has been with the firm since 1924, and it was he who perceived the opportunity inherent in the butter flavored peanut oil and the one gallon can which have proved such a boon to the industry.” Mr. Ryan is active in the affairs of the International Popcorn Association, often writes articles on industry matters for the trade press, and occasionally addresses group meetings.

Pecan Roll: Sperry Candy Company.
Planter’s Peanuts: Planters Nut & Chocolate
Polar Dan: Brock Candy Co.
Pom Poms: James O. Welch Company.
Powerhouse: Walter H. Johnson Candy Co.
Raisinet: Blumenthal Bros.
Red Devils: Banner Candy Mfg. Co.
Root Beer Drops: Chase Candy Corp.
7-11: Mason, Au & Magenheimer Conf. Co.
Sherbits: F & F Laboratories, Inc.

Smoother Sailin: Walter H. Johnson Co.
Snickers: Mars, Inc.
Teens: Marlon Confections Corporation.
3 Musketeers: Mars, Inc.
Tootsie Roll: Sweets Company of America.
25 Karet: Cherris, Inc.
Waltch’s Cocoanut: James O. Welch Co.
Welch Jr. Mints: James O. Welch Co.
Whiz: Paul F. Beich Co.
Zero: Hollywood Candy Co.
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.

Because 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 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 5 to 35 tons (3, 7, 10, 15, 20, 30, etc.). For central plants, they can be had for ceiling as well as 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 (a main section of auditorium, in or under balcony, lounge-foyer-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 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 tile). 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 to specifications in bronze, stainless steel, aluminum 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 35, Mich.
United States Air Conditioning Corporation, 3310 Como Avenue, S.E., Minneapolis, Minn.

BLOWERS AND FANS

American Blower Corporation, 8111 Tireman Avenue, Detroit 35, Mich.
Big Electric Ventilating Company, 2850 N. Crawford Avenue, Chicago, Ill.
National Engineering & Manufacturing Company, 519 Wyandotte Street, Kansas City, Mo.
Typhoon Air Conditioning Co., Inc., 754 Union Street, Brooklyn, N. Y.
United States Air Conditioning Corporation, 3310 Como Avenue, S.E., Minneapolis, Minn.

COILS

McQuay, Inc., 1600 Broadway, N. E., Minneapolis, Minn.
ARCHITECTURAL MATERIALS AND THEATRE DESIGN SERVICE

THE NUMBER of architectural materials especially applicable to the facing of the front and finishing of the interiors of theatres has been greatly augmented of late by modern inventions. Bentling's "Architecture and Design" is an indication of the variety of these materials for various purposes:

Laminated (built-up) tiles and sheets with permanent baked plastic finish provide wall finishes in solid color, in patterns and natural woods with the practical advantage of resistance to scratching and repeated washing. Such plastic-finished wallboards are obtainable with either semi-gloss or high-gloss surface; the latter is especially suited to refreshment stands counters.

Wood veneering (plywood) now makes the choicest grains available for woodwork finishes of very costly moderate cost.

Architectural glass, which has many interior applications, is notably successful as a means of giving the theatre an impression of gaudiness. Glass blocks are excellent for exterior panels (translucent window effect, etc.), interior partitions, illuminated standee rails, and so on. Mirrors may be considered architectural materials, too, when used in floor-to-ceiling panels.

Some of the natural beauty of terra cotta has been imparted to the best grades of porcelain enamel finishing of metallic forms designed for exterior facing; these are obtainable in shapes, sizes, and colors which simulate the various textures and patterns, and in a variety of colors with either glossy or dull finish. Aluminum and steel members are available to facilitate erection of fronts employing such porcelain enamel facing or structurally comparable materials.

Modern glass products include clear-vision doors which allow a charming interior to be visible from the street. For colorful doors of solid shade or designed in a multicolored pattern, when the interior is the thing, or one involving the qualities cited above, the ability to seal the structure against weather.

Ceramic tile is obtainable in types suited to many interior areas besides outer lobby and toilet rooms, while for fronts it facilitates 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 effect.

Perforated metal plates, with baked finish, are applicable especially to ceilings of areas near the auditorium, where noise-control material above; also, clipping on, they permit easy access to electrical or other installations above. Other material, of same general pur- pose see also Fabrics and Wall Paper.

ARCHITECTURAL DECORATION

ANCHORS FOR CHAIRS

EXPANSION BOLTS suited to anchoring chairs in concrete flooring are available with metal jacket. A leading make of metal anchor consists of an especially long tapered fin head bolt, conical cup, lead sleeve, washer and hexagon nut.

Chesapeake Bolt Company, 1338 West Concord Place, Chicago, Ill.

FEMININE SEATING COMPANY 1139 South Wabash Ave., Chicago, Ill.

MARCH MARSH PRODUCTS, INC., Dover, Ohio (plastic-finished paneling, and metal panel). See page 56.
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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.
Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from Index of Advertisers on preceding page.

ALABAMA

ARKANSAS
- Arkansas Theatre Supply, 1008 Main St., Little Rock.

CALIFORNIA
- Fresno:
  - Theatre Supply Co., 1011 Grand Ave., Fort Smith.

CONNECTICUT
- New Haven:
  - National Theatre Supply, 122 Madison St.

DISTRICT OF COLUMBIA (Washington)
- 10-66. Ward Supply, 250 New Jersey Ave., N.W.
- 11-65. National Theatre Supply, 122 New Jersey Ave., N.W.

COLORADO
- Denver:
  - Independent Theatre Supply, 227 S. Church St.
- 12-65. Western Theatre Supply Co., 545 W. 2nd Ave.

FLORIDA
- Jacksonville:
  - National Theatre Supply, 1111 Daily Mail Ave.

GEORGIA
- Atlanta:
  - National Theatre Supply, 1014 N. Sidco Dr.

ILLINOIS
- Chicago:
  - Network Theatre Supply, 1411 Wabash Ave.
  - National Theatre Supply, 172 Wabash Ave.
- 10-65. National Theatre Supply, 112 E. Wacker Dr.

INDIANA
- Evansville:
  - Universal Theatre Supply, 122 S. Washington St.

NEVADA
- Las Vegas:
  - Independent Theatre Supply, 211 N. E. Washington St.

NEW JERSEY
- Atlantic City:
  - Western Theatre Supply, 425 N. New Jersey Ave.

NEW MEXICO
- Albuquerque:
  - Independent Theatre Supply, 1211 High St.

ONTARIO
- Toronto:
  - Independent Theatre Supply, 122 S. East St.

OREGON
- Portland:
  - National Theatre Supply, 307 W. 9th Ave.

PENNSYLVANIA
- Philadelphia:
  - Theatrical Supply, 1201 10th St.

RHODE ISLAND
- Providence:
  - Independent Theatre Supply, 122 E. Washington St.

SOUTH DAKOTA
- Aberdeen:
  - Independent Theatre Supply, 122 E. S. 2nd Ave.

TENNESSEE
- Memphis:
  - Independent Theatre Supply, 122 S. Main St.

TEXAS
- Dallas:
  - Independent Theatre Supply, 122 S. Main St.

UTAH
- Salt Lake City:
  - Independent Theatre Supply, 122 S. 2nd Ave.

VIRGINIA
- Virginia Beach:
  - Independent Theatre Supply, 122 S. 2nd Ave.

WASHINGTON
- Seattle:
  - Independent Theatre Supply, 122 S. 2nd Ave.

WISCONSIN
- Milwaukee:
  - Independent Theatre Supply, 122 S. 2nd Ave.

[Canadian dealers, and exporters, are listed on page 78]
It's no trouble at all... to put Marlite on the wall!

Marlite Plank and Block eliminate the inconvenience and costly expense of modernizing—once and for all. Planks (16" x 8") and Blocks (16" square) are quickly and economically installed over old or new walls with concealed clips. The soilproof baked finish never needs painting; cleans quickly with damp cloth.

SECRET OF FAST, EASY INSTALLATION

Marlite's exclusive tongue and groove joint shortens installation time from days to hours; conceals all fastening; provides an attractive design feature.

Choose from 4 distinctive wood patterns plus 10 beautiful "Companion Colors" for modernizing entrances, lobbies, lounges, rest rooms, offices, and other service areas. See your building materials dealer or write Marsh Wall Products, Inc., Dept. 569, Dover, Ohio. Subsidiary of Masonite Corporation.

Marlite is made with genuine Masonite Tempered Sashstock®

MARLITE PLANK AND BLOCK PATENT APPLIED FOR

One way to keep posted—be a coupon clipper

The F & Y Building Service is the outstanding agency in Theatre Design and Construction in Ohio and surrounding territory.

THE F & Y BUILDING SERVICE
319 East Town Street
Columbus 15, Ohio

"The Buildings We Build Build Our Business"
include speaking tubes and admission price and show time signs (see Signs, Architectural).

Metallic speaking tubes covering an aperture in the box-office window to protect the cashier from cold and infection, are usually juried, but are also available with a resonating disk. Also for protection against cold are shields of transparent plastic extending across the deal plate and opening to several fixed positions.

Everglade Electric Signs, Inc., 1440 North Fourth Street, Milwaukee 12, Wis. (complete box-office structures, protective shields). The Formica Insulation Company, 4616 Spring Grove Avenue, Cincinnati, Ohio.

GOLD BERG BROS., 3550 Walnut Street, Denver, Colo. (speaking tube). See page 25.

Linde-Day-Pard Glass Company, 1310 Nicholas Building, Toledo, Ohio.

MARSH WALL PRODUCTS, INC., Davenport, Ohio (laminated glass). Pittsburgh Plate Glass Company, 2200 Grant Building, Pittsburgh, Pa.

**CABINETS FOR FILM AND CARBONS**

REALLY FIREPROOF cabinets for film storage are essential accessories of the projection room if the protection required either by law or theatre operations’ responsibility is to be provided both for projectionists and patrons. With the 2,000-foot 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 that at least prevent the spread of fire from one compartment to another and reduce the effect of heat as a cause of combustion to a minimum.

The desired safety is provided by a sectional cabinet of relatively thick (approximately 1½ inches) steel walls insulated with fireproof material. Such cabinets are obtainable with or without vents (vents required by fire regulations in some communities) and with or without sprinkler heads inside.

A cabinet for carbons (wherever no suitable compartment is otherwise provided) is a convenient place to keep carbons. The carbons, while drying out, are out of the way so that breakage tends to be reduced. One type of cabinet will hold several hundred carbons (according to trim) and also provides a handy compartment for small tools.

Diebolt Manufacturing Company, Canton, Ohio.

Gold Manufacturin g Company, 4088 North Clark Street, Chicago 11, Ill.

GOLD BERG BROS., 2000 Walnut Street, Denver, Colo.

Moore Safe Company, 320 Fifth Avenue, New York, N. Y.

Meenamade Products Company, 330 West 42nd Street, New York City.

WEINZEL PROJECT COMPANY, 589 South Dearborn Street, Chicago, Ill.

Edw. H. Wolf, 1241 South Wabash Avenue, Chicago, Ill.

**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, and in this connection the reader is referred to the several articles in The Buyers’ Index on projection lamps.

**CARBONS, INC.** (mfrd. by Societe Le Carbone Lorraine, Pagny, France), Boonton, N. J. See page 35.

Hellen Bio Carbons, Inc. (mfrd. by Ringdsorfer Werke, Mehlem Rhein, Germany), 132 Washington Street, Bloomfield, N. J.

NATIONAL CARBON COMPANY, INC., 30 East 42nd Street, New York 17, N. Y. See page 4.

**CARBON SAVING DEVICES**

VARYOUS 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, 10921 Briggs Road, Cleveland, Ohio.

Cal Products Company, 3721 Marjorie Way, Sacramento 20, Calif.

"Esk-Gripper" Company, 1224 Homedale Avenue, N. W., Canton 8, Ohio.

H. I. HUFF MANUFACTURING CORPORATION, 3774 Selby Avenue, Los Angeles 34, Calif.

THE GOLDE MANUFACTURING COMPANY, 4859 Clark Street, Philadelphia 34, Pa.

Motion Picture Accessories Inc., 1875 W, 17th Place, Chicago 5, Ill.

NORPALES SALES, INC., 113 West 42nd Street, New York 36, N. Y.

Pictured Products, 2451 West Stadium Boulevard, Ann Arbor, Mich.

RAYTHE SCREEN CORPORATION, 161 Commercial Boulevard, New York, N. Y.

S. O. S. Cinema Supply Corporation, 602 West 52nd Street, New York City.

Weiler Manufacturing Company, Ltd., 1439 E. 102nd Street, Los Angeles, Calif.

WELT PROJECT COMPANY, 360 South State Street, Chicago, Ill.

Edw. H. Wolf, 1241 S. Wabash Avenue, Chicago, Ill.

**CARPETING**

TYPES OF CARPETING suited to heavy-duty requirements of theatres are (to name them alphabetically) Axminster (only in the finest grades, except possibly when used in small lounges), Broadloom, Chenille (an expensive weave only in rare instances in which superior carpet of special shape is absolutely required), Patent-Back (a type consisting of specifications cut into desired shapes and colors and cemented to a backing), Velvet (patent dyed) and Wilton (patent woven). The last two are the types most often used, because of their durability and relatively moderate price while providing a wide selection of interesting patterns and colors.

Many stock patterns suited to theatres (some primarily designed for them) are available in Velvet and Wilton weaves especially, either with all-wool or wool-rayon facing. In the latter type, the fabric is woven partly with synthetic carpet yarns, which have proved of advantage in giving the face toughness and in realizing true color.

Theatres are usually carpeted in a single pattern, but consideration should be given to the advisability of using another decorative than a plain Broadloom, or the same design in a smaller scale, for areas like lounges, which differ greatly in size and function from foyer and standee areas; and also on stairs, where some patterns can be confusing.

Bigelow-Sanford Carpet Company, Inc., 140 Madison Avenue, New York City. (Lines include patent-back type).

Goodall Fabrics, Inc., 525 Madison Avenue, New York City (patent-back).

A. & A. Karabournis Inc., 295 Fifth Avenue, New York City.

Leedon Company, Bristol, Pa.

James Lees & Son Company, Bridgeport, Conn.

C. H. Masland & Sons, 295 Fifth Avenue, New York City.

Mohawk Carpet Mills, Inc., Amsterdam, N. Y.

Radio Corp. Of America, Products Department, Camden, N. J.

Alexander Smith, Inc., 295 Fifth Avenue, New York, N. Y.

**CARPET LINING**

CARPET LINING of 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 "waffled"), and is otherwise not so serviceable as the other types.

Foam rubber lining is available in ⅞-inch thickness and in widths of 36 and 53 inches, some types with "waffling" on both sides. Sections are joined with adhesive binding tape.

American Hair & Felt Company, Merchandise Mart, Chicago, III.

Bigelow-Sanford Carpet Company, Inc., 140 Madison Avenue, New York City.

E. F. Besse De Mornay Company, Fairfield, Conn.

Fremont Rubber Company, Fremont, Ohio.

Alexander Smith Inc., 295 Fifth Avenue, New York City.

Sponge Rubber Products Co., 284 Derby Place, Shelton, Conn.

United States Rubber Company, Mithawaha, Ind.

Walter Carpet Company, Oak Brook, Wis.
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 fitted 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-repellent.

DuNlop Tire & Rubber Corporation "Dunlopillo" Division, Buffalo, N. Y.
B. F. Goodrich Company, Akron, Ohio.
Goodyear Tire & Rubber Company, Airfoam Division, 1144 East Market Street, Akron, Ohio.
Hewitt-Robins, Inc., Hewitt Resilient Division, Buffalo 5, N. Y.
J. S. Rubber Company, Foam Sponge Division, Mishawaka, Ind.
HEYWOOD-WAKEFIELD COMPANY, Gardner, Mass.

CHAIR FASTENING CEMENT

The metal pieces to which theatre chairs are bolted are firmly fastened to the floor by special cement made for that purpose, which hardens in approximately ten minutes. In reseating a theatre, the old chair bolts are removed from the floor, and new ones inserted and recentered (See Anchors for Chairs.)

Fensin Seating Company, 1139 South Wabash Avenue, Chicago 25, Ill.
General Chair Company, 1308 Elston Street, Chicago, National Seating Company, 138-13 Springfield Blvd., Springfield Gardens, N. Y.

CHAIR REPAIR SERVICE AND FABRIC PATCH KITS

An installation of auditorium seating can be completely reconditioned, or certain chairs be given major repairs, usually without interruption of operation if the experience in organizing such work, and the necessary skill and equipment are available. A number of companies specializing in seating rehabilitation operate nationally.

For minor repair of coated seating fabric by the theatre staff, kits are available containing small amounts of "feathercrete" in a color selected to match most closely the fabric of the seating, and cement solvent with which to attach a patch. Colors regularly available are blue, brown, red, green, ivory and black.

Fensin Seating Company, 1139 South Wabash Avenue, Chicago 25, Ill.
MANKO FABRICS COMPANY, 114 E. 27th St., New York 16, N. Y. See page 83.
MycoL Adhesive Products, 2655 North Kildare Avenue, Chicago 39, Ill.
Rosco Laboratories, Inc., 367 Hudson Avenue, Brooklyn 14, N. Y.
THEATRE SEAT SERVICE COMPANY, 160 Hermitage Avenue, Nashville, Tenn. See page 58.

CHAIRS, AUDITORIUM

Auditorium Chairs

Auditorium chairs best suited to the motion picture theatre are those manufactured from designs developed specifically to meet the conditions encountered in film theatre operation.

Chairs may be obtained with seat cushions of box-spring or spring-edge type; or with no-sag springs, alone or in combination with coil springs (the no-sag springs absorbing the shock of initial tension imparted to the coils); and with combination coil and Marshall spring construction.

The backs may be either of spring or padded...
type, and here it should be noted that the choice affects the row spacing, spring back cushions being substantially thicker than padded backs (spacing should not be less than 34 inches back-to-back for chairs with padded backs, and as much as 38 inches for spring backs). Chairs should include models with self-raising seats and with retracting or with combination retracting-rising seats designed to facilitate passage between rows. There are also especially luxurious models designed for loge sections.

While end standards may be obtained in special designs, regular models offer a wide choice of patterns, which may be readily executed in colors suggested by the color scheme of the auditorium. Arm rests may be of wood or plastic, in "blonde" shades enhancing visibility; or they may be foam rubber covered with fabric.

Acoustic considerations (each chair should represent approximately the sound-absorption of a room) so that the capacity factor affecting volume is fairly constant) demand a fully upholstered chair (see Upholstering Materials).

Some theatre operators think it feasible, however, to use chairs with at least veneer backs in the first two or three rows, as protection against children's vandalism.

Enj standards can be supplied with or without aisle lights.

Aisle light fixtures are also obtainable for attachment to standards not providing for them.

American Desk Manufacturing Company, P. O. Box 410, Templa, Tex.


GOOD LOOKING EQUIPMENT COMPANY, Box 620, Benton, Tex. See page 7.

HEYWOOD-WAKFIELD COMPANY, Gardner, Mass.


International Seating Corporation, Union City, Ind. See RCA Theatre Equipment Div.


RATZER & BROWN CORPORATION, 165 Clermont Avenue, Brooklyn, N. Y. (side lights)

Southern Desk Company, Hickory N. C.

CHANGEMAKERS

CHANGEMAKING machines, which speed up ticket selling and prevent annoying errors are available with different degrees of facility, some issuing change in any amount, including pennies, upon depression of a single key; others delivering on depression of keys of admission price; some with slip- change keys (dimes, quarters, etc.).

While effect on theatre operators varies, they are of considerable assistance in speeding up service and reducing the possibility of error.

Portable machines are available for use either on a stand or as a self-contained unit, 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. Hose length being connected by a brass coupling. Portable heavy-duty vacuum equipment for theaters should have motors of at least 34-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. The new high speed automatic vacuum is the result of a great deal of research.

Brewer Electric Manufacturing Company, 5100 Ravenswood Ave., Chicago 40, Ill. (vacuum and blower equipment for house cleaning)


CHANGEMAKERS

SWITCHING out one picture projector while switching in the other may be accomplished in various ways according to the several types of devices available. The electrical type in general, performing the attachment by the touch of a switch (either foot or hand), cuts off the light by a shutter arrangement while opening and closing the alternative circuits. There is also a mechanical type which merely cuts off the light at one projection point while opening the other.

One mechanism that employs the port cutoff method of light interruption, is electrically operated and includes circuit switching means.

Several types of changeover time indicators are available, including reel-end alarm bell, actuated by film tension.

For making changeover cues on film effectively but without mutilating the film there are devices which make a near ring in the emulsion. The better manufacturers only work four cues in one operation in accordance with Standard Release Print specifications.

American Theatre Supply, 2300 First Avenue, Seattle, Wash. (red and blue)

Clint Phare Products, 382 E. 214th Street, Euclid, Ohio (green and red)

Dover Manufacturing Company, P. O. Box 214, East Northern, N. C.

Rosamary Electric Manufacturing Company, 1438 North Clark Street, Chicago, Ill. (changeover)

GOOD LOOKING EQUIPMENT COMPANY, 488 North Clark Street, Chicago 11, Ill.


CROWD CONTROL EQUIPMENT & SUPPLIES

POSTS, BRACKETS and ropes for controlling patron traffic in lobbies, foyers, etc., are available in types to meet conditions of floor plan and volume of patronage. Portable equipment for setting up as needed in lobby or seating area. Post ends in socket(s) permanently sunk in the floor, with metal rim to protect carpeting; or pedestal type posts with solid brass bases which need only to be lifted out of the way. The posts are made of hollow brass tubing, which can be obtained in chrome finish. For running control ropes to walls, plates are available with either loop or gooseneck attachment rings.

Control ropes are made of bamboo strands, over which is a woven fabric, and the covering is usually of a tahle floor covering, the seat and back being made of any desired color. Where a stronger rope is needed, control rope may be obtained with a chain or cotton, or used in the center, which is covered with cotton strand roping, interlining and outer covering. Metal ends for these ropes, with hook for attachment, are available in solid brass, which can be had with chrome plating, and in dull or polished finish.


Lawrence Metal Products, Inc., 79 Walker Street, New York 7, N. Y.

Newman Brothers, Inc., 670 West Fourth Street, Cincinnati 3, Ohio.

CUE MARKERS

CUE MARKERS — See Changeovers and Cueing Devices.

MOTION PICTURE HERALD, MAY 8, 1954
CURTAIN CONTROLS & TRACKS

S M O O T H A N D S I L E N T
opening and closing of curtains are ef-
fected, either from backstage or from the
projection room, by automatic machines that
operate on the touch of a button. The curtain
may be stopped at any point along the track,
or its motion reversed as desired. Such equip-
ment 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 mecha-
nism for controlling travel of curtain, and steel
track with carriers.

Such equipment is available also for con-
trolling the curtain travel on curved track
around screens or along sides of stage, with
sight of small radius.

Control equipment for contour curtain opera-
tion is likewise available, some adapted to
limited overhead space.

AUTOMATI C D EVICES COMPANY, 116 North
Eighth Street, Allentown, Pa. See page 32.
R. C. Clancy, Jr., 1010 West Belden Avenue, Syl-
court, N. Y.

VALLER INC., 225 Bluff Street, Akron, Ohio
(curved track and on -to - = from a, as well as
straight track). See opposite page.

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.

Charles H. Kenney Studios, 340 Hempstead Avenue,
Malverne, N. Y. Located in an equipped studio,
with pattern and color samples. See page 34.
Knoxville Scene Studios, Maryville Pike, P. O. Box
1029, Knoxville, Tenn.

Mankoff Studios, 178 Wellington Road, Elmont, L. I., N. Y.
H. H. Mitchell & Co., P. O. Box 600, Hartsville, Ala.

Novel Scene Studios, Inc., 28-34 West 66th Street,
New York City.

Premier Scene Studios, 114 West 45th Street, New York
City. See page 34.

P. G. Price, 57 Beverly Road, Merrick, L. I., N. Y.
Romulus Decorating Company, 40 West 13th Street,
New York City.

Raul Studio, 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
sold for single-account control (spotlight, floodlight, etc.). Interlocking
models are for multiple-circuit installations
(as needed for complex stage lighting). There are also reactance (electronic) dimmers
for stage (performance) lighting control.

Autotransformer 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 banked
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 load.

Transformer type dimmer equipment is also available in a “packaged” portable unit with
connector circuits for very small auditoriums
and minor stage applications.

Dimming of cathode type light sources ("neon" and fluorescent lamp) is possible with equipment especially installed for this pur-
pose according to the lighting installation. For
dimming hot-cathode lamps, electronic control, using
two thyratron tubes, is recommended for
full range from black-out to complete black-out.

One fluorescent dimmer, consisting of a con-
trol unit and mounting ballast, permits turning
on the lamps at any desired point within the
dimming range by means of a knob.

Frank Adam Electric Company, 3650 Windsor Place,
St. Louis, Mo.

Capitol Stage Lighting Company, 527 West 45th
Street, New York 19, N. Y.

Century Lighting, Inc., 521 West 46th St., New York
City.

Cutter-Hammer, Inc., 315 N. 12th Street, Milwaukee,
Wis.

General Electric Company, 570 Lexington Avenue,
New York City.

Hub Electrical Corporation, 2227 West Grand Avenue,
Chicago, Ill.

Klein Bros., 551 West 9th Street New York 19, N. Y.

Superior Electric Company, Chicago, Ill.

Ward-Leonard Electric Company, 51 South Street, M.
Vernon, N. Y.

Westinghouse Electric Corporation, East Pittsburgh,
Pa.

DISPLAY FRAMES, POSTER

Poster cases with frames of extruded aluminum and stainless
steel are fabricated in sizes for single
sheets, while the frame units may be adapted
to long, narrow 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 panel
lengths concealed behind the edge of the frame).

They are also available 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 moldings (metal or wood),
finished in stainless steel, chromium, aluminum
or bronze.

Extruded aluminum insert frames are obtain-
able in a variety of sizes for single or multiple
units still displaying. Ako Manufacturing
Company, 1647 Wolfram Street,
Chicago, Ill.

Ake Metal Moulding Company, Inc., 226 East 144th
Street, New York City.

Art Metal Manufacturing Company, 1408 North
Broadway, St. Louis, Mo.

Champion Theatrical Manufacturing Company, 234
East 151st Street, New York City

Everbrite Electric Sign Company, Inc., 1440 North
Fourth Street, Milwaukee 12, Wis.

Lobby Display Corporation, 551 West 32nd Street,
New York City.

POBLOCKI & SONS, INC., 110 S. Kinneickinnie
Avenue, Milwaukee 7, Wis.

DRIVE-IN EQUIPMENT,
SUPPLIES AND SERVICES

(for Refreshment Service, Supplies and Equipment, see Better Refreshment Merchandising
Buyers Index, p. 47)

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 opera-
tion. (Accordingly, for projectors, sound equip-
ment, projection lamps, motor-generators, reci-
fers, and projection accessories such as splicers,
rewinders, etc., reference should be made to the
classifications in The Buyers Index that deal with
drive-in projects.)

Items applying specifically to drive-in theatres are as follows:

ADMISSION CONTROL

Equipment specially 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
wheel as it passes over it; and for registration
of the entire transaction on an overhead in-
dicator 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.

In addition to regular replacement speaker cords, extra long KOILED
KORDS with straight and coiled sections as well as multi-conductor retractile
cords can be furnished for use with
new stereophonic sound systems for
drive-in theatres.

KOILED KORDS retractile speaker cords
nearly hug the speaker standard when
not in use and offer no drooping,
dangling loops to catch in car bumpers,
door handles or other projections, yet
they extend as needed.

KOILED KORDS save drive-in operators
from inadvertent loss of speakers and
accidental cord breakage thereby mini-
cizing costly replacements.

KOILED KORDS retractile speaker cords
are jacketed with tough, tire-tread-type
neoprene that withstands sun or
storm without failing.

KOILED KORDS always look neat, are
efficient in service and enhance the
appearance of any well maintained
drive-in.

When planning conversion to stereo-
aphonic sound, specify KOILED KORDS.

When straight cords need replacing, use
KOILED KORDS and specify them by
name on all new speakers you buy
through your theatre equipment dealer.

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Incorporated

Box K, New Haven 14, Connecticut

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Mr. Drive-in and Indoor Exhibitor

BRING 'EM BACK AGAIN AND AGAIN

Bring your patrons back again and again with this sensational, goodwill program that protects your doors from scratches and dents. Over one million satisfied users.

"PRO-TEC-UR-DOR" CAR DOOR STOP

Fits all make cars. No holes to drill. Mall $1.00 for sample pair with 10 day money-back guarantee. (Can be made in any color). Quantity prices and details on Business-Building Plan to—

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WI 7-9496

YOUR QUESTIONS ARE INVITED. IF you have a problem of design or maintenance the editors of BETTER THEATRES will be glad to offer suggestions. Please as specific as possible so that questions may be answered most helpfully. Address your letter to BETTER THEATRES SERVICE DEPARTMENT, Rockefeller Center, New York.
THEATRE SPECIALTIES, INC., 1615 Cordova Street, Los Angeles 19, Calif.; see page 19.
STEVEN'S CABLE & MARINE EQUIPMENT, Inc., 111 East Franklin Street, Indianapolis 4, Ind.
WESTREG CORPORATION, 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

INSECTICIDE FOGGING AND SPRAYING

Equipment mountable on a small truck is available for application of insecticides by the fogging or spraying methods carried by air over broad areas, even onto buildings, particularly to discourage mosquitos 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 fire inflation.

To control flies, mosquitoes and other insects, as a fire and refreshment building and restrooms, there are electrical vaporizing units which can be mounted on the wall. When they are plugged into an ordinary electric outlet, the heat generated vaporizes an insecticide, either crystal or liquid, which is supplied by the manufacturer. Most models are designed to operate in an area of up to 10,000 square feet.

Dennison Corporation, 303 West 42nd Street, New York City (pintect).
Eagle Eng., Inc., Clifton Park, Ill.
Tedd Shipyards Corporation, Combustion Equipment Division, 51-55 45th Avenue, Elmhurst, L. I., N. Y. (isoterp).
The Electric Manufacturing Company, 244 S. Michigan Avenue, Chicago 4, Ill.

LIGHTING

Mushroom and pylon lighting fixtures for drives, and floodlights for mounting on poles or other structures, are available in various styles and combinations, including downlights with glass inertis to aid lane demarcation.

General Electric Company, Nela Park, Cleveland, O. (isoterp).
Revere Electric Manufacturing Company, 6020 Broadway, Chicago 40, Ill.
Steber 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 play areas may be made more interesting by the addition of other pastimes, notably rides. Ride equipment includes small carousels and miniature trains, also "thill" rides (like the "Whip") using a small, safe version of "The Whip," etc. These are operated by motors of around 1 h.p.

American Rura Stores, Inc., 424 S. Michigan Avenue, Chicago 4, Ill.

J. E. BURKE PLAYGROUND EQUIPMENT CO., Fond du Lac, Wis. See page 76.

Concession Supply Company, 1916 Secor Road, Toledo 13, Ohio.


Joyriter Co., Ontario, Calif.

Liberty Fireworks Company, Box 98, Franklin Park, Ill.

W. F. Mangels Company, 2853 West 9th Street, Brooklyn 24, N. Y.

Mingus-Train Co., Donaldson, Ind.

MIRACLE WHIRL SALES COMPANY, Grinnell, Iowa. See this page.

National Amusement Device Co., Dayton 7, Ohio.

Pak Plane Manufacturing Company, South Beloit, Wis.

Play- Way Company, 2227 Indiana Avenue, St. Louis 1, Mo.

B. A. Schiff, 901 S.W. 69th Avenue, Miami, 34, 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 drive-in and visual isolating high walls and adjoining property, and to be accomplished in this in a rusticly decorative manner. It may be built in heights from 4 to 8 feet, in natural bark or peeled palings, in straight-top or scalloped forms. The fencing comes in sections ready for erection, including gates and hardware.

Ardon-Dale Company, N. Y.

Pence Company of America, Auburndale, Fla.

Habratton 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 convenient enclosure of the frame with wood or other materials, also for attachment of stage by local labor, including materials for the screen itself; for screen widths from 40 to 60 feet. The structures are designed in several sizes. Paint is available especially prepared for drive-in screens and applicable to surfaces of metal, transite, etc. These include aluminum paints compounded especially for outdoor screens.

Steel plates with a screen surface of aluminum for both 2-D and 3-D projection are available for mounting on existing or new drive-in screen towers. They are prefabricated for installation according to ramp measurement and throw.

BALLANTYNE COMPANY, 1712 Jackson Street, Omaha, Nebr.

ERPAD COMPANY, 1206 Cherry Street, Toledo, Ohio (screen prints).

FIRST-AMERICAN PRODUCTS, INC., 1717 Wyandotte St., Kansas City 8, Mo. (screen sur-

facing and screen covers).

Nico Wonder Screen Company, 2031 Jackson Street, Dallas 1, Texas.

Ogen-Air Development Corporation, 82 Newbury Street, Boston, Mass.

PERKINS ELECTRIC SUPPLY CO., INC., 505

Pearl Street, Buffalo, N. Y. (screens and wide-

screen frames).

RAYTONE SCREEN CORPORATION, 165 Cler-

mont Ave., Brooklyn, N. Y. (screen prints).

See page 26.

Tropical Paint & Oil Company, 1140 W. 20th Street, Cleveland, Ohio (screen prints).

POLI & LOCKI & SONS, 2119 S. Kimmerich Av-

enue, Milwaukee, Wis. See page 25.

SPEAKER AND UNDERGROUND CABLE

For wiring an in-car sound system, a type of cable (cooper-covered) is available which

MODERNIZE YOUR PLAYGROUND WITH NEW MIRACLE WHIRL EQUIPMENT!

- The Miracle ChariRIDE is the newest addition to our famous line of playground equipment... and one of our most popular. Our famous "Narfle" characters decorate the canvas drop which conceals the power unit. The support systems (theater designed) are available in sturdy Masonite for mounting on playground fences, etc. A brand new play area will stand the roughest abuse, the Miracle ChariRIDE is already a tested traffic-builder!

Only $1095*

- The Lifetime Miracle Whirl (10 ft. size) is the perfect piece of playground equipment for handling the overflow on those extra busy nights. One can ride... forty can ride... everyone has just as much fun. Operates by simple body-shifting motion... no dangerous "jumping on"! All steel construction; no exposed mechanism. Nearly $500 in use. No serious accident in seven years! Jr. Junior Miracle Whirls also available for 12 youngsters or less.

Only $298*

- Once again Whirl is first with the finest! This new, exclusive swing frame is the first major improvement in swings for years. Inserts show the patented bearing design and the new "T" joint connection. Safety and security; a modern, more attractive design. Fully painted like peppermint ice cream! Available in every size to fit the needs of any playground. When writing, be sure to ask about our new animal slides, too—another first from Miracle Whirl. Send for free catalog.

GET ALL THE FACTS!

WRITE TODAY!

MIRACLE WHIRL SALES COMPANY
Box 275, GRINNELL, IOWA

*All prices quoted F.O.B., Grinnell.
EMERGENCY LIGHTING AND ELECTRIC POWER EQUIPMENT

AUTHORITIES IN SOME LOCALITIES REQUIRE, AND ALL THEATRES SHOULD HAVE, EQUIPMENT WHICH SAFELY ILLUMINATES AT LEAST THE AUDITORIUM AND EXIT AREAS IN THE EVENT OF POWER FAILURE, GOING INTO OPERATION AUTOMATICALLY. STORAGE BATTERY SYSTEMS ARE AVAILABLE FOR THIS PURPOSE. SMALL PORTABLE FLOODLIGHTS THAT MEROY PLUG INTO AN ELECTRIC OUTLET AND AUTOMATICALLY GO ON WHEN LINE POWER FAILS, TAKING THEIR POWER FROM A DRY CELL BATTERY, ARE ALSO MARKED FOR THIS PURPOSE.

PLANTS CAPABLE OF SUPPLYING CURRENT FOR CONTINUOUS OPERATION ARE IN CASE OF LINE POWER FAILURE, OR WHERE THERE IS NO PUBLIC UTILITY SERVICE, ARE OBTAINABLE WITH EITHER GASOLINE OR DIESEL ENGINE POWER IN MOTOR-GENERATOR UNITS READILY PORTABLE ON TRUCKS AS WELL AS FOR STATIONARY INSTALLATION. SUCH UNITS ARE MADE IN CAPACITIES APPROXIMATELY FROM 15 TO 35 KILOWATTS. THEY ARE ALSO AVAILABLE FOR AIR CONDITIONING TURBINES. IN ALL CASES, FOR EMERGENCIES, SWITCHING IS AUTOMATIC.


EXPLOITATION & PROMOTIONAL DEVICES & MERCHANDISE

FOR QUICK AND EASY CUTTING OF FIGURES, SETTING, ETC., OUT OF COMPOSITION OR WOODEN BOARD, IN MAKING ATMOSPHERIC LOBBY DISPLAYS, ETC., ELECTRIC SAWS 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, OR BY A POSTER PROJECTOR.

SLIDE PROJECTORS THAT PLUG INTO ELECTRIC LIGHT OUTLETS ARE AVAILABLE IN SMALL MODELS ADAPTED TO PROJECTING ADVERTISING ON A SCREEN IN THE LOBBY OR ELSEWHERE.

A MOTOR-DRIVEN REELING TREE HOLDER IS AVAILABLE FOR CHRISTMAS DECORATION AND MOUNTING LARGE EXPLOITATION MATERIAL.

ATOMIC DESIGN COMPANY, 115 North Eighth Street, Allentown, Pa. (revolving Christmas tree holder).

Best Distributing Company, 1052 Brigs Bndw, Cleveland, Ohio (slide projector).

Galle Dorothea Mechanisms, 57-61 Fifth Street, Jackson Heights, New York City (continuous automatic slide projector).

Peppers of Hawaii, Ltd., 610 La Fayette Park Place, Los Angeles 5, Calif. (orchids).


Goode Manufacturing Company, 4880 North Clark Street, Chicago 90, Ill. (slide projector).

Herbert, J. Hecth, 107 Park Avenue, New York 31, N. Y. (comic books).

International Register Company, 2620 West Washington Street, Chicago, Ill. (cutout machines).


F. D. Kees Manufacturing Company, 50 Box 105, Rochester, N.Y. (slide projector).


FABRICS FOR WALLS, CURTAINS & STAGE DRAPES

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 FILAMENT; WEAVES COMBINING COTTON AND GLASS, AND GLASS AND ASBESTOS, AND FABRICS WOVEN OF PLASTIC FILAMENT.

FABRICS OF THESE TYPES ARE SUITABLE TO AUDITORIUM WALLS FOR COVERING ACoustical MATERIALS OR FOR PURELY DECORATIVE PURPOSES, AND FOR THE DECORATION OF ALL OTHER PUBLIC AREAS, AS WELL AS THE COVERING OF LAMPS AND DRIVE SHAFTS, ETC.

The cotton-rayon and glass filament fabrics are also stage drapes and curtain materials.

Cotton-rayon fabric should be (usually must be) flame-proofed before erection and as necessary thereafter to maintain adequate resistance to fire. Fiberglass, plastic woven and glass-asbestos fabrics are non-flammable. The cotton of Fiberglass-cotton fabric is flame-proofed before weaving.

Chicopee Manufacturing Corp. of Georgia, Limone Drive, 46 Madison Avenue, New York City. (plastic).

Dazian's, Inc., 124 West 44th Street, New York 18, N. Y. (glass-asbestos).

Duracote Corporation, 200 North Diamond Avenue, Ravenna, Ohio. (glass-asbestos).

Goodall Fabrics, Inc., 525 Madison Avenue, New York City (cotton and other materials).

Maharam Fabric Corporation, 130 West 46th Street, New York 18, N. Y. (glass-asbestos).


Plymouth Fabrics, Fall River, Mass. (Fiberglass-cotton).

Thoridal, Fiberglass Inc., 100 Park Avenue, New York City (glass).

United States Rubber Company, 55 West 44th Street, New York City (plastic coated).

United States Rubber Company, 1230 Sixth Avenue, New York City (glass-asbestos and plastic coated).

FIRE EXTINGUISHERS

FIRE EXTINGUISHERS MATERIALS AVAILABLE FOR PUTTING OUT SMALL FIRES BY MEANS OF PERSONAL PORTABLE EQUIPMENT ARE OF FOUR BASIC TYPES—LIQUIDS USING CARBON TETRACHLORIDE OR COMPAREABLE COMPOUND (NOT INJURIOUS TO FABRICS), SODA-Acid, FOAM, AND CARBON DIOXIDE. THERE ARE EXTINGUISHERS OF VARIOUS DESIGNS FOR APPLYING THEM.

A GUIDE TO SELECTION OF THE REQUIRED TYPE IS SUPPLIED BY THE UNDERWriters' LABORATORIES, WHICH CLASSIFIES FIRES AS FOLLOWS:

CLASS A—CLOTH, 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 DEVICES OR CIRCUITS WITH WHICH FIREFIGHTING MATERIAL MUST BE A NON-CONDUCTOR FOR PROTECTION OF PERSON AND APPLIANCE.

CLASS D—COMPOUNDS SUCH AS PLASTIC OR PUMP 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 & Foamiite Industries, 100 East LaFrance Street, Elmira, N. Y. (Foamiite Corporation, 706 Bostwick Avenue, Bridgeport, Conn. (Bostwick Fire Apparatus, 221 Crane Street, Dayton 1, Ohio).

Golino Detroit Corporation, 2272 East Jefferson Street, Detroit, Mich.

Pyrene Manufacturing Company, 560 Belmont Avenue, Newark, N. J.

FIRE PREVENTION DEVICES, PROJECTOR

FIREPROOF SHUTTERS FOR PROJECTOR ROOM PORTS TO ISOLATE THE PROJECTOR ROOM IN AN EMERGENCY, OPERATE EITHER AUTOMATICALLY (BY METALING OF FUSIBLE LINKS IN CASE OF FIRE), OR MANUALLY.

A SPECIAL SWITCH IS AVAILABLE FOR TRIPPING THE PORT SHUTTERS BY ELECTRO-MECHANICAL ACTION, INSTEAD OF BY MEANS OF FUSIBLE LINKS, AND AT THE SAME TIME ISSUING A SIGNAL TO DRAW THE FUMES INTO A PROJECTOR ROOM VENTILATION DUCT.

Best Devices Company, 1052 Brigs Blvd, Cleveland 8, Ohio.

Murch Electric Company, Franklin, Me.

R. H. Uncas Manufacturing Corporation, 165 Clermont Avenue, Brooklyn, N. Y.

The Trumbull Electric Manufacturing Company, Woodford Avenue, Plainville, Ohio.

FLAMEPROOFING FLAMEPROOFING OF ANY COMBUSTIBLE FABRICS USED FOR WALLS, STAGE DRAPES OR CURTAINS SHOULD BE CARRIED OUT BEFORE THEY ARE SET IN PLACE AND AS OFTEN THEREAFTER AS IS NECESSARY TO MAINTAIN THEIR RESISTANCE TO FIRE. COMBUSTIBLE MATERIALS SHOULD BE DRAWN IN POWDER FORM TO BE DILUTED WITH WATER. APPLICATION CAN BE MADE EITHER BY IMPERSION OR SPRAYING.

Flamort Chemical Company, 744 Nottoma, San Francisco, Calif.

Montrose Chemical Company, Merrimac Div., Everett Street, Boston, Mass.

NEWHURST PRODUCTS CORPORATION, 67 Sullivan St., New York City. See page 85.

New York Flameproofing Company, 115 Christopher Street, New York City.

Signal Chemical Manufacturing Company, 1511 E. 50th St., Chicago, Ill.

L Sonneborn Sons, Inc., 606 4th Avenue, New York City.

FLOOR SURFACING MATERIALS, COMPOSITION

COMPOSITION FLOOR COVERINGS OF ROLL OR TILE TYPE ARE AVAILABLE FOR
colorful patern effects as well as solid tones in heavy-duty qualities adapted to non-public areas of theatres, also to certain sections of public areas, such as lobbies, in front of refreshment counters and drinking fountains; and to toilet rooms (not below grade) where terrazzo or ceramic tiles would be too relative expensive to house of operation.

Such materials make serviceable baseboards, and composition bases of cowed type are available for this purpose.

Drinking water of heavy-duty grade, without design, is recommended for projection rooms.

American Furniture Products Company, 1526 M Street, N. W., Washington 5, D. C.
American Mat Corporation, 1722 Adams Street, Toledo 2, Ohio.
Armstrong Cork Company, Fremont, Ohio.
Fremont Rubber Company, Fremont, Ohio.
Goodall Wire Company, 1144 E. Market Street, Akron, Ohio.
R. C. Stiff Rubber Company, 10 South College Street, Akron 8, Ohio.
Tile-Tex Company, 1232 McKinley Avenue, Chicago Heights, Ill.
U. S. Rubber Company, 1230 Sixth Avenue, New York City.

FOUNTAINS AND WATER COOLERS

Drinking water fountains are of two general types: (1) complete water coolers with cabinets and mechanical refrigeration equipment enclosed and mounted with bubblers; and (2) ornamental fountains, which may be directly connected to the static water mains without the use of bubblers. The simplest kinds of ornamental fountains are water basin with wall or wall wells, the latter sometimes being incorporated with mirror or tile ornamentation on the wall behind.

Cabinet fountains, or water coolers, are obtainable in finishes adapted to public areas of theatres where decorative considerations are out of first importance. The usual models for this purpose are approximately a foot and a half square and about 40 inches high, built of steel with baked enamel finish in a limited choice of colors, and equipped with either a.c. or d.c. motors for plugging directly into a power line outlet. To supply cooled water to an ornamental fountain unit in the water basin, it may be placed in a closet or comparable nearby compartment and piped to the fountain.

To assure sufficient drinking water where cooling is necessary, the equipment should deliver a gallon per hour for every hundred of seating capacity, and have storage provisions for several gallons.

Bradley Washountain Company, 2023 North Michigan Avenue, Milwaukee, Wis.
The Eby Manufacturing Company, 401 West Town Street, Columbus, Ohio.
General Electric Company, 5 Lawrence Street, Bloom- field, N. J.
Ronde-Scone Manufacturing Company, 52 Second Street, Milwaukee, Wis.
Sauer Company, Glendale, Pa.
Temple Products Corporation, 47 Fifteenth Avenue, Detroit 2, Mich.

FRAMES FOR SCREENS—See Screens, Motion Picture.

FURNITURE FOR FOYERS AND LOUNGES

Furniture durable enough to be practicable for theatre foyer and lounge areas is obtainable today in a variety of styles, in either metal or wood, and in metal-wood combination (steel frame). Metal furniture, which is markedly durable, is available in chromium, stainless steel and aluminum.

Wood furniture may of course be selected from the better-built pieces adapted to home-living rooms, but to be most practicable these should be of wood or metal-wood construction, with the frame fully covered in durable fabric (eliminating arm rests, feet, etc., of wood).

Moderately priced wood furniture of sturdy construction, without upholstering or with only seat or back cushions in "modern" designs, and also in rustic or Early American styles, with "wheat" (pale yellow) or the darker maple finish.

For foyer and lounge furniture fabrics, see Upholstering Materials.

Admiral Chrome Furniture Company, Inc., 213 Greens Street, New York 1, N. Y.
Art Chrome Company of America (Div. of American Tube Manufacturing company), Melrose, Mass.
Doehler Metal Furniture Company, Inc., 192 Lexington Avenue, New York 3, N. Y.
HEYWOOD-WAKEFIELD CO., Gardner, Mass.
Kroehler Manufacturing Company, Naperville, Ill.
Royal Metal Manufacturing Company, 175 North Michigan Avenue, Chicago, Ill.

HAND DRIERS, ELECTRIC

Electric driers for hands, and of course applicable also to the face, eliminate towels, which practically always are of the paper variety in theatre wash rooms; hence, they remove the menace to clean toilet rooms of paper wads on the floor, and the danger to plumbing of wads thrown into water closets; and additionally, the fire hazard of matches found in design toilet receptacles.

Such driers are available with heating units, and related fans capable of drying hands in about 20 seconds, or less than the time required for comparably thorough drying with paper towels.

They can be had in either pedestal or wall models, former operated by a foot pedal, the latter by either foot or hand control; and in black, brown, gray or ivory as well as white enamel finish.

Some models of these driers are equipped with built-in deodorizing systems to destroy objectionable odors in washrooms.

Chicago Hardware Foundry Company, North Chicago, Ill.
Electric-Aire Engineering Company, 135 S. LaSalle Street, Chicago, Ill.
Electronic Towel Corporation, 57 William Street, New York 5, N. Y.
National Dryer Corporation, 616 Adams Street, Chicago, Ill.

HEARING AIDS

There are two distinct types of group hearing aid systems on the market of interest in motion picture exhibition.

Most practicable method uses the principle of audio induction. This device consists physically in a series of loops of suitable electrical conductors, concealed beneath aisle carpeting, in baseboards, etc. This network is tapped into the theatre sound system amplifier through the hearing aid system amplifier. The deafened patron procues from the management a small "receiving set" and is equipped with a lorgnette or earphone. Picture sound is thus available from any seat in the auditorium.

By the other general method, certain seats (usually from five to ten, each outlet serving two adjoining seats) are wired to the theatre sound system either directly or through a hearing aid system amplifier.

Acosstech Division of Dictograph Products Company, Inc., 92-25 35th Avenue, Astoria, N. Y.
Sonotec Company, Elmhurst, N. Y.
WESTRE ELECTRIC CORP., 111 Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

IN-CAR SPEAKERS—See Drive-In Equipment and Supplies.

INTERLOCKS, PROJECTOR—See Third-Dimension Equipment and Supplies.

INTERCOMMUNICATING HOUSE PHONES

To insure the manager's control over every department of theatre operation, and efficient co-ordination of the activities of different departments, suitable methods of signal or communication are indispensable. The simplest are mere buzzer systems, as commonly used, for example, to advise the projection staff that a change in sound volume is necessary but a buzzer does not permit communication of any but signals.

House phones for more effective inter-department communication is from simple, two-station communicating lines to elaborate dial systems by which any station can make contact with any other. Such equipment includes a type requiring no batteries, it being "powered" by the voice itself.

Load-talking systems, consisting essentially in distant pickup for any other microphones and miniature speakers are also adapted to theatre intercommunications.

Connecticut Telephone & Electric Corp., Meriden, Conn.
Wheeler Insulated Wire Co., Inc., Division of Sperry Corp., East Aurora Street, Waterbury, Conn.

LADDERS, SAFETY

The safety ladder minimizes the risk of accident and of lawsuits arising from accidents occurring while lamps are being replaced, attraction board markers changed, etc. Sizes range from 3 to 16 feet. Besides those constructed of wood with steel reinforcement, there are ladders of aluminum construction; also models with casters and platforms.

Abbecon Supply Company, 1795 James Avenue, Jamestown, N. Y.
American Ladder Company, 3700 West 38th Street, Chicago, Ill.
Adams Industries Corporation, 849 35th Street, Brooklyn, N. Y.
DOY-NURSAFETY LADDER COMPANY, 2317 Gilbert Avenue, Cincinnati, Ohio. See page 85.

Huff

THE ORIGINAL Hydro Carbon Cooler Concentrates all the heat of the gas ball

When you install the Huff Hydro Positive Carbon Cooler, you save carbons no matter what size carbon you use. You can draw more ammonia refrigeration power carbon. You have less heat at the film. You get more screen light. The new Cera-Cop nozzle has a high refractory ceramic insert which gives longer life. You can do more business or save to

HAL I. HUFF MFG. CO.
3774 SELBY AVENUE
LOS ANGELES 34, CALIF.
EXPORT DIVISION
381 Clay Street
San Francisco, Calif.
LAMPS, D.C. PROJECTION ARC

Projection arcs of high-intensity characteristics for 35-mm. film for operation on direct current are of two general classes—condenser and reflector.

Condenser 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 electromagnetic unit); such a device is available also for operation of reflector lamps at the higher amperages.

Reflector type high-intensity carbon arc lamps may be divided into three general groups, providing a capacity range embracing the requirements of theatres from small to large and including what appears to be the practical requirements of live theatre.

The smallest capacity is that of the so-called “one-kilowatt” arc, which employs a cored negative carbon composition designed to give smooth operation at very low current densities, with operation at 40 amperes, 27½ volts, or about 1 kw at the arc.

In the middle capacity range, the arc is operated at currents of 42 to 65 amperes, and 31 to 40 volts at the arc. Carbon combinations are 7mm positive with 6mm or 7mm negative for 42- to 47-ampere operation; and 8mm positive with 7mm negative for 56- to 65-ampere operation. Reflector lamps with 16-inch mirrors are available for carbon trims of greater light output, with 10mm positive and 9mm negative carbon for operation at around 85 amperes; a 10mm positive of similar characteristics for operation at about 95 amperes; and a 10mm positive of greater capacity, at approximately 125 amperes, or possibly somewhat higher.

These larger lamps are equipped with quartz glass filters which intercept the aperture to “filter out” light of greatest heat characteristics, thus to reduce heat on the film. For arc illumination in 16mm projection lamps several million-volt high-intensity carbon trims are 6mm positive with 5.5mm negative operated at 30 amperes and 28 volts. A 46-ampere size is also available.

LAMPS, FILAMENT FOR PROJECTION

Filament (“mazda”) lamps for theatre motion picture projection are characterized by a high degree of source concentration and relatively high wattage. The most effective lamps for this purpose—the T-20 bulb—is designed for lower voltage to secure additional source concentration. Hence a transformer with voltage-regulating characteristics is required. There are also available, 1,000-watt prefocus base, and 1,500-watt biposet base, 100-120 volt, T-20 bulb lamps employing the bilamine filament construction. This construction makes possible relatively high source concentration for lamps operating at ordinary circuit voltages.

For portable 35-mm. motion picture projectors there are available 500- and 750-watt bilamine-filament, and the 750-watt and 1,000-watt bilamine filament lamps in T-20 bulbs with medium-prefocus bases. 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 stroboscopic projectors there are 500-watt short T-20, medium-prefocus base projection lamp, and a 1,000-watt long T-20 bulb, mogul-prefocus base lamp. Both are of the 100-120 volt type and employ monopole filament.

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio. Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

LAMPS FOR GENERAL THEATRE ILLUMINATION

GENERAL SERVICE FILAMENT

Lamps, in sizes from 15 to 1000 watts, serve the majority of lighting applications in and around theatres. Except for the tubular, 60-watt lamp, all are designed for burning in any position; all are available with inside-frosted finish up to 1000 watts, and in clear lamps from 100 watts (also a 10-watt), from which absorbs little light—in fact, inside-frosted and clear lamps (clear lamps are regularly available in sizes above 100 watts) have the same rating in light output.

Sign and Decorative General Service Lamps—The 6-watt PAR-12, 6-inch and 7-inch, 25-watt A10 and 20-watt A21 sizes have outdoor enamel coating on outside of bulb. Principal colors: red, green, blue, yellow, white, filament, and black.

Outside coated lamps for interior use include 7½ watt S11, 15-watt A15, 60-watt A21, and 100-watt A33.

Lumiline lamps are a tubular filament type in clear, inside-frosted, straw and white; 30 and 60 watts (17½ inches long), 40 watts (11½ inches long). Other colors red, orange, blue, green, purple tint. They may be used exposed or in narrow reflecting and shielding equipment. Fluorescent lamps (often referred to as F-lamps) are available in straight tubes of the following sizes:

<table>
<thead>
<tr>
<th>Length</th>
<th>Diameter</th>
<th>Average lamp watts</th>
</tr>
</thead>
<tbody>
<tr>
<td>42 inches</td>
<td>3½ inch</td>
<td>22</td>
</tr>
<tr>
<td>64 inches</td>
<td>3½ inch</td>
<td>27</td>
</tr>
<tr>
<td>72 inches</td>
<td>1 inch</td>
<td>36.5</td>
</tr>
<tr>
<td>96 inches</td>
<td>1 inch</td>
<td>49</td>
</tr>
</tbody>
</table>

The most useful “white” F-lamps for theatres are the 100-watt 1½-inch cool white (keyed to natural daylight) and deluxe warm white (keyed to filament). Lamps are also available in standard white, standard warm white, red, green, blue, pink, gold.

Slumline is another type of fluorescent lamp, which is characterized by instant start operation, for general use, for tungsten lighting to 1½” diameter group is the most popular. All are designed to operate at 0.452 amperes.

MOTION PICTURE HERALD, MAY 8, 1954

LAMPS, P. E. CELL EXCITERS

These lamps provide the light which, interrupted or varied by a photographic sound track, actuates the perforation cell and initiates the process of sound reproduction from such a track.

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.

Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

LENSES, PROJECTION AND ANAMORPHIC

There are two general classes—the condenser lens, which focuses the light of a projection lamp arc on the film in the projector aperture; and the...
The latter, commonly referred to as the projection lens, expands the light to form the screen image. They are made in two standard barrel diameters (2 25/32 and 4 inches) for 35mm projection, in various speed and focal length, with the latter in quarter-inch steps.

Knowing the sizes of the screen image, and the distance of the screen from the lens ("throw"), the manufacturer or dealer can determine the proper focal length for a specific theatre. In ordering projection lenses, one should also name the type of light source, the make and model of projector, and the projection angle, if any (this angle affects the picture height).

Speeds of f/1.8, f/1.9, f/2.0 are available in focal lengths from 2 inches (or 3½ inches, depending on type) to 5 inches, in ¼-inch steps; and slower speeds from 5½ to 7 or 9 inches all in 2 25/32-inch diameter. Speeds of f/1.9 and f/2.0 are available also in focal lengths from 5 through 7 inches with 4-inch barrel. The faster focusing are regularly coated; others may be had either coated or uncoated. Coated lenses are standard in theatre projection.

Coated as well as uncoated lenses are also available for portable model projectors, in focal lengths 3 to 6 inches, speeds f/2.5 to f/3.4.

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—CinemaScope cylindrical, and a prismatic type. The latter is adjustable to Cinemascope and other anamorphic prints. CinemaScope lenses can be used only for prints of that process.

Ballantyne Company, 1712 Jackson Street, Omaha, Neb.

Baush & Lomb Optical Company, 679 St. Paul Street, Rochester, N. Y. See page 34.

Bell & Howell, 7100 McCormick, Chicago, Ill.

Walter Futter, 511 Fifth Avenue, New York 17, N. Y. See page 37.

Ball Optical Manufacturing Company, 600 Portland Avenue, Rochester, N. Y.


National Screen Service Company, 630 Ninth Avenue, New York City. (Superscope).

NorpAT, Inc., 113 W. 42nd St, New York City (picture centering adapters). See page 34.


Radiant Manufacturing Corporation, 207 Riverside Rd., Chicago, Ill. (Super-Plate bond).

J. E. Robison, Inc., 267 Rhode Island Avenue, East Orange, N. J. See page 46.

Wenzel Projector Company, 2505-15 S. Stale St., Chicago, III. (Lens holder). See page 64.

Wollensak Optical Company, 872 Hudson Avenue, Rochester, N. Y. See this page and 27.

Lens Assemblies, Sound

Optical units are composed of lenses or lenses and prisms, and include either a slit opening or a wedge-shaped prism, by means of which the exciting light of the sound system is focused on the sound track, and reduced to the height determined by the smallest frequency to be reproduced.

Baush & Lomb Optical Company, 679 St. Paul Street, Rochester, N. Y.

Kollmorgen Optical Company, 347 King Street, Northampton, Mass.

Westrex Corporation, 111 Eighth Avenue, New York 11, N. Y. (Except in U. S. and Canada).

Letters and Frames for Attraction Advertising

Changeable letter equipment is available in frame design and in 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 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.

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).

Advertising accessories include pictorial transparencies (such as star portraits) and clip-on plastic colored letters for interior signs; (such as coming attraction displays); also projectors and accessories for projecting slides or film trailers on the attraction panel from inside the marquee structure (see Marquees).

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 letter at the end of a handle is available.

Finest Lenses Are Needed for New Projection Techniques . . .

The Answer

Cinema Raptars

The World's Only Perfectly Matched Projection Lenses

Today with the new movie techniques—CinemaScope, Vista-Vision; Wide Screen—exhibitors must have the finest basic lenses in order to give theatre goers sharp, clear pictures from edge to edge of the screen. There are no finer projection lenses made than Wollensak Cinema Raptars. (For CinemaScope these lenses are used with anamorphic optics.) Cinema Raptars use six and seven element construction. Only with such a design is it possible to deliver full speed, edge-to-edge sharpness, and highest resolution. In addition, Cinema Raptars are the world's only perfectly matched lenses—focal lengths matched to within .0025 Marked as matched (twins) lenses. Speed ranges are f/1.9 in focal lengths from 2" through 5" and f/2.0 to f/2.7 in focal lengths to 7"... priced from $180 each.

WRITE for new literature fully describing these new Projection Lenses. Wollensak Optical Co., Rochester 21, N. Y.
A tapered slotting for the attraction board letters designed to "lock" them on the bar and thus prevent dislocation by high winds or other disturbances is also available.

Theatres 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,
11853 West Olympic Blvd., Los Angeles 64, Calif. See page 16.

First-American Products, Inc., 1717 Wyandotte Street, Kansas City 5, Mo.

POLLOCK & SONS, 259 South Kinncineck Avenue, Milwaukee 7, Wis.

Polyplastic Forms, Inc., 255 Conover Street, Brooklyn, N. Y.

THEATRE SPECIALTIES, INC., 1805 Cordova Street, Los Angeles, Calif.

WAGNER SIGN SERVICE, INC., 218 S. Hoyne Avenue, Chicago, Ill. See page 85.

LIGHTING, ARCHITECTURAL AND FOR PUBLIC AREAS

In addition to the part that sign and marquee play on the architectural effect of the theatre facade, light may effectively contribute to the front design, maintaining its daytime values after dark, or even adding to them, by flooding the entire upper front, or parts of it, by means of reflector sources on the roof of the marquee; by outlining architectural features with neon or fluorescent lamps.

For the public areas of the interior, lighting facilities are to be divided into two general classes—functional and decorative.

Functional devices include coves and troughs, recessed light boxes (usually having a diffusing device, like concentric louver-rings, or covered with flush-set panels of translucent glass with or without diffusing ribs), and so-called downlights, consisting of reflectors or projectors placed above apertures in the ceiling, with the light beam directed to cover precisely a prescribed area.

Decorative fixtures are available in stock designs of great variety—bracket or pylon luminaires, flush-type ceiling drums and boxes, suspended troughs, ceiling boxes, wall uits, etc., constructed of metal or glass or both.

(See also Lamps for General Theatre Illumination, "Black Light" Materials and Lighting Equipment.)

Adams Lighting, Inc., 48 W. 27th Street, New York City.

Art Metal Manufacturing Company, 3110 Park Place, St. Louis, Mo.

Century Lighting, Inc., 521 West 43rd Street, New York, N. Y.

Curtiss Lighting Co., 6125 West 65th Street, Chicago 38, Ill.

The Ehl Company, Inc., 29 West 17th Street, New York City.

Gruen Brothers, 72-78 Spring Street, New York City.

Edwin F. Guth Company, 2615 Washington Blvd., St. Louis, Mo.

Kiehl Brothers, 221 W. 50th Street, New York City.

McFadden Lighting Company, Inc., 2308 South Seventh Street, St. Louis, Mo.

Novelty Lighting Corporation, Emmanus, Pa.

Rayne Electrical Manufacturing Company, 6009 Broadway, Chicago, Ill.


LIGHTS, SPOT AND FLOOD

Spotlights and floodlights 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 Lamp, 1955, for General Theatre Illumination); the arc sources for stage lighting from the projection room.

Filament lamp spot and floodlights (most spotlights are adapted to flood applications) 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 12, Ohio.

Century Lighting, Inc., 521 West 43rd Street, New York, N. Y.

Genaro, Inc., 97-94 Surflin Boulevard, Jamaica, N. Y.

GENERAL ELECTRIC COMPANY, Schenectady, N. Y.

Goble Manufacturing Company, 4808 North Clark Street, Chicago 40, Ill.

KILLARK ELECTRIC MANUFACTURING COMPANY, Vanwerve- ter & Easton Avenues, St. Louis 13, Mo.

MAJOR EQUIPMENT COMPANY, Inc., 4603 Fullerton Avenue, Chicago, Ill.

KIEHL BROTHERS, 221 W. 50th Street, New York City.

NEUMADE PRODUCTS CORPORATION, 330 West 42nd Street, New York, N. Y.

SROHLEN COMPANY, 25 West 52nd Street, New York City.

STURGE ELECTRIC CORPORATION, 97 City Park Avenue, Toledo, Ohio. See page 81.

WESTINGHOUSE ELECTRIC CORPORATION, Lamp Division, Bloomfield, N. J.

LOBBY POSTS AND ROPES—See Crowd Control Equipment.

MAGAZINES—See Projectors and Accessories.

MARQUEES

Marquees have become more closely associated with the general architectural form of the theatre front than they originally were. They are usually constructed according to specifications supplied by an architect who has designed the marquee itself, along with other display and sign elements of the front, as a part of the facade; or by the design department of the fabricator for a specific installation.

Marquees are generally of sheet metal construction, painted, or with porcelain enamel finish in desired colors, with shields of metal or glass illuminated by exposed filament or fluorescent lamps.

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 prismatic reflectors, can be changed. The panel bars accommodate standard letters.

American Sign Company, 1911 West 18th Street, Cincinnati, Ohio.

Arkraft-Strassu Sign Corporation, 610 Twelfth Avenue, New York 18, N. Y.

Continental Signs, Inc., 550 E. 170th Street, New York 55, N. Y.

Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee 12, Wis.

Phillips Sign Corporation, 1464 Main Street, Buffalo 23, N. Y.

POLLOCK & SONS, 259 South Kinncineck Avenue, Milwaukee, Wills.

WHITE WAY SIGN & Maintenance Company, 1850 W. Fulton Street, Chicago, III.

MATS FOR LOBBIES

Lobby mats (specifically for vestibule and similar outer lobby areas preceding carpeted space) are available in heavy-duty rubber and thickness in link-belts and perforated types required for scuffing of dirt and so that it won’t be tracked in upon the carpeting.

Lighter mats, with corrugated surface, are available in runner widths (usually 36 inches) for spreading over carpeting in traffic lanes during stormy weather, laying behind or in front of refreshment counters, etc.; and in various individual mat sizes for placing in front of 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.
Portable rubber mats with built-in radiant heating units can be secured for installation in recessed exits and other chilly areas to eliminate discomfort from drafts.

There are also space mats and runners of other materials than rubber, such as cocoa and sisal fiber.

The following manufacturers make rubber mats, unless otherwise specified:

American Floor Products Company, 1526 M Street N.W., Washington, D. C.

American Mat Corporation, 1722 Adams Street, Toledo, Ohio.

American Tie & Rubber Company, Foot of Perrine Avenue, Tremont, N. J.

Firestone Industrial Products, Inc., Akron, Ohio.

Premont Rubber Company, Fremont, Ohio.

Goodyear Tire & Rubber Company, 1144 E. Markley Street, Akron, Ohio.

B. F. Goodrich Company, 500 South Main Street, Akron 14, Ohio.

HEWOOD-WAKEFIELD COMPANY, Gardner, Mass. (cocoa mats)

Interstate Rubber Products Corporation, 909 Avila Street, Los Angeles 12, Calif. (electric).

O. W. 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.

National Mat Company, 106 Kingsley Street, Buffalo 8, N. Y.

Perfor 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.

MICROPHONES

The theatre has many uses for microphones, from ballyhoo work on a sound track, or in connection with the front display, to reinforcement of stage performances, announcements of election returns and sporting events, or emergency talks to pacify an audience in time of trouble. Microphones can be used with separate amplifying and loudspeaker equipment, or can in most cases be connected through the existing picture sound installation.

Crystal magnetic, velocity, dynamic and condenser are the type of microphones recommended. Where loudspeakers and microphones are closely associated, the cardioid principle greatly reduces the danger of feedback.

Altec-Lansing Corporation, 9356 Santa Monica Boulevard, Beverly Hills, Calif.

American Microphone Company, 370 South Fair Oaks Avenue, Pasadena 1, Calif.

Amperite Company, 561 Broadway, New York City.

Electro-Voice, Inc., South Bend, Ind.

Oderadio Manufacturing Company, St. Charles, Ill.

Saco Electric Company, Inc., 52 East 19th Street, New York City.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

WESTRIP CORPORATION, 111, Eighth Avenue, New York 11, N. Y. (except in U. S. and Canada).

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, 66 Shipman St., Newark, N. J.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

Radiant Lamp Corporation, Newark, N. J.

SyStym Electric Products, Inc., 170 Broadway, New York City.


PHOTO MURALS

Photo murals produced on portrait paper and mounted on superboard are available in a large}

ROCK STEADY PROJECTION IS A MUST FOR 3-D OR WIDE SCREEN

If your present equipment lacks the ability to project a picture that is "nailed on the wall" it will pay you to install a new LaVezzi Intermittent and its companion accessory the new E-78-L Film Gate. See your dealer for further information or write direct for illustrated brochure.

Aperture plates for all of the new aspect ratios for most projectors. Conversion Kits for most projectors and sound reproducers for CinemaScope.

LaVezzi MACHINE WORKS

4635 WEST LAKE ST. • CHICAGO 44, ILL.
PROJECTION PORT COVERS

OPTICAL GLASS COVERS for projection ports (indicated especially where the auditorium had better be acoustically isolated from the projection room) are available in metallic frame units ready for mounting in existing projection room walls as well as for new construction. They may be had in round or square shape.

Best Devices Company, 10921 Briggs Road, Cleveland, Ohio
Murch Electric Corp., Franklin, Me.

PROJECTION LAMPS: See Lamps, D. C. Projection Arc.

PROJECTION 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-cored for the projector to which it is to be applied.

THE BALLANTyne COMPANY, 1712 Jackson Street, Omaha, Nebr.

CENTURY PROJECTOR CORPORATION, 729 7th Avenue, New York City.
Paromel Electronic Corporation, 2040 W. North Avenue, Chicago, Ill.

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfiield, N. J.

LAVEZZI MACHINE WORKS, 4235 West Lake Street, Chicago, III. See page 67.

MOTOGRAH, INC., 4431 West Lake Street, Chicago, Ill. See page 5.

CENTURY PROJECTOR CORPORATION, 729 7th Avenue, New York City.

WENZEL PROJECTOR COMPANY, 2509 South State Street, Chicago, Ill. See page 65.

PROJECTORS & ACCESSORIES: STANDARD 35-MM., THEATRE

PROJECTOR mechanisms for theatrical and comparable professional projection of 35mm motion picture film are available with 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 be had with rear shutters of single or double type; or with single rear and front shutter.

For reduction of film gate heat, a water-cooled gate carbon bar arrangement is used for some models of projectors. If a lamp with water-cooled carbon jaw assembly is used, the film gate device and jaw assembly may use the same water.

Made by the manufacturer of the projector head and designed in integration with it, the necessary letter and magazines are separate items of purchase. Bases are adapted to any standard carbon arc lamp, and are adapted to models designed for, lifting upwards as required by building codes.

The catalogue for the lower magazine is also a separate item.

BALLANTyne COMPANY, 1712 Jackson Street, Omaha 2, Neb. See page 6.

CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City. See page 38.

HAL HUFF MANUFACTURING CO., 3747 Selsey Avenue, Los Angeles 34, Calif. (carbon cooler). See page 63.

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. See page 69.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

MOTOGRAH, INC., 4431 West Lake Street, Chicago, Ill. See page 9.

Raub Electric Company, 4535 Duncan Avenue, St. Louis 5, Mo.

BALLANTyne COMPANY, 1712 Jackson Street, Omaha, Nebr.

CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City.

PUBLIC ADDRESS SYSTEMS

PUBLIC ADDRESS and sound-reproducing systems may provide any one or all of various services. They can be utilized for amplifying stage sound, for managers' announcements, etc.

In the theatre the public address system may consist of microphones suitably connected to the circuits of the theatre's amplifiers and excited from a single source, with its own amplification.

Altec-Lansing Corporation, 9356 28th Street, Los Angeles 15, Calif.

AMPX CORPORATION, 934 Charter Street, Redwood City, Calif.

General Electric Company, Electronics Dept., Syracuse, N. Y.

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J.

MOTOGRAH, INC., 4431 West Lake Street, Chicago, Ill.

Paromel Electronic Corporation, 2040 W. North Avenue, Chicago, Ill.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J.

Victor Anitomagraphics Corporation, Davenport, Iowa.

REELS

REELS necessary for take-up mechanisms of projectors (and in best practice, also in place of the film exchange reel in the upper magazine), and otherwise constantly 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 5,000 feet of film are also available. Reels for standard film are available in two sizes to accommodate 35mm projectors in use—15-inch diameter with 5-inch hub, and 14-inch diameter with 4/5-inch hub. Reels suitable for projection and other general use in the theatre projection room should have hubs constructed to provide enduring 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.

MOTION PICTURE HERALD, MAY 8, 1954

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Reels are also obtainable in 1000-foot sizes, having diameters of 10 inches and 2-inch hubs.

GOLDENBERG BROTHERS, 3500 Walnut Street, Denver, Colo. See page 34.
Ex-Cell Products Corporation, 457 North Racine Avenue, Chicago, Ill.
Glaco Machine Products Co., Inc., 3711 Edgemere Avenue, Chicago, Ill.
Guido Manufacturing Company, 488 North Clark Street, Chicago, Ill.

SCREENS, PROJECTION AND SCREEN FRAMES

MOTION PICTURE screens are of two basic types: Diffusive and Specular. Another type is Translucent, used with rear projection.

Diffusive screens are required for third-dimensional (stereoscopic) projection (a diffusive surface, depolarizing the light, destroys the exclusiveness of the left and right images). Original glass specular screens were fabricated specifically for relatively narrow auditoriums.

Specularity may be of advantage, however, for screen images that are so wide that they tax available light sources, since 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, or nearly so, avoids "fade-away" (light loss at sides from audience area due to extreme angles of incidence).

For projection, the installation of "little screens," generally with curvature, prefabricated frames are available, fabricated of wood or metal and with means of adjusting them ready to the desired curvature, and to tilting projection angle (above about 12°). If the exact size of the screen and its curvature are known, the frame may be obtained with having built-in tubes. Frames are available for attachment to floor, or mounted on casters, or designed to be flown.

Diffusive screens (for indoor theatres) are variously fabricated—entirely of vinyl plastic, of cotton coated with plastic, and cotton otherwise coated to provide a "white" surface. Theatre screens are perforated for transmission of sound, but unperforated screens are obtainable.

Air-Flow Slat Screen Corporation, 830 Twelfth Avenue, New York City (wide-screen frames).
Ballantine Company, 1712 Jackson Street, Omaha, Nebr.
Bode Screen Company, 889 Venice Blvd., Los Angeles, Calif.

Cinemascope, 122 Washington Street, Bloomfield, N. J.

Deluxe Screen Company, 2723 North Pulaski Road, Chicago, Ill.

Drive-In Theatre Manufacturing Company, 905 West Ninth Street, Kansas City, Mo. (wide-screen frames).
First American Products, Inc., 1717 Wyandotte Street, Kansas City, Mo. (wide-screen frames).
Glowmaster Corporation, 3203 36th Street, Kansas City, Mo.
Hollywood Curasscope Frame Company, 2211 Foshay Tower, Minneapolis 5, Minn. (wide-screen frames).
Keeve Plastic Products, Inc., 220 East Roosevelt Road, Oak Park, Ill.
Knoll, 1650 North Cicero Avenue, Chicago, Ill.

Wenzel Projector Company, 2508 South State Street, Chicago, Ill.


SAND URNS

These receptacles specifically for cigarette butts and used matches, usually needed at entrances, are available in either metal or ceramic, plain or modeled types, and in a number of sizes from about 12 to 18 inches high.

Associated Products Company, 144 West 44th Street, New York, N. Y.
Atlee Products Company, 9257 South Houston Street, South Chicago, Ill.

WILLIAMS SOLID PLASTIC SILVER FINISH SCREENS

Widely used everywhere for 3-D projection, with many application for 2-D projection. Williams screens are offered in the following styles:

- Assures the brightest picture for the least light. Unusually high reflective efficiency (better than other comparable screen material).
- Superior light distribution permits perfect viewing throughout the theatre.
- Imperceptible electronically-wired seams.
- Perfect polarization. No streaks or "patterns."" True color reproduction. Distinctive black and white. Extremely strong and tough. Permanently flexible.
- Unaffected by moisture.
- Guaranteed fire-resistant. Known for unsurpassed fire-proof claims. Insist on actual PROOF!
- Perforations are of the diameter and spacing recommended by SMPTE, clean-cut and with no perforating fibers to impair sound or color definition.

Wenzen 25" Magazine, known as PRO-51 Upper, and PRO-52 Lower, is 3/8" deep, and when the beaded type door is used, it is approximately 4" inside clear depth in the magazine.

Write for complete illustrated descriptive literature, or Ask Your Supply Dealer.

WENZEL PROJECTOR CO.
2505-2519 S. State Street
CHICAGO 16, ILL.

Cable Address: WENZKO

BETTER THEATRES SECTION

SCREEN PAINT

THE RELATIVELY rapid deterioration of the reflection characteristics of coated motion picture screens (see Diffusive type under Screens, Projection) advises either replacement of the screen or resurfacing of it within eighteen months after its installation, and subsequently at somewhat greater intervals.

WILLIAMS SCREEN COMPANY
1757 SUMMIT LAKE BLVD., AKRON 7, OHIO

Origination of All Plastic and Seamless Screen Materials.
more frequent intervals so long as resurfacing is practicable. For better standards of projec-
tion, it is essential (if not always) that there take
place at intervals of from nine to twelve months.

For this purpose various coating materials
are available already made up into a pint of
spray edifice for spraying without serious
filling of the sound-transmission perforations
provided it is skillfully applied. Such resurfac-
ing paint is available in a variety of forms
(see list under Screens, Projection), and from the
following:

For drive-in screens, flat white paints com-
posed specifically for such outdoor application
are available, adapted to metallic or asbestos
or comparable surfaces. (For drive-in alumi-
num paint see Under Drive-In Equipment, Sup-
plies and Services.)

First-American Products, Inc., 1177 Wyandotte
Street, Kansas City, Mo., Manufactures
Gillespie Van Noy Company, Inc., Day & Howell
Streets, Jersey City, N. J.

National Theatres Supply Refinishing Company, 129
Zener Street, Buffalo, N. Y.

RATYTHE SCREEN CORPORATION, 165 Cler-
mont Avenue, Bronx, N. Y.

Stewart-Transul Corporation, 1270 Sixth Avenue,
New York 11, N. Y.

Tropical Paint & Oil Company, 1141-1246 West 70th
Street, Cleveland 2, Ohio.

SCREEN TOWERS—See Drive-In Theatre Equipment.

SEATING—See Chairs, Auditorium.

SELYN MOTO R S—See Third-Dimension Equipment and Supplies.

SIGNS (ELECTRIC)

FOR THEATRE NAME

ELECTRIC SIGNS (metal) framework with illumination provisions,
are available in a wide variety of designs more adapted to the archi-
tecture of the theatre while. They are
commonly especially designed by the architect
or sign construction company, there are also
standardized designs adaptable to the theatre
front. (See also Attraction Advertising under
Drive-In Theatre Equipment.)

Artcraft-Strasson Corporation, 830 Twelfth Avenue,
New York City.

Everest Electric Signs, Inc., 1440 North Fourth
Street, Milwaukee, Wis.

Plastic Sign Corporation, 1444 Main Street, Buffalo,
N. Y.

Long Sign Company, 61 West Hubbard Street, Chi-
icago, Ill.

POBSCHI & SONS, 2159 South Kinnickinnic Avenue, Milwaukee, Wis.

SIGNS: DIRECTIONAL

BOX-OFFICE, IDENTIFICATION

SIGNS for all the pur-
poses of theatre use are available in a variety
of materials and modern styles that effi-
ciently perform their function while lending at
the same time a definite decorative interest,
and at such low relative cost that ordinary box
and paging systems are not practical.

They can be had either in stock or readily
made-up models to indicate exits, location of
balcony stairs, toilet rooms, etc., fabricated
of decorative metal, etched glass and plastic, and
there are types with free-standing luminous
plastic letters lighted by a concealed back-light
lamp, still others of plastic with letters so en-
graved as to be defined by edge lighting.

Signs of engraved plastic are available for
such copy as "No Admittance," "Information," etc., in a posterior die strip and for the
box-office there are admission price signs available with or without show time clocks of the same
materials.

Arts Metal Manufacturing Company, 1408 North Broad-
way, St. Louis, Mo.

Associated Theatrical Supply Register Co., 354 West 44th
Street, New York City.

Capital Stage Lighting Company, 527 West 49th
Street, New York 19, N. Y.

L. Bah Company, 123 West Canton Street, Bos tone
16, Mass.

Edgar S. Bowman, 124 West 21st Street, New York
20, N. Y.

Everette Electric Signs, Inc., 1440 North Fourth
Street, Milwaukee, Wis.

Klumph Brothers, 521 W. 30th Street, New York City.

McPadden Lighting Company, Inc., 2308 South
Seventh Boulevard, Los Angeles 4, Calif.

Novelty Lighting, 2480 East 22nd Street, Cleveland
15, Ohio.

POBSCHI & SONS COMPANY, 2159 South
Kinnickinnic Avenue, Milwaukee, Wis.

Posterloid Corporation, 693 Broadway, New York
13, N. Y.

The Tablet & Ticket Company, 1021 West Adams
Street, Chicago, Ill.

Vico-Plex Corporation, 249 West 24th Street,
New York City. (black-light signs).

SLIDES—See Stereopticon.

SOUN DHEADS

SOUND reproducers, or
heads, are of two basic types: Optical, for
reproducing photographic tracks, and
Magnetic, for reproducing magnetic film
recordings.

Optical reproducers (for standard 35mm pic-
ture-sound prints) are designed for attachment
to the lower end of an archi-projection
between the mechanism and the take-up

Magnetic heads are available for either sep-
ate or attached installation, a variation due to
the tentative development of projector sound
which is available for some third-dimensional
film product, and either available or mandatory
for some "wide-screen" pictures. In some cases the
tracks are on strips separate from the image
film; others sound and images are on one
film. The former require a separate ("dummy"
metallic reproducer; the latter need an added ("button-on" or "penthouse")

"Dummy" magnetic heads of some types are
mounted on a pedestal, others are associated
with the amplifiers and controls in a cabinet.
In each case, the reproducer must be con-
ected to the projector through positive syn-
chronizing devices, such as selyn motors (see
Third-Dimension Equipment and Supplies).

"Button-on" magnetic head are designed for
attachment between the projector mechanism
and the upper magazine. They vary in sprocket
and threading arrangement, but all are film-
drives and while regularly designed to pick
up the four tracks of the Cinemascope system,
they may be adjusted to other track schemes.

Ampex Corporation, 934 Charter Street, Redwood
City, Calif.

THE BALLANTYNE COMPANY, 1712 Jackson
Street, Chicago 12, Ill.

CENTURY PROJECTOR CORPORATION, 729
Fourth Street, Berkeley, Calif.

INTERNATIONAL PROJECTOR CORPO-
RATION, 55 LaFrance Avenue, Bloomfield, N. J.

POBSCHI & SONS, 2159 South Kinnickinnic Avenue, Milwaukee, Wis.

MOTOGRAF, 4431 Westlake Street, Chicago.

III. See page 3.

PAROBLOI Corporation, 1108 Eighth Avenue, New York 11, N. Y.

WESTREX CORPORATION, 111 Eighth Avenue, New York City (except in U. S. and Canada). See page 10.

SPEAKERS AND HORNS

MOTION PICTURE sound systems of indoor theatres (standard 35mm projection) require for proper reproduction of electric, optical, or magnetic 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; while two or more high-
frequency units are mounted above the horn in a multichannel or horn arrangement, with the entire system installed required to "cover" the seating area. (For in-
company speakers see Drive-In Theatre Equipment and Supplies.)

Stereophonic sound, specifically as employed in "wide-screen" presentation, with three tracks for wide-screen motion-picture and three such horn systems, with 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
raught along the walls of the auditorium in wattages according to the output of this channel and
proper spacing of the speakers for coverage.

Asbestos-Magnesia Manufacturing Co., 255 Santa Monica Boule-
vard, Beverly Hills, Calif.

Ampex Corporation, 934 Charter Street, Redwood
City, Calif.

BALLANTYNE COMPANY, 1712 Jackson
Street, Chicago 12, Ill.

General Electric Company, Electronics Dept., Syra-
cre, N. Y.

INTERNATIONAL PROJECTOR CORPO-
RATION, 55 LaFrance Avenue, Bloomfield, N. J.

OXFORD ELECTRIC CORPORATION, 391 South Michigan Avenue, Chicago, Ill.

RADIO CORPORATION OF AMERICA, Engineering
Products Department, Camden, N. J., See page 10.


SPECTACLES FOR 3-D—See Third-Dimension Equipment and Supplies.

SPLICERS AND FILM CEMENT

DEVICES for splicing film
are available in various models, including
those which supply heat for creating a
weird in the shortest possible time; however, splicers used in theatre projection rooms are usually of the pressure type, depending on mechnical force to effect a firm splice.

Pressure types can be had in either perforated or non-perforated models, and these for 1/10- and 1/24-inch splices. There are 15mm 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 splice for at least 15 minutes, and it should not be pulled until at least 5 minutes afterward.


STEREO OPTICONS AND SLIDES

EQUIPMENT for lighting the stage in its use for live-talent performances basically requires such permanent installations as footlights, borderlights and striplights. What is additionally required depends on the kind of stage productions to be offered; these may need a variety of portable flood and spotlights equipped 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, autotransformer or electronic type.

Companies listed below manufacture complete lines of stage lighting equipment (except plasibly actual switchboard units) others limited to certain items, are so indicated.

Central Stage Lighting Company, 537-529 West 45th Street, New York City.

Century Lighting Equipment Inc., 521 West 42nd Street, New York City.

Godie Manufacturing Company, 488 North Clark Street, Chicago 14, III.

Klein Brothers, 321 W. 50th Street, New York City.

TO TAKE CARE of incoming calls about the feature film attraction, including its name, stars, time schedule, etc. both before the theatre opens when no one may be around and during operating hours to relieve the staff from this duty, there is available an automatic telephone-answering machine. The machine includes complete equipment for recording a prepared message which can be done right at the theatre as often as necessary. The completed record is placed on the machine, which answers the incoming telephone calls automatically upon registering the signal.

In addition to delivering information the machine will also record incoming messages of a business nature or otherwise which the management might want to receive when no one is present at the theatre to take them.

Telephone Answering & Recording Corp., 342 Madison Ave., New York 17, N. Y.

TELEVISION, LARGE-SCREEN

TELEVISION equipment for theatre auditoriums is obtainable in two general types—Instantaneous (direct projection of the televised image), and intermediate photographing of the televised image on film from almost immediate motion picture projection, automatically.

The instantaneous equipment, with the receiver-projector mounted not more than 65 feet from the screen (on balcony or auditorium ceiling) can be projected an image up to 20 feet wide. Dual projection equipment (should one projector fail, the other can be switched on immediately and control panel in the projection room) is available in apparatus of the instantaneous type. Intermediate equipment is obtainable for either 35mm or 16mm film.

General Precision Corporation, Pleasantville, N. Y.

PARAMOUNT Pictures, Inc., 1515 Broadway, New York City.

RADIO CORPORATION OF AMERICA, Theatre Equipment Div., Camden, N. J.

TRADE-MOTOGRAPH, 451 West Lake Street, Chicago, III.

THIRD-DIMENSION EQUIPMENT & SUPPLIES

projection of third-di- mension (stereoscopic) motion pictures employing two films for the superimposition of disparate images, requires means of interlocking two projectors positively, means of polarizing the projection light (plus similarly polarizing the spectacles of the audience), and a fully specular screen.

With only two projectors installed, large magazines and reels are needed to avoid a disrupting number of intermissions. For only one intermission, reels should be at least of 24-inch diameter, magazines of 25-inch diameter. (Rewinders may be adjusted to these diameters; projector locations and pedestals have to be adjusted to them in some cases.)

Projectors may be synchronized either by electrical or mechanical interlocks. There are various types of the latter, with rigid or flexible connections; in either case, the device should permit quick unlocking of the projectors if two- dimensional films are included on the program. Electrical interlocks employ special self-synchronizing transformer type motors ("selsyn") with sprocket attachment to the regular drive rotors.

Projection light polarizing filters are placed in frames over the projector ports. These are destroyed by extremes of heat, hence should be cooled, and they for the purpose are available. Being fragile, the filters also should be cleaned electrostatically rather than mechanically, and "brushed" for this purpose are available. The filters and related implements are nestled in "kits" of 3-D supplies obtainable from most theatre supply dealers.

Light polarizing spectacles can be had in either throw-away (paper or plastic frames) or
permanent types (heavier plastic). Permanent types must be processed so as to be free of germs before reuse. Sterilization can be by ozone or other chemical equipment designed to facilitate the process.

A 3-D installation may also require a change in arc lighting. In such an installation, polarized light is necessary. Another change is in the film speed; a speed of 60 or 72 frames per second is normal. A continuous alignment tool is necessary for this (such a loop is included in some 3-D supply "kits").

Maintenance of the projectors in synchronization is facilitated by monitoring equipment designed for this purpose. Third-dimensional systems for placing the dual images of 3D products on the same film simultaneously, with frames side by side and turned longitudinally, have been developed. In projection pictures are rotated to upright position and superimposed by means of an optical system in the projection process. The projection device must be designed to the system used in producing the print.

Airborne Accessories Corporation, 207 Rhode Island Avenue, East Orange, N. J. (projector interlock on sale).


CENTURY PROJECTOR CORPORATION, 725 Seventh Avenue, New York City (mechanical interlocks). See page 3.

Dye Viewers, 839-41 P. O. Box 6, Cincinnati 36, Ohio (glasses).

William A. Freedman, Inc., 271 Mulberry Street, New York City (glasses).

General Electrical Company, 170 Lexington Avenue, New York City (alloy glasses).

GOLDENBERRY, 201 Walnut Street, Denver, Colo. (reels). See page 25.


Hospital Supply Co., Inc., 432 Fourth Avenue, New York 16, N. Y. (spectacle sterilizers).


NATIONAL THEATRE SUPPLY, 52 Gold Street, New York City (mechanical interlocks). Neumade Product Corp., 330 West 42nd Street, New York City (reels).

Polis-Lite Corporation, 2332 Warren Street, New York 4, N. Y. (permanent spectacles and single strip equipment).


Strobel-Dodge Equipment Corporation, 325 Beechmont Avenue, Cincinnati 30, Ohio (glasses).

Sterilograph Corporation, 68-48 Wood Island City, N. Y. (glasses spectacles sterilizer).

RADIO CORPORATION OF AMERICA, Engineering Products Department, RCA Victor, Camden, N. J. (mechanical interlocks).

WENZEL PROJECTOR CORP., 2509-19 S. State Street, Chicago 16, Ill. (glasses). See page 69.

Edw. H. Wolk, 1241 South Wabash Avenue, Chicago, Ill. (glasses).

TICKET BOXES AND ADMISSION CONTROL SYSTEMS

TICKET collection equipment ranges from simple receptacles for the tickets or stubs, and similar boxes with knobs 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 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.

GOLDE MANUFACTURING COMPANY, 484 North Clark Street, Chicago 46, III.

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 lost or extra tickets. (Some types of dispensers make the usual errors impossible); and 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. House accounts are available to accommodate up to three, and at times two units.

Argus Manufacturing Company, 1141 N. Kilbourn Avenue, Chicago 13, Ill. (manual type).

GENERAL REGISTER CORPORATION, 43-31 22nd Street, Long Island City, N. Y. See page 31.

GOLDE MANUFACTURING COMPANY, 488 North Clark Street, Chicago 40, III.


WENZEL PROJECTOR CORPORATION, 2505-19 South State Street, Chicago 16, Ill. (manual type).

FABRICS

Fabrics are now being woven of plastic fibres, in a variety of patterns and colors. They are washable and fire-resistant.

There are two general classes of coated fabrics, those having a pyroxylin-base, and that with a vinyl-look base. Each is available in different grades and in various colours as well as smooth finish.

The vinyl-base plastic type is the most expensive, but it is also regarded more durable under stress of flexing. It is not affected by perspiration, hair oil, grease, etc.


Phenol Compound & Company, 45 Park Avenue, New York, N. Y. (mohair).

Browns Products Sales, Inc., Lawrence, Mass. (coated).

Chicopee Manufacturing Corporation, 40 Waverly Place, New York City (woven plastic).

Columbus Fabrics Corporation, Columbus, Ohio (coated).

Coster Silks & Satins, 331-359 Olive Street, Newark, N. J. (coated).

Cramp & Richmond, Inc., 1270 Sixth Avenue, New York City 20 (costurory).


Firestone Industrial Products Co., Velon Div., Akron, Ohio (coated).

Goulda Fabrics, Inc., 525 Madison Avenue, New York City (coated).

A. D. Juliard & Company, Inc., 40 West 45th Street, New York City (costurory).

Manko Fabrics Company, 114 East 27th St., New York City (coated).

Mansfield Duralocheater Corporation, Amber Street at Wil- mus Avenue, Philadelphia, Pa. (coated).

The Pantanote Corporation of N. J., 444 Madison Avenue, New York City (coated).

The Textile Corporation, 607 Madison Avenue. New York City (coated).

UNITED STATES PLUMDOW CORPORATION, 55 W. 45th Street, New York City 18, N. Y. (coated).

United States Rubber Company, caramel & color division, Mishawaka, Ind. (coated).

Zapon Fabrics Division of Atlas Powder Company, Stamford, Conn. (coated).

VACUUM CLEANERS—See Cleaning Sterilizers.

VENDING EQUIPMENT—See Better Refreshment Merchandising Buyers Index on page 47.

WALLPAPERS AND OTHER FLEXIBLE WALL MATERIALS

Wallpaper of far more serviceable type than ordinary domestic papers are available in a large variety of patterns and colors, and many manufacturers advertise in large-size patterns, and small-scale designs and color schemes that make wallpaper entirely practicable for theatre foyers and lounges generally, and for some sizes and types of walls, particularly advantageous for the smaller auditoriums, or for balcony areas, in locations where competent interior decorating service is not locally available. There are heavy-duty papers which can be cleaned repeatedly with soap and water, with even ink stains being removed in this way. Other flexible coverings for theatre walls that are comparatively applied are linoleum, asphalts-base and plastic sheets, and coated fabrics are available in a variety of wallpaper-patterns, in solid colors, and in leather-like types (See Fabrics for Walls, Curtains & Stage Drapes).


Frederick & Blank & Company, Inc., 268 Park Avenue, New York City (wall paper).


Consolidated Cloth, Inc., Kennett, N. J. (linoleum).

Goodyear Tire & Rubber Company, 1144 East Market Street, Columbus, Ohio (coated).

Goodall Fabrics, Inc., 525 Madison Avenue, New York City (coated).

Kattenback & Warren, 49 East 53rd Street, New York City (coated).


The Pantanote Corporation of N. J., 444 Madison Avenue, New York City (coated fabric).

The Textile Corporation, 607 Madison Avenue, New York City (coated fabric).

UNITED STATES PLUMDOW CORPORATION, 55 W. 45th Street, New York City 18, N. Y. (coated).


United States Rubber Company, Northwode Division, Mishawaka, Ind. (coated fabric).

MOTION PICTURE HERALD, MAY 8, 1954
Manko Offers New Seat Cover Repair Service

A service plan whereby torn or worn-out theatre seats will be recovered in matching colors and materials has been announced by Sid Mankowsky, president of the Manko Fabrics Company of New York. The minimum order accepted is for 25 seats.

A wide choice of colors in plastics or fabrics is available from the company's large stock. Samples of the materials will be supplied exhibitors desiring them if they send in one of their seat covers to the company.

Manko also supplies complete new sets of seat covers for entire theatres.

Flourescent Drive-In Directional Signs

A new series of directional signs for drive-in theatres, designed to provide high visibility by both day and night, has been marketed by Ardley of New York City. The signs are now being used by the Redstone Drive-in Theatres circuit of Boston and others.

Yellow block letters against a dark blue background are designed to provide maximum color contrast by day; while at night the fluorescent letters reflect the light from automobile headlights and other sources.

The signs are available with directional arrows pointing "right," "left," and "straight ahead" and are constructed of Masonite, which can be nailed or screwed to trees, posts or fences. The manufacturer points out that careful attention has been given to the size of the signs to make them conform with state and local highway regulations.

The signs can be purchased in quantities of 25, 50, 100 and 200, with the price per sign decreasing according to the size of the order.

Automobile Visors for Protection from Rain

VISORS designed to be attached to the automobiles of drive-in patrons when it rains, thereby eliminating the necessity of using windshield wipers, have been marketed by Rainview, Inc., Toledo, Ohio. The manufacturer suggests a rental charge of 20c to patrons.

Trade-named the "Rainview Visor," the unit is made of heavy gauge plastic and has an aluminum tube frame. It is designed for installation on all types of cars and can be attached within a very few seconds, according to the manufacturer. Colors available include red, blue, green, yellow or pink.

In case of damage to the visor, a replacement kit will be provided by the company at a slight cost.

Automobile Door Stop For Drive-In "Giveaway"

A "door-stop" device designed to protect automobile doors from being dented or nicked when opened against another car at drive-in theatres or in parking lots and against walls has been marketed by Louis J. Lindner of New York City with the suggestion that they be used as a "giveaway" to patrons by theatre operators.

Called "Pro-Tec-Ur-Dor," the device is constructed of natural rubber and triple-plated, rust-proof chrome. It clamps on car doors at the "impact point," without the necessity, the manufacturer points out, of drilling holes or otherwise damaging the paint on the doors.

The car door stop is being offered at quantity prices to theatre operators who may wish to use it as a premium for frequent attendance with their drive-in patrons.

Three-Unit Speakers Introduced by Eprad

TRIPLE-UNIT in-car speakers designed for reproduction of multitrack sound at drive-ins have been marketed by Eprad, Toledo, Ohio. The first drive-in to install the new speakers was the Cactus drive-in, Tucson, Ariz., owned by Wes Becker, where the CinemaScope production, "The Robe," opened on April 24th. Two additional wires were buried to provide three sound wires and one common wire to the Eprad three-speaker unit. The Cactus screen was enlarged to 90 by 40 feet, and new Strong "Super 135" lamps installed.

The single-case Eprad speaker is 10-1/2 inches long and 3-13/16 inches high, making it only slightly larger and heavier than conventional Eprad Universal speakers, the company points out. The case is molded of two-tone gray Fiberglas and mounts on the rear-view mirror. A single cord to the unit contains four conductor wires—three voice-channel wires to the three driver units and the fourth effects channel to all driver units. The three speakers are 3½-inch with 1.47-
ounce magnets, and there is a single volume control. Eprad junction boxes now in use can easily be converted to handle the new button control provides instant curtain response at any point of travel and in any desired direction even when the curtain is operated at high speed, according to the manufacturer.

The unit is self-contained and shipped ready to connect to a simple two-wire circuit. Safety features intended for protection to curtains and operating equipment are built right into the control.

**Projection Optics Makes Changes in Lens Line**

The discontinuance of "Series III-C Superlite" lenses in focal length sizes from 2.75 to 3.50 inches and their replacement by the new "Hilux" type in all sizes from 2.00 to 3.50 inches has been announced by the Projection Optical Company, Inc., Rochester, N. Y.

The company also reports that "Series III-C" lenses in long focal length sizes from 5.00 to 8.50 inches, inclusive, are now available for delivery.

**Fluorescent Tube with Peach-Colored Light**

A new fluorescent tube developed to produce a "soft and intimate" lighting effect in such areas as theatre lobbies has been added to its line of "Lustra Double-Duty" fluorescent lamps by the Lustra Corporation of America, Brooklyn, N. Y.

Available in all popular wattages, the new lamp is called the "Glo-Tone." It emits a warm, peach-colored light, and its soft tonal quality has been found in tests to be especially attractive to women, the company asserts, who "like its restful glow."

**New Furniture Rests To Protect Flooring**

Furniture rests designed to protect resilient flooring and carpeting, as well as wooden and concrete floors, from almost all types and sizes of furniture have been marketed by the Armstrong Cork Company, Lancaster, Pa. Four types of rests are recommended, the manufacturer states, including nail type, cotter pin type, rests for metal tubular furniture, all with ball and socket construction, and cup types—both round and square.

It is pointed out that the type of furniture leg largely determines the type of rest that should be used. Where the leg is solid wood, either the nail type or cotter pin type can be inserted after a hole is bored in the leg. The ball and socket feature permits tilting of the furniture without having the rest leave the flatness of the floor. The larger square and round cups are for use on furniture with legs of wide diameter.

The company also has a special rest for furniture with round, hollow, metal legs. This type is inserted into the hollow leg, and a serrated, parachute-type washer expands, preventing the rest from disengaging.

The recommended size of the rest or cup is controlled by the weight of the particular furniture, it is further explained. Charts listing the sizes of rests in relation to the weight are compiled on the basis of the weight received by one leg.

**Vinyl Upholstery with Special Jersey Backing**

A new type of jersey knit-backed vinyl upholstery material, produced by a "controlled lamination" process designed to prevent splitting of the material, has been placed on the market by the Bolta Corporation of Lawrence, Mass.

Trade-named "Armor-Weight Elastic Boltaflex," the material is designed for heavy duty service on all types of furniture and public seating. The Boltaflex vinyl is laminated to the jersey backing by a special process which, according to the manufacturer, does not "form deep ditches in the vinyl as occurs when a vinyl face sheet and jersey backing are embedded or mashed together." As a result of the construction, he states further, the material has a soft, pliable "hand" and tear-resistance and stretchability.

The new material can be applied to furniture through traditional fabric upholstering techniques, it is pointed out. It is now available in two leather-like patterns, Matador and Imperial Finish, in a new...
decorator color line. Colors include Bone White, Oak Brown, Ivory, Tan, Dusty Oliver, Crimson, Putty, Oxford Grey, Bottle Green, Lime, Sea Coral, Maize, Old Wine, Black, Sage Green and Teal Blue. New Patterns and colors are planned for the near future.

**Redesigned Automatic Emergency Light Unit**

REDESIGNING of its automatic emergency lighting unit, with a number of new features, has been announced by the Carpenter Manufacturing Company, Boston. The unit has a glass jar batter, non-automotive type, designed to deliver 91 1/2 of rated capacity after 30 minutes of use.

The new features include external switches for quick testing. Other switches control the battery charger and disconnect the lampheads should the unit be taken out of service. A red pilot light indicates when the battery is on high charge and an amber light indicates readiness for service. A visible disc float hydrometer eliminates the necessity for ladder-climbing.

**87 More Theatres Order RCA Stereophonic Sound**

A CONTINUED demand for RCA "Stereoscope" sound systems is reported by the Engineering Products Division of the Radio Corporation of America, which lists 87 more theatres ordering installations of the multi-track magnetic reproducing equipment and new loudspeakers. The installations will be supervised by the RCA Service Company.

Theatres scheduled to receive equipment covered by the new orders are as follows:

- Arlington, Arlington, Ill.;
- Coral, Oklava, Ill.;
- Circle, New Kensington, Pa.;
- Ritz, Clearfield, Pa.;
- Capitol, Bradford, Pa.;
- Strand, Portstown, Pa.;
- Strand, Dunfaldk, Va.;
- Radford, Radford, Va.;
- Cinema, Framingham, Mass.;
- Victory, Holyoke, Mass.;
- Palace, Jamestown, N. Y.;
- Temple, Kane, Pa.;
- Gem, New Richmond, Wis.;
- Auditorium, Red Wing, Minn.

Also Park, Waukesha, Wis.; Boswell, Boswell, Ind.; State, Greenville, Ohio; Covedale, Cincinnati, Ohio; Vitaphone, Wenatchee, Wash.; Bow, Butte, Montana; Malco, Owensboro, Ky.; Fernay, Martins Ferry, W. Va.; Hamlet, Hamlet, N. C.; Gem, Kannapolis, N. C.; Scott, Odessa, Tex.; N. Houston, Houston, Tex.; Long's, Pasadena, Tex.

Also Senate, Central, Biltmore, Norrown, Chicago, Ill.; Pekin, Pekin, Ill.; Washington, Quincy, Ill.; Harvey, Harvey, Ill.; Roxy, Oakland, Cal.; Park, Cleveland, Ohio; Oononta, Oononta, N. Y.; Norwalk, Norwalk, Ohio; Lincoln, Union City, N. J.; Oritani, Hackeners, N. J.; Warner, Harrison, N. J.; Union, Union, N. J.; Cranford, Cranford, N. J.; Embassy, Orange, N. J.; Regent, Newark, N. J.; Wellmont, Montclair, N. J.; Capitol, Belleville, N. J.

Also Fond Du Lac, Fond Du Lac, Wis.; Roxy, Peru, Ind.; Dixon, Dixon, Ill.; Indiana, E. Chicago, Ill.; Lona, Kankakee, Ill.; New Moon, Vincennes, Ind.; Collingswood, Collingswood, N. J.; Comerford, Schenectady, N. Y.;

Also St. James, Asbury Park, N. J.; Plaza, Schenrectady, N. Y.; Plaza, Corona, L. I., N. Y.;


Also Capitol, Frankfort, Ky.; Murphy, Wilmin,ton, Ohio; Gloria, Urbana, Ohio; Benton, Kennewich, Wash.; Liberty, Elliburgh, Wash.; Norwood, Florence, Ala.; Anderson, Kingstree, S. C.; Ritz, Brunswick, Ga.; Lyric, Waycross, Ga.; Trent, Trenton, N. J.; Capitol, Winchester, Va.;

Hawaiian Flower for Promotional Device

THE WOODROSE, a Hawaiian flower designed for use as a promotional device, has been introduced by H. C. Kreuger-Flower of Hawaii, originators of the Hawaiian Vanda orchid promotional. The flower can be used on such occasions as grand openings, anniversaries, Mother's Day, re-openings, etc., according to H. C. Kreuger, head of the company, which has offices in Los Angeles.

The Woodrose (see photo) is described

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as "looking and feeling like a hand-carved rose of wood rubbed to a satiny smooth finish." Actually, it is pointed out, the "roses" are the seed-bearing part of the vine, Convolvus Tuberous, from the Morning Glory family, which produces a mass of pleasing yellow flowers. The yellow bloom later turns to variegated shades of brown—from satiny beige to rich dark brown. The flower is available in single and double corsages and with ribbon bow and corsage pin, packed in a cellophane bag.

In addition the company has announced the Baby Woodrose, which has the same shape as the larger flower but smaller blooms and it grows in clusters. It is also available complete with bow, pin, and packaging.

DATA ON CLEANING FLOORS

Information on how to clean and treat various kinds of floors is provided in a small (4- by 6-inch) cardboard device developed by Multi-Clean Products, Inc., of St. Paul, Minn. Called the "Multi-Clean Flortule," the device features a rotating dial, which, when pointed to the name of a certain floor, immediately discloses through a slot in the dial the proper floor materials to use, coverage in square feet per gallon for each, drying times and method of application. On the reverse side is a complete catalog description of the company's floor treating chemicals together with packaging.

Utility Cart Designed For Drive-In Clean-Up

An all-purpose utility cart equipped with a heavy canvas bag for gathering grass, leaves, or waste paper at drive-ins has been placed on the market by Canvas and Metal Specialties, Inc., Groveville, N. J. When the bag is removed, the frame becomes a handy truck, adaptable for moving incinerators and waste receptacles from place to place in open areas. In addition an ash or garbage can, fertilizer, peat moss or cartons up to 200 pounds resting on the built-in platform can be transported, even up steps, the manufacturer states.

The cart is constructed of welded steel and is approximately 20 by 20 by 40 inches high, weighing about 25 pounds. It is equipped with 10-inch semi-pneumatic rubber-tired ball-bearing wheels. The steel framework is collapsible and may be stored in a closet.

New Plastic Screen Cast in One Piece

Having acquired additional matrixes, the Bodde Screen Company, Los Angeles, has announced that it can now supply, its custom-made seamless screens on a quantity production basis. Prior to this time the company had filled only special orders, its entire output of this type screen being consumed by the demands of film studios, preview theatres and experimental installations.

Called the "Bodde Seamless Screen," it is constructed of plastic with an aluminum surface and cast in one piece up to 35 by 90 feet, making it free from "streaks, 'clouds' and perforation blemishes," according to the manufacturer. He also states that the surface does not crack, chip or flake off; that the screen is flame-resistant; and that it has only 1/2 d.b. loss in sound.

"BEFORE AND AFTER" STORY OF THEATRE AUDITORIUM CHAIRS

How worn-out theatre auditorium chairs can be completely rehabilitated is demonstrated in these photographs of "before" (above) and "after" (right), which are typical of a reconditioning project recently completed for two theatres in Ohio by the Theatre Seat Service Company of Nashville, Tenn. The theatres are the Xenia and Chakares in Xenia and Springfield, and the owners were very pleased with the new teal blue enamel color and wild rose Mohair cushion upholstery, according to Fred H. Massey of Theatre Seat Service. Note the extremely de-lapidated condition of the chairs in the photo above, with coverings worn and torn.
transmission. The latter is attributed mainly to the fact that the screen is made from ethyl cellulose instead of a spongy vinyl type material. The screen is washable with any soluble soap solution or can be cleaned by flushing with clear water.

The screen is obtainable in three reflecting factors: Type A, for a narrow theatre, has a 4:1 gain factor; Type B, for a medium width theatre, has a 3:1 gain factor; and Types C, for a wide theatre and steep balcony, has a 2½:1 gain factor.

The company reports that the Polaroid Corporation has tested the screen and credits it with "a higher non-depolarizing factor (for 3D) than any screen previously tested." The screen is flame-resistant, and the only cloth used in its construction is the molded binding on the edges.

The screens are shipped in kiln-dried wooden boxes on 3-inch seamless poles, with cotton soft liners between screen surfaces for protection in shipping and storage.

The Bodde Company also manufactures a translucent rear-projection screen for motion picture and television use.

Hand-and-Face Dryer With Germicidal Lamp

AN ELECTRIC hand-and-face dryer equipped with germicidal action and designed to operate within 30 seconds has been marketed by the Michael Electric Company, Inc., New Haven.

Called the "Ozo-Dry Hurricane," the dryer has a Westinghouse Odorout Steri-lamp, which generates indirect ultraviolet irradiation to prevent the spread of surface bacteria and check skin irritations. The unit has a large push-button timer and chrome-plated nozzle of swivel design.

The push button, responding to fingertip or elbow pressure, releases a quick-drying air current which shuts off automatically within 30 seconds. The swivel nozzle can be turned to convenient positions for drying face or hands.

Designed for mounting on the wall, the dryer has heavy gauge steel housing. Its dimensions are 9½ by 7 by 6¼ inches. A 200-watt heating unit, protected by a special fuse, and a 6000 rpm blower are designed, it is pointed out, to effect the "under-30-seconds" speed. The units have grey metallic finish with chrome trim.

Anamorphic Lens Called "Vidoscope"

AN ANAMORPHIC auxiliary lens, called "Vidoscope," which is manufactured in Germany, has been announced for distribution in this country by Walter Futter of New York City.

The lens is delivered to both dealer and exhibitor in a permanent fibre case and is available for immediate delivery.

The company also has a complete line of wide-angle and long focus projection lenses in all focal lengths from 1½ to 8 inches.

"LUXURIA" SCREENS INSTALLED

The installations of new "Luxuria" screens in the New York home office projection rooms of Paramount and Columbia are reported by the Trans-Lux Stewart Corporation of Torrence, Calif. The "Luxuria" screen is designed for "all-purpose" projection, including 3D and wide-screen, and is said to give a "seamless" effect. It is manufactured in sizes up to 90 feet in width. Eastern sales rights are handled by Joe Hornstein in New York City.

NEW BOLTA REPRESENTATIVE

Ramso Associates, which has headquarters in Los Angeles, has been appointed west coast representative for Bolta Products, Inc., and Bolt-Saran, Inc., Lawrence, Mass., manufacturers of "Bolta-flex" vinyl and Saran upholstery materials. Ramso maintains additional offices in San Francisco, Seattle, Salt Lake City, Phoenix and Honolulu and serves the entire area west of the Rocky Mountains.

BRITISH EQUIPMENT DISPLAYED

More than 50 motion picture products made by J. Arthur Rank's British Optical and Precision Engineers, a group of companies which manufactures all types of such equipment in the United Kingdom, were exhibited at the Photographic Fair and Trade Show held at Cologne, Germany,
early in April. Included was G. B-Kalee Ltd. equipment for CinemaScope, with their anamorphic lenses fitted to a “Gaumont-Kalee 21” projector; new screen materials; and auditorium chairs. The display also covered the 16mm field and equipment for film studio technicians, H. R. A. de Jonge, joint managing director of G. B-Kalee Ltd., headed the party of BOPE executives and technicians at the fair.

Adjustable Lens Mount Announced by Norpat

AN ADJUSTABLE lens mount designed for replacing the lens clamping mechanism on current models of projectors to provide the additional advantages of vertical and horizontal movement, has been marketed by Norpat Sales, Inc., New York, for centering picture on screen, and aligning the optical system on changing from Academy prints to CinemaScope prints, and vice versa.

Called the “Dinor Tru Center,” the unit operates as follows: When the lower lever (shown in the photo on the lower right) is rotated in an arc of approximately 75°, the lens holder is moved vertically 1/8th of an inch. With the upper lever (shown in photo at top center) an equal horizontal movement of the lens holder is achieved. These movements, in the planes desired, are accomplished by means of an eccentric lever in the photo; the other is hidden behind the lever itself.) To accomplish the same result for the lower vertical movement, another bracket with two limiting screws is supplied (it is not shown in the photo). This bracket mounts on the front of the projector housing and is adjusted to limit the lever movement and thereby the vertical lens movement at the extremities desired.

A shaft with an adjustable lock collar is also provided for use as a guide on which to mount a prefocussing clamp ring. In this manner the lens may be repositioned properly after removing for cleaning, etc.

The unit can be easily installed by any competent projectionist, the company points out, the only tools required being the Allen set screw wrenches supplied with the mechanism, and regular screw drivers. When the old clamp mechanism is removed from the projector, the four screws holding it can be used to mount the new unit in the same place. The new unit has a lens holder lock screw with a knurled knob (shown in center of photo). The lens focusing handle is at right center, just left of the lower lever.

The clamp ring is wider than in the original unit, it is pointed out, in order to provide a larger clamp bearing surface to hold the lens. This was necessitated by the short focal lenses now in common use.

For projectors having a 4-inch diameter lens holder, in which standard 2-1/2-3/2-inch diameter lenses are used, eccentric lens clamp barrels are provided.

NEW LITERATURE

All-Purpose Screen: New literature (Form 3R2249) describing the RCA “Dyna-Lite” screen has been issued by the Engineering Products Division, Radio Corporation of America, Camden 2, N. J.

Made of 100% Firestone Velon, the “all-purpose” screen is aluminum-pigmented and has a “seamless” appearance. It is fabricated to order in all sizes up to 30 feet by 60 feet, with or without perforations.

CANADIAN DEALERS

Adamson, M. L., 105 Strand Theatre Bldg.,
Edmonton, Alta.

Dominion Sound Equipment, Ltd., 76 Hollis
Street, Halifax, N. S.; 4040 St. Catherine
Street, West Montreal, Que.; 820 Cambie
St., Vancouver, B. C; 712 Eighth Avenue,
West, Calgary, Alta.; 4 Hazen Avenue,
St. John, N.B.; 1299 Boulevard Charest,
Quebec City, Que.; 270 McLaren Street,
Ottawa, Ont.; 218-222 Fort Street, Win-
nipeg, Man.; 5 Pisch Block, 1651 11th
Avenue, Regina, Sask.; 10705 106th Street,
Vancouver, B. C; Edmonton, Alta., 386
Victoria Street, Toronto, Ont.

Dominion Theatre Equipment Company, 847
Davie Street, Vancouver, B. C.

Empire Agencies, Ltd., 573 Hornby Street,
Vancouver, B. C.

Gaumont-Kalee, Ltd., 431 Yonge Street,
Toronto, Ont.

General Theatre Supply Company, Ltd., 104
Bond Street, Toronto, Ont.; 288 St. Cath-
erine Street, Montreal, Que.; 916 Davie
Street, Vancouver, B. C; 185 Portage,
Winnipeg, Man.; 86 Charlotte Street, St.
John, N. B.

Hutton & Sons, Inc., Charles, 222 Water
Street, St. John’s, Newfoundland.

LaSalle Recreation, Ltd., 945 Grenville
Street, Vancouver, B. C.

Motion Picture Supplies, Ltd., 22 Prescott
Street, St. John’s, Newfoundland.

Perkins Electric Co., Ltd., 2027 Bleury Street,
Montreal, Que.; 277 Victoria Street,
Toronto, Ont.

Rice & Company, J. M., 202 Canada Bldg.,
Winnipeg, Man.

Sharp’s Theatre Supplies, Ltd., Film Exchange
Bldg., Calgary, Alta.

Theatre Equipment Supply Company, 906
Davie Street, Vancouver, B. C.

United Electric Company, 847 Davie Street,
Vancouver, B. C.

EXPORT DISTRIBUTORS

Bizelle Cinema Supply Corp., 420 West 45th
Street, New York 19, N. Y.

Frasar & Hansen, Export Division, 301 Clay
Street, San Francisco 11, Calif.

National Theatre Supply, Export Division, 92
Gold Street, New York 7, N. Y.

Norpat Sales, Inc., 113 West 42d Street,
New York, N. Y.

Radio Corporation of America, RCA Inter-
national Division, 1260 Sixth Avenue,
New York, N. Y.

Robin, Inc., J. E. 267 Rhode Island Avenue,
East Orange, N. J.

S. O. S. Cinema Supply Corporation, Export
Division, 333 West 42nd Street, New York
18, N. Y.

K. Streuber & La Chicotte, 250 West 57th
Street, New York, N. Y.

Westex Corp., 111 Eighth Avenue, New
York 11, N. Y.

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CinemaScope for An Omaha Drive-In

Having recently acquired ownership of the Airport drive-in at Omaha, J. Robert Hoff, vice-president of the Ballantyne Company, proceeded to equip it for CinemaScope, employing a system of two speakers for each car. The installation is described and pictured herewith.

Four Ballantyne speakers are mounted on a standard junction box for reproduction of four-track sound at the Airport as shown at right. Two speakers are blue and white; two solid grey. Patrons take two speakers of the same color into the car placing the one with the standard coiled cord on the window nearest the speaker post; the other with a 4-foot extension on the opposite window. Below, an open view of the Ballantyne junction box showing how the two transformers and the two terminal strips are mounted.

Comparisons in the length of the short coiled cord and the coiled cord with a 4-foot extension are demonstrated by Robert Huntling, manager of the Airport.

New curved screen tower at the Airport drive-in shown just after the screen had received its final coat of Raytone paint. The picture presented is 80 by 40 feet. The tower building is five stories high with the ground floor used as a garage and office, the second story as an apartment and the top three for storage. Mr. Hoff is shown in front of the tower above.

Interior view of the projection booth at the Airport drive-in showing the large number of wires coming in from the two sets of speakers on each speaker post to the control panel. With the Ballantyne system of reproducing CinemaScope's four magnetic sound tracks, channels one and two are directed to the left speaker (see photos at top) and channels two and three to the right speaker, with channel four going to both. The projectionist above is J. L. Kelley.
Presentation of
VistaVision Films

(Continued from page 14)

the screen. (Theatre supply companies have tables that show the proper focal length of lens to give the desired picture width.)

Several manufacturers are supplying adaptor lenses to be used on old long focal length lenses in place of supplying good new short focal length lenses. Although we have probably not tested all of the different types, most of these lenses give poor results. The only place we would use such a lens would be where the projection throw is very short, requiring a lens having a focal length under 2½ inches. We have used carefully selected Xpansa lenses for this purpose.

After determining the proper lens focal length, the projector aperture plates should be filed so as to project the proper shape of picture to meet the size of the screen that has been selected. If the screen carries black masking, the projected picture image should overlap the masking far enough to give a well framed picture.

Much has been said both for and against the practice of gaining proper picture shape by diminishing the opening in the projector aperture plates. The procedure is called “cropping.” Our desire is to gain the best picture quality, and as long as cropping gives the best picture quality, we recommend cropping.

In considering cropping, most people think of a possible quality loss from the cropped print. The fact is that the real loss is due to the restricted area of negative that is used to gain the cropped picture. The VistaVision negative is large, thus the loss does not occur with VistaVision. A loss does occur in the 2.55/1 anamorphic pictures when the aspect ratio is reduced by side cropping, and some loss does occur when pictures made from standard negatives are cropped.

“Cropping” is accomplished in the projector by using special projection aperture plates filed to the desired aspect ratio.

PROJECTORS AND LAMPS

We make no specific recommendations in regard to projector type or projection lamps, except that in our experience with shorter focal length lenses, better screen illumination is obtained with lamps of the reflector type having mirrors 16 inches in diameter.

In theatres using very large lamps and high amperage, we recommend the use of water and air cooling, also dichroic heat
reflectors. We also like the focus stabilizing feature of a lamphouse wherein a jet of air hits the projected frame from the lens side of the film, and low-velocity air cools the film on the lamphouse side.

**VARIABLE PRISMATIC EXPANDER LENSES**

There is a great deal of confusion regarding aspect ratios, and squeezed and/or expansion ratios. The aspect ratio is the ratio of width to height of the picture image on the screen, and/or the width to height of the picture image on the film.

The squeezed and/or expansion ratio is the result of an optical change in a lens system. When the images are squeezed, they are made to appear thin and tall. When these thin and tall images are expanded in projection, they appear normal on the screen.

In the CinemaScope system, the camera lens picks up a scene that is 2.66 times as wide as it is high. This scene is squeezed horizontally in the squeeze ratio of 2/1, which gives a negative image in the aspect ratio of 1.33:1. A print made from this negative is still squeezed.

In the CinemaScope projection, the image passes through an anamorphic expander lens which expands the image in the ratio of 2/1. This would normally give a screen aspect of 2.66:1; however, the sides of the original picture are cropped (making room for the magnetic stereophonic sound tracks), so that the final aspect ratio of the picture when projected is in the ratio of 2.55:1.*

In the VistaVision process, standard camera lenses are used in photography and a standard (non-squeezed) large negative image is obtained. When desired, squeezed prints are made during the process of optical printing, but in the case of VistaVision the squeeze ratio is 1.37:1.

When these prints are projected, they must be projected through an expander lens working in the expansion ratio of 1.37:1, (not 2/1, as in the case of CinemaScope), which gives a screen image in the aspect ratio of 2/1.

During the years 1934 and 1935, incidentally, Paramount made a series of tests with a set of Chretien anamorphic lenses in the compression and expansion ratio of 2/1. The picture film which was made with these lenses is still in the Paramount studio library. It projects in the ratio of 2.66/1. It was Paramount's decision then, as it is today, that the 2.66/1 aspect ratio is too wide for its height.

As soon as the Chretien lens was again considered for industry use, Paramount went on record with the Motion Picture Research Council and the studios of the industry in a letter written by the writer on February 11, 1953, recommending that if anamorphic lenses were to be used, they should be used in a compression and/or expansion ratio of 1½-to-1 (not 2/1) so as to give a picture aspect ratio of 2/1 on the screen. The position of Paramount has never changed; and with VistaVision, Paramount is making available release prints which have been compressed in the ratio of 1½-to-1 for projection through a variable prismatic expander lens set at the expansion ratio of 1½-to-1 to give a screen aspect ratio of 2/1.

In this regard it should be pointed out that Paramount has never taken a position against the use of anamorphic lenses; but Paramount has taken the position that its pictures should be projected in an aspect ratio not exceeding 2/1 for the best presentation.

Three types of anamorphic expander lenses are now being manufactured. They are the cylindrical lens type, such as used by CinemaScope; the reflector lens type, as manufactured by the Old Delft Company in Holland; and the prismatic type, which is now being manufactured by the Tushinsky Brothers, and others.

Of these three types of lenses, the prismatic type is the only one that can be made variable. Further, in the tests made by Paramount, the variable prismatic expander lens gives the best quality. The variable prismatic expander lens, such as manufactured by the Tushinsky's, also has the capability of projecting any ratio of squeeze, from a ratio of 1/1 [zero] to 3/1—if anyone ever produces a picture for such a wide aspect ratio. In the 1/1 position these lenses would project standard prints (either of the Academy standard type, or the VistaVision standard). Thus the variable prismatic expander lens provides complete flexibility in the projection booth for the exhibition of any print.

In addition to gaining flexibility in projection, the compressed VistaVision prints, working with expander lenses, will give a light increase of approximately 40% [Over standard print projection.—Ed.], which can be of real assistance on very large screens. The light gain would be less for lower aspect ratios; and although there may be some gain with an aspect ratio as low as 1.85/1, the use of expander lenses is not recommended by Paramount for lower aspect ratios.

If a squeeze print and expander lenses are used, and a screen ratio slightly below 2/1 is desired, the reduced ratio is obtained by “cropping” the picture width, which is accomplished by reducing the width of the projector aperture plate. In this case the picture composition [Pictorial values.—Ed.] will not be as good as the picture composition from a VistaVision standard print which has been “cropped” at top and bottom.

VistaVision squeezed prints will carry a standard photographic sound track with control track for Perspecta sound. All VistaVision squeezed prints, the same as VistaVision standard prints, will not project properly through the CinemaScope 2/1 expander lenses.

[In a concluding article in the June issue of BETTER THEATRES, Mr. Ryder will cover Perspecta three-channel sound and its use with VistaVision pictures, together with suggestions for booth operation and drive-in theatre presentations.]

## ANAMORPHIC VERSUS CROPPING IN WIDE-SCREEN PROJECTION

(Continued from page 29)

*The frame of the CinemaScope release print is 0.912 x 0.715-inch; that of the Academy standard release print is 0.858 x 0.631.—Ed.

attachments, 30% more light should be delivered to the screen than could be done with cropped apertures and merely blown-up pictures.

Similar calculations with the CinemaScope process show that by using anamorphic apertures to produce aspect ratios of 2.5/1, 70% more light can be produced on the screen than could be obtained with “cropped” apertures and sheer magnification.

Figure 4 indicates that the horizontal field of view of the CinemaScope and the VistaVision cameras are not very far apart, with CinemaScope having a slight advantage (assuming that the same focal length lenses are used).

The VistaVision process is of great importance because of its optical reduction from a large negative image to the standard release print image because this tends to reduce emulsion and dye grain, and to decrease fuzziness. On the other hand, the CinemaScope projection aperture is somewhat larger than the VistaVision aperture, especially in the vertical dimension; and when the VistaVision squeeze print is used there does not seem to be any optical reduction in the vertical dimension between the negative and the positive release print.

VistaVision with its single optical sound track has normal sprocket hole size and spacing and does not require projector conversion in the field. Its sound track, equipped with Perspecta controls, is compatible with any optical sound system now existing in the field, but in usable volume range, and in frequency coverage, it cannot be compared, in the writer’s opinion with magnetic recording and reproduction.
method in Management

A DICTIONARY OF MAINTENANCE

CONTINUING our effort to provide theatre managers (especially the less experienced ones) and their staffs basic guidance in the maintenance of the theatre property and its equipment, with the convenience of an alphabetical arrangement by topics, we come in this series to—

G

GLASS, REPLACEMENT—Care must be taken in replacing broken glass to avoid cuts, particularly in handling large sections. Replacement of very large sections, as for glass doors, display frames, etc., should only be made by professional glass cutters. Small sections, as for window panes, may be handled by house maintenance personnel, who should become proficient in the use of a small glass cutter and the methods of replacing these panes, which is relatively simple. For sections as large as a one sheet or larger, single-weight glass is generally not suitable and replacement by double-weight, or even plate glass, is advisable.

GREASE REMOVAL—Prompt removal is most important. If there is a great deal of grease, as much as possible should first be wiped or scraped off with a dull knife. A clean dry cloth should be placed beneath the soiled area, and the entire area on top should be moistened with a cleaner, such as benzene or carbon tetrachloride, which will eat the grease. This should be done repeatedly, using clean cloths to wipe over the soiled area until they remain clean after wiping.

H

HEARING AIDS—Contacts work loose and they need re-soldering. Earphones also need minor servicing, which can generally be made by a projectionist. Volume controls on the individual outlets should be frequently checked to see if re-setting of contacts is necessary.

HOSE, FIRE—Drain carefully and dry after each use before replacing in the racks. Tighten nozzle and standpipe connections to eliminate leaks. Put a safety seal (fine wire with a lead seal) on the valve outlet to each fire hose so it can be readily seen when these are tampered with, or when opened to the extent water may get into the hose. Replace rotted or cut hose as soon as observed.

HOUSE PHONES—Firm contacts of wiring to all stations must be maintained. The power source, whether powered by wet battery or from utility lines, should be periodically inspected.

Fifteenth Article in a Series:
MOTION PICTURE THEATRE MANAGEMENT

By CURTIS MEES

All wiring should be protected from water, which may easily cause cross-contacts or short circuits. If possible, an arrangement should be worked out with a competent telephone service man to handle this servicing in his spare time.

HOLDOUT ROPES—These should be carefully put away, after using, in storage space so they will not become soiled when not in use. The covering on these ropes should be cleaned with fabric cleaner when soiled. Ends should be tightened and polished. As covering ages, it should be sewed promptly when torn, and replaced in its entirety before it becomes shabby.

HOLDOUT STANDARDS—These come in two types, those set into the floor (either permanently, or in removable standards with covers for the floor openings when not in use), and those which have heavy bases permitting their placement in any part of the theatre as needed. Both types should have a specific storage area so they can be readily found when needed, and so that they will not be damaged or scarred up when not in use.

HUMIDIFIERS—Such equipment is sometimes installed, particularly where warm air heating is used, to introduce moisture into the air during the heating season. Automatic water-feed is important; a float valve cuts off the flow at the desired level (adjustable), and...
an overflow line is available to carry off any excess. The float valve must be checked, with warm water poured to and valve float replaced as necessary. The overflow line should be kept open. Some humidifiers utilize fans to blow air over exposed wet surfaces to achieve the same result without waiting for the somewhat slower process of evaporation by heat.

HAND DRIERS—Increasingly popular in public buildings to eliminate the cost and nuisance of paper (or linen) towels, these devices are installed in the wall, or on pedestals. The blower fan requires periodic oiling. There is a timing device to cut the fan off after a specific running time; this may need adjustment. The heating element can be replaced when burned out. Consult manufacturer's bulletin for specific directions.

ICE SHAWER—Used for making “Snow Cones,” this device will shave ice to an extreme degree of fineness. The electric motor requires oiling about once a week if much used. Care should be exercised to see that no stray items, such as nails or glass, get into the mechanism, not only for protection of patrons, but also to keep the blades from being broken or nicked. The shaver should be so installed as to be protected as much as possible from warm air. Snow ice should be made as needed, as it tends to cake up if storage is attempted after shaving.

ICE CREAM FREEZERS—Storage cabinets for theatre use have compressors which require replenishing of the freezing component, usually Freon, which a theatre staff engineer can handle with a little study. Pulley belts must be in alignment, be tight and be replaced when worn too slick to pull. The motor must be oiled periodically. The temperature inside the cabinet is adjustable and should be set to maintain a hard, firm ice cream. In case of a “melt down” (the trade expression used when for some reason the equipment stops running and the ice cream really melts down), check first on compressor charge, then temperature setting. (The line current coming to the machine should of course be checked, though current drops, home-type vats a while before the temperature inside the cabinet rises to a melting point.) If no one on the theatre staff can ascertain the difficulty promptly, a refrigeration service man should be called in. If the ice cream melts due to a breakdown, you are faced with the very messy task of cleaning out the cabinet.

To arrive at a reliable inventory of loss, salvage individual wrappers or sticks, if a count cannot be obtained from the cartons.

All the “goo” must be dropped down, then the interior be carefully washed down with a mild soda and water or similar solution, and thoroughly dried before the system goes back into operation.

As ice accumulates inside the freezer, it must be periodically defrosted (in a freezer this is much less frequent, however, than with a home refrigerator). Keeping the doors or lids closed as much as possible will hold this condensation of moisture to a minimum. About twice a year it will be necessary to empty the cabinet, cut off the compressors, and do a thorough job of defrosting and cleaning of the interior, rinsing it carefully afterward and drying it out before starting operation.

ICE CREAM VENDORS—These have refrigeration equipment which receives the same general treatment as outlined above for ice cream freezers.

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What's Your Opinion Of Curved Splices?

Among letters which our series of articles on theatre management have inspired is one from Jack Dorflinger of Pleasant Mount, Pa., who would like to see improvement in the quality of thin curved splices [used by some film exchanges], or reversion to square-cut film splices.

Theoretically, it would seem he has a good argument in that the greatest point of tension on a curved splice would be on the apex of the arc, where there is very little gripping surface between the joints. In addition, on the other hand, there is equal tension at all points of contact. Projectionists to whom we submitted the question also agreed that curved splices should be discontinued, claiming them responsible for most of the film breaks during the show.

What do you other managers and projectionists think of curved splices? Are you for or against them?

We'd like to bring a little more opinion to bear on the issue brought up by Mr. Dorflinger.—C.M.

LADDER—A ladder can be a source of real danger, both to the public and to employees using them, if they are not maintained in good condition. Broken rungs or steps should be replaced promptly. Shakiness should be minimized as much as possible by bracing, or wiring, sections together, for additional strength. They should be painted at intervals for protection from rust and rot (with appropriate theatre identification painted on so they cannot be easily misappropriated). When they reach a stage of unsteadiness beyond complete repair, they should be replaced.

LAMPS—(1) Changing: There are sectional poles with a gripping device on the end which can be used to remove and replace high overhead lamps in such locations as the marquee without use of a stepladder. When changing more inaccessible lamps (such as on vertical sign), baskets, or boxes, should be carried by the workmen so that both old and new lamps may be transported safely without danger of dropping them on pedestrians underneath.

(2) Coloring: Commercial dyes are available for coloring lamp bulbs. Dyes are placed in containers carefully labeled so that the bulbs to be dyed, and the bulbs are dipped (base up) into the solutions. Follow directions on the dye container, as some must be worked at high temperature for best results.

LAMP SHADES—These can be cleaned if handled carefully. First they should be dusted with a light, flexible brush (or vacuumed). Some materials can be washed in mild soap and water while others must be cleaned with carbon tetrachloride or similar dry-cleaning agent.

LAVATORIES—Should be scoured daily with cleaning powders of sufficient strength to remove all stains and grease. At least once a month a drain cleaner should be poured in the drain (taking care not to get it on the porcelain surfaces) so that the pipes are kept fully opened. Faucets should be tightened and leaks promptly corrected to prevent staining the porcelain. Drain stopper device should be checked for proper functioning and repaired by maintenance man as required.

LENSES, PROJECTION—Soft lens cleaning papers should be used, together with approved cleaning solutions, for removing dust and finger marks. Extra lenses should be kept covered in storage so there is no danger of scratching when not in use.

LIGHT FIXTURES—Wiring deteriorates with age, but is easily replaced in most fixtures. Broken switches and sockets should be removed and replaced, wall brackets and hanging cables, wires, etc., should be checked for strength. Shades and crystal ornaments used as ornamentation should be cleaned regularly (see Lamp Shades and Chandeliers).

LOCKS—Most frequent complaint is loss of keys, and keeping a duplicate set (locked in safe or special key case) will make it possible to have replacements made easily and economically. When in doubt as to the number of keys which may be outstanding or lost, have a locksmith change the tumblers of the lock and make new keys. (This applies both to hash type locks and those set in door facing, which can be removed easily and taken to a locksmith's shop.) Your locksmith can also set up the tumblers of a number of locks to a master key combination so that one key can open a number of different locks, if that is desirable to reduce the number of keys one must carry. (See Safes for combination type locks.)

LOCKERS—Generally in theatres these are of the fire-resistant metal type, which require oiling and occasional painting, with lock repairs for those having self-contained locks. As these are frequently too well braced, they may be bent out of frame in moving (or in "horse-play" in the ushers' dressing room), which may require some minor repair work. It is generally a good policy to insist that all employees furnish the office with a duplicate key to the lock on the container, so it easy to get into the lockers, without bending or ripping them open, when keys are lost or left at home.

MARQUEES—Present a number of varied maintenance problems, which may be best catalogued under sub-headings as:

Marquee Roofs: Must be kept clear of trash and debris so that drains are not clogged. Drains must be periodically checked and should be covered at the roof level with protective wire straining devices to keep out debris. When leaks are observed, the roof should be checked to trace and stop any breaks in the roofing material. This may be done by application of hot tar or special roof powder. The roof must be securely affixed to building walls and high enough for protection in heavy rains. In winter, snow must be removed before it presents a weight problem which might cause the roof to weaken or even fall. If employees have occasion to walk on the marquee roof frequently (as for letter changes), it might be advisable to construct catwalks of planking to bear the brunt of shoes and dropped letters.

Attraction Sign Letters: These suffer greatly at the hand of inexperienced and disinterested employees who change them. Modern changeable attraction board letters are usually plastic
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To be continued]
Faith That Survives Three Fires Deserves an Oscar

ELMA, IA.

BARNUM was a piker!...

The name of no other showman has ever captured the public fancy like that master-showman of yesteryear who coined the phrase, “There’s one born every minute.” It’s hard to tell whether it’s because no other showman ever rose to the true heights of showmanship that P. T. did, or whether he just had a better press agent. Nevertheless none has stepped into the long cold shoes of Barnum’s for, lo, these many years.

But, we repeat, Barnum was a piker!

The Academy this year was too attentive to the merits of Oldsmobile, to give a newly discovered genius due credit by bestowing upon him one of its streamlined Oscars of 1954 in recognition of the fact that those gargantuan shoes of the Master of the Tanbark have at least been tried on.

Before divulging the name of the mysterious character that we have in mind, we shall rightfully pause for a commercial, a station break and a cold beer. But you have to get on with counting and rolling nickels that you don’t have to send to the Gov’t any more, so we’ll dispense with the advertising, open the envelope and — fanfare— The Winnah! . . . Me!

Who else?

You wanna know why? Well, here’s the yardstick I used. (Of course I readily admit prejudice, since I am the only judge. But, by gosh, it can be proven!) What is the yardstick of a showman? It’s the same stick they use to measure a hit picture. Dollars.

The amount of dollars from a given potential that can be acquired by a showman, or a sales manager with high percentage, is the only yardstick we use in this business. If anyone less modest can afford a press agent, or do his own claim making with any more validity than what you are about to hear, let him now speak or forever buy his own Oscars.

I have equipped and paid for three theatres in eight years in a town of 729 people. There, that’s the whole basis for our claim to an award. If Barnum could have done better he’d have had to cheat on percentage pics, or hired his own arsonist. I’ve burned out three times in this very same spot and they’re after me hard and heavy to try for fourth.

If any of you people can say you’ve been burned out three time and are ready for another crack at it, then you’re in my league. And I feel sorry for you. For it is in a very low bracket, just one step from the nut house.

It’s kinda ancient history now, but let me tell you about this fire. Maybe I can give you some advice that has been tempered in the forge of experience.

Just about one-third of this town went up in the biggest show we’ve ever had here. With our theatre went a print of Warner’s “So Big.” Everybody was there but me. I slept through it all, no doubt an indication of a clear conscience acquired through many years of paying only flat rentals.

A tavern exploded at 1:30 a.m., on March 4th, and resulting flames burned out one block on one side of the street, and three buildings on my side. I was No. 3 and last to go, they say. Since from all reports it would have been impossible to enter the theatre to save a few things, I’m glad I slept. I’ve seen two of them go before and it’s not fun. Besides, it was pretty cold to chase fire wagons.

Insurance? Brother, I had everything. I even had insurance protecting my insurance. You wanta know something, though? You can’t win with these fires. I had business interruption insurance that pays for a period of time while out of business. If you’ve got it you better make sure it’s for plenty, for if you think it’s tough getting along with the income left after taxes in a TV age, you should try getting along with no income at all. Bull Durham just don’t taste like Luckies, and candles make a louzy substitute for those high wattage 3-way lamps we used to burn around the house B. F. (Before the Fire).

How about insurance on film? Sure, you carry it, I know. How much? How much? What the film companies want when you burn up a nine-month-old print for them? A mortgage on your home, your left arm and all your diamond shirt studs, if any (in our case, none). Remember, you have to pay for the reels and cans, too! And trailers, and paper, even the ink on old approved contracts. You pay for them all. At least they bill you.

As for other types of insurance—you know that kind where they write you out a check and you go down to the supply house and load up on new stuff and get back in business, but quick? There ain’t no kind of insurance like that. I told the adjuster (incidentally, some of my best friends are adjusters—I know hundreds of them) that all I knew about insurance was to insure you property honestly for its present valuation. If you do that you don’t have enough to replace it. And if you do have enough insurance to replace it, they put you in the penitentiary on suspicion of arson. You don’t win.

So much for the fire. As for future contributions to Better Theatres from Elma, it looks like three strikes and you’re out for me. Despite encouragement of every kind to remain, I think I’ve about had it here. I’m on the prowl. For what? Another theatre, match! Who says this business is going to fold?

Sure, the little towns like this are getting their brains beaten out and many have closed with TV and the tax. But the tax is gone. And the theatre is part of our way of life. A town that can support a clothier, a shoe store, a newspaper, a women’s store, a good cafe, etc., and besides the essential line of business, will still support a theatre. But this town never had any of those things, save the paper, and that is gone now in the fire. So if any of you boys have weak stomachs about the future and have one of those towns, just let me know. I’ve still got half a hide and am willing to bet it will grow whole again in the greatest entertainment business in the world, if I can get back in.

Right now it’s bed time. It’s great not to have to stay up till midnight, leave the wife home alone with the five younguns, worry whether or not I shut off the furnace, or whether the projectionist turned off the sound, or whether tomorrow’s feature will arrive; or, if it does, whether it will do a dime’s worth of business.

No responsibilities, no worries, no fussy people to cater to, no restrooms to police, no brats to correct, no spooners to watch, no advertising to change, no crying babies—No income, either. You wanna sell?

Charles

MOTION PICTURE HERALD, MAY 8, 1954
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The Hydro-Arc supplants and is far more powerful than the outmoded Suprex type lamp which used short copper coated carbons. Suprex is not adaptable to present-day wide screen projection standards yet costs more to operate than the powerful Hydro-Arc.

The Ashcraft Hydro-Arc uses 9 m/m x 20" uncoated High-Intensity Carbons (which do not require rotation due to double magnetic arc stabilization). The long 20" carbon costs substantially the same as the Suprex 14" copper-coated carbon yet burns more than twice as long.

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REVIEWS [In Product Digest]: MAGNIFICENT OBSESSION, THREE COINS IN THE FOUNTAIN, MEN OF THE FIGHTING LADY
You should have seen our Sales Execls doing hoop-las in the projection room last week when we screened an advance print of the sensational "SEVEN BRIDES FOR SEVEN BROTHERS" in CinemaScope—color, too. It stars Jane Powell, Howard Keel and a screen full of young talents all-out for love-making. Some folks call me King of the Musicals. All right, so it's true!

The Broadway scene is very Lion-ish (that's me, pals). For instance:

RADIO CITY MUSIC HALL: Sensational "EXECUTIVE SUITE" (starring Academy Award winner William Holden and June Allyson, Barbara Stanwyck, Fredric March, Walter Pidgeon, Shelley Winters, Paul Douglas, Louis Calhern, Dean Jagger, Nina Foch) — acclaimed by the critics and applauded by the public, successor to another Music Hall record-breaker, "ROSE MARIE" (CinemaScope — color; Ann Blyth, Howard Keel, Fernando Lamas) — to be followed by "THE STUDENT PRINCE" (CinemaScope — color; Ann Blyth, Edmund Purdom and the singing voice of Mario Lanza).

STATE: Box-office music as fans applaud lovely Lana Turner, even more exciting as a brunette (with Pier Angeli, Carlos
Thompson) in the fiery romance, "FLAME AND THE FLESH" (Technicolor).


GLOBE: Thrilling drama of Navy's jet pilots bombs Broadway — "MEN OF THE FIGHTING LADY" (Color; Van Johnson, Walter Pidgeon, Louis Calhern, Dewey Martin, Keenan Wynn, Frank Lovejoy).

TRANS-LUX 52nd St.: That phenom of show business, "LILI," continues to pack them in, in its 2nd year. (Incidentally, it's a clean-up in repeat bookings everywhere since it won so much praise, not to mention the Academy Award for music. Inquire!)

"Random Thought: A lot of those gloomy folk who predicted the rout of movies by TV are now confessing they don't turn on their sets nearly as much as formerly. The movie-going habit is getting to be a habit again. Nothing to equal a good movie. Where else can you see great color musicals like "The Student Prince" or big, star-studded attractions like "Executive Suite." Only in the movie theatres, natch!

When the tip-off comes from as experienced a movie judge as publisher Billy Wilkerson of Hollywood Reporter, lend an ear! In a front page editorial of his April 13 issue Mr. W. reports a group of M-G-M screenings in Hollywood, advance prints of "THE STUDENT PRINCE" and "SEVEN BRIDES FOR SEVEN BROTHERS," also "BRIGADOON" and "BEAU BRUMMELL" (all in CinemaScope and Color) in stages of completion. He wrote: "We sat in on 'Brigadoon' and can report high enthusiasm, not only for this picture but for the others. There's no better way of impressing anyone than by showing them the goods and that's what M-G-M did." When you see for yourself, you' ll join Mr. W. in his "high enthusiasm."
“Superb and full of suspense!”
Harold Barnes
Central States Theatre Corp., Des Moines

“A terrific picture! Should be great at the boxoffice!”
A. H. Blank, Pres.
Tri-States Theatre Corp., Des Moines

“One of the best thrillers of recent years!”
John Blass
Fenway Theatre, Boston

“Excellent! 3D at very best!”
Mrs. Ann Blount
Bristol Theatre, Memphis

“A fine motion picture! Should do terrific at the boxoffice!”
Harold H. Brown
United Detroit Theatres Corp.

“The best mystery show I’ve seen in years!”
J. T. Callahan
The Oregonian

“The best murder story I’ve ever seen!”
Mike Callahan
Times Theatre, Seaside, Oregon

“Finest picture of its type I’ve ever seen!”
Mary Flynn
Upstate Theatres, Albany

“This one will bring top grosses!”
M. C. Fox
John Hamrick Theatres, Oregon

“Plenty of suspense! Should be a real money-maker!”
Gerry Franzen
Fox Bay Theatre, Wisconsin

“Here’s one to bring out the S.R.O. sign!”
Hal Glen
Allen Theatre, Cleveland

“Direction, photography and story are tops! I predict real big grosses!”
Irving Goldberg
Community Theatres, Detroit

“Dial M' should do tremendous!”
Ralph Goldberg
Goldberg Theatre Corp., Omaha

“The best of the Hitchcocks!”
Samuel L. Green
Riviera Theatre, N. Tonawanda

“Best of its kind ever!”
John Hamrick, Pres.
John Hamrick Theatres, Seattle

“Suspense from start to finish! Perfect cast and direction!”
Mrs. C. Johnston
Floodwood, Minn.

“Excellent! Edge-of-the-seat entertainment!”
C. A. King
Walden Theatre, Williamstown
"Has every ingredient for smash hit!"
Lester J. Sack
Sack Amusements, Dallas

"It's right up our alley and I'm eagerly looking forward to our May 28th opening!"
Robert K. Shapiro
Exec. Manager, N. Y. Paramount

"Best-made suspense-mystery in years! Definitely top entertainment!"
Stan Smith
Everton Theatre, Oregon

"One of the best murder mysteries I have ever seen!"
B. J. Tales
Interstate Theatres, Dallas

"Excellent! Should do top business!"
Wm. H. Thedford
Evergreen Theatres, Seattle

"Extremely good from all viewpoints!"
Earl Vandiver
Palace Theatre, Kennett, Mo.

"Excellent! Enjoyed every minute of its suspense!"
T. J. Verner
Yorktown Theatre, Cleveland

"Without a doubt, one of the finest pictures seen in a long, long time! Should prove a tremendous attraction at the boxoffice!"
Dave Wallerstein
Great States Theatres, Chicago

"Very best of Alfred Hitchcock!"
Harry I. Wasserman, Div. Mgr.
American Theatre Corp., Boston

"Should do very big at the box-office!"
Joe Weinstein
Stanley Warner Circuit Management Corp.

"Finest suspense picture I have ever seen!"
Raymond Willie, Jr.
TransTexas Theatre, Dallas

"Best yet in 3D! Hitchcock's best!"
Bill S. Wright
Bijou Amusement Co., Wisconsin

"A show to make any showman happy!"
Robert Zeitz
Zeitz Theatres, New Bedford

"This is real motion picture entertainment!"
Arthur Keenan
New England Theatres

"Really great! Held us spellbound from beginning to end!"
Mr. & Mrs. R. Kunselman
Adamson's Theatre, Portland, Oregon

"Better than the stage play — so it should be an even greater hit!"
Julius Lamin
Colony Theatre, Cleveland

"Terrific! Hitchcock at his best!"
R. L. Lightman
Dist. Mgr., Malco Theatres, Memphis

"My enthusiasm reached an all-time high for our business after viewing 'Dial M'! It is perfection, and will rank as one of the top boxoffice attractions of the year!"
Frank Mantski
Northwest Theatre Service Co., Minn.

"Everything about it looks like big boxoffice!"
William Mathews
C & F Theatre Co., Providence

"Most interesting Hitchcock picture I have seen in years!"
H. M. McHaffie
Marner Theatre, W. Va.

"An outstanding picture, and business will be the same!"
William Ostenberg
Gibraltar Enterprises, Denver

"The picture's even more exciting than the play!"
Hazel Parker
Parker Theatres, Oregon

"Will surely be a smash!"
Samuel Rinzier and Emanuel Frisch
Randforce Amusement Corp., Brooklyn

"DIAL M' FOR DECORATION DAY!
Thanks exhibitors everywhere for your phone, wires and letters that are still coming in hourly. We haven't time or space to print everything here — but we certainly appreciate your enthusiasm — and the great Decoration Day sendoff your theatres are giving it.

WARNER BROS.
20th Century-Fox proudly announces the availability soon of the Cinemascope production that begins where The Robe left off!

Demetrius and The Gladiators

Color by TECHNICOLOR

Cinemascope

Play it in Genuine 4-TRACK MAGNETIC HIGH-FIDELITY DIRECTIONAL-Stereophonic Sound
Also available in 1-TRACK HIGH-FIDELITY MAGNETIC SOUND • 1-TRACK OPTICAL SOUND
It’s Up to Exhibitors

EXHIBITORS choice is now the rule throughout the industry with respect to what type of sound should be used. Each theatre operator also enjoys a wide latitude with respect to selection of screens and anamorphic lenses.

The announcement last week by 20th Century-Fox, following previous action by Loew’s and Warner Brothers, that CinemaScope pictures may be shown with or without stereophonic sound puts the responsibility squarely up to exhibitors to keep pace with the technological improvements deemed desirable or necessary. Likewise, Paramount’s recent demonstration of VistaVision emphasized the importance of good screens, lenses and projectors. No system will look or sound well, in any theatre, unless high quality equipment in perfect operating condition is used.

The exhibitor forum called by Spyros P. Skouras, president of 20th-Fox, to highlight dramatically the reasons for making a basic change in the CinemaScope sound policy was one of the most remarkable meetings ever held in the industry. Elsewhere in this issue the flavor of the sessions is captured in a picture story showing exhibitors, large and small, talking earnestly to their colleagues and to distribution. Although the Fox meeting was called by a distributor and held in a distributor’s home office workroom, never before in a single day did so many exhibitors have a chance to address so many of their fellow theatre operators. During the six-hour meeting fifty exhibitors spoke from the floor to the overflowing, standing-room audience that included approximately 500 exhibitors and circuit executives.

WHEN the tide was running full in their favor and they were assured of getting what they had been asking for, some exhibitors expressed apprehension. Worry was in the hearts and on the lips of many that there should be no “stamped” resulting in a policy change that might detract from CinemaScope’s drawing power with the public. No one spoke in favor of the complete debasement of CinemaScope, mentioned as one possible alternative, i.e., release of CinemaScope pictures as standard “2-D” pictures requiring neither anamorphic lenses nor very wide screens. It was unanimously the sense of the meeting that anamorphic lenses and wide screens were to be required for CinemaScope; otherwise the values of CinemaScope — both as a “new look” and as a system that has already won public favor — would be lost.

One exhibitor, Mrs. Ethel Miles, of Columbus, Ohio, summed up her concern in these words: “3-D was good and we killed it. CinemaScope is good. Let’s not kill it.”

Ben Marcus, president of Allied, acknowledged by 20th-Fox spokesmen as one of the prime factors in bringing about the change of policy, made it clear that the basic responsibility for setting 20th-Fox’s CinemaScope policy rests with the distributor alone.

Exhibitors now must act to bring their theatres up to whatever technical level is practical. Freed from the obligation of installing stereophonic sound by mandate of the distributor, they must make the decision solely on its merits in their own circumstance. In many cases the decision will not be an easy one. Each exhibitor will have to bear the responsibility for deciding to install a three-horn system or not. Competitive pressures and also the desire to do the best job will encourage many showmen to put in the complete stereophonic system. It is to be hoped that there will continue to be an improvement in the quality of equipment manufactured and, if possible, additional reductions in the price of delivering and installing stereophonic sound.

TWENTIETH-FOX plans to have ready first CinemaScope prints with a single magnetic track and with a single standard optical track about July 1. The company intends to furnish indefinitely four-track stereophonic prints to theatres wishing them. Eighty per cent or more of 20th-Fox’s gross comes from the theatres which have already installed the full equipment. Some theatres not in a position to afford a three-horn system may install magnetic sound heads on their projectors and use prints having a single magnetic track. At a later date the three matched horns and the additional amplifiers and related equipment could be added. Some drive-ins also are expected to equip for single magnetic prints in order to take advantage of the greater dynamic range of magnetic reproduction.

Whether an exhibitor installs stereophonic sound, directional sound, single track magnetic or continues with standard optical sound, it must be remembered that the public is quality minded. It is not accurate to assert that the public does not appreciate and buy quality. Look at the high fidelity television and radio receivers and record players bought by millions, including a high proportion of individuals who simply can not hear high fidelity.

Even though the average patron does not complain about sound being too loud or too soft, or of poor quality, good sound, as well as good projection, is appreciated. Each factor is significant in bringing about patron satisfaction and in maintaining the motion picture’s status as the premiere entertainment of the world. The public is to be served in proportion to the grossing powers of each particular theatre.

It is up to the exhibitor.

—Martin Quigley, Jr.
Letters to the Herald

About the Quigley Awards

To the Editor:
The Quigley Showmanship Award competition has been one of the most constructive continuing forces in the motion picture business. —CHARLES SCHLAIFER, Public Relations, New York City.

To the Editor:
This is as good a time as any to say that the Quigley Awards have served as an effective antidote to a hardening of the showmanship arteries in our business. —SAMUEL COHEN, United Artists Corp., New York City.

To the Editor:
I feel that the Quigley Showmanship Awards competition is an important part of our industry mainly because it serves as a stimulant to the men in the field who, after all, are the ones who must come up with money-making ideas. —EDWARD L. FABIAN, Fabian Theatres, New York City.

To the Editor:
I take this opportunity to say that I have always with the keenest interest followed the section of Managers’ Round Table of the Motion Picture Herald, and I am glad to say that in many instances we have obtained ideas from that section. —H. NOACK, International Pictures, Ltd., Distributors, Copenhagen, Denmark.

To the Editor:
The Managers’ Round Table has, in my estimation, always taken care of, and very efficiently, a decided need within our industry. Keep up the good work. —MARTIN SMITH, Independent Theatre Owners of Ohio, Toledo, Ohio.

Rentals

To the Editor:
It is indeed gratifying to read in all the trade papers that this and that producer has had a big gain in 1953 gross and net, and double profit in the first year of CinemaScope, etc., etc. This is all very nice for the stockholders who have their money invested. But how about the average exhibitor who also has a sizeable investment in this business and who has been lucky to break even the last couple of years? The answer to that question is easily given.

We have been blessed with some relief by the tax victory which the producer also shares in on larger nets now realized. The question now should be, “When do we exhibitors get some relief from extremely high film rentals?” Don’t you think it is a little (putting it mildly) out of line when a producer asks 40 per cent film rental to a split figure then 66 2/3 per cent on a super-duper picture which plays fourth run after twenty-one days of playtime? Or 50 per cent film rental on another so-called super-duper that will now do only the same kind of box office that the run-of-the-mill picture did two years ago? Is there any reason why producers should not show the gains they boast about? When are we going to be given the opportunity to share and share alike in an industry where the exhibitor is still a necessity? Or is he?

I’m sure I speak the mind of every exhibitor large and small, over the entire United States when I say that the producers are getting more than the lion’s share of the box office net. We are all in business to make a fair profit for our labors. There isn’t a picture made that is worth more than 35 per cent to those that have to run it after first run situations have taken off the cream.

—FRED L. LINDAU, Valley Theatre, West Texas Amusement Co., Inc., El Paso, Tex.

Tax Reduction

To the Editor:
Those in our business who might have been hesitant in retaining the tax reduction, and it was indicated even by President Eisenhower that the movie and fur business were the only ones that needed relief, will be interested in the following quote from a letter I just had from a friend who represents numerous big-time manufacturers of photographic equipment:

“None of the equipment manufacturers whom we represent have made any reduction because of the reduced excise taxes. They are merely raising the dealers’ net price to the same amount it formerly would have been including the excise taxes. In other words, the manufacturers are just pocketing the difference on this.”

In checking with merchants I find that numerous manufacturers are taking the same stand, although their fight in Washington was based along lines that the savings would be passed to the public. In contrast, our representatives made it very plain that we needed relief so badly that in many cases our reduction would be retained by the theatres. —GEORGIA EXHIBITOR.

MOTION PICTURE HERALD

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“TERRY RAMSAYE SAYS”

In answer to many inquiries, THE HERALD wishes to inform its readers that the omission of Terry Ramsaye’s column has been due to an illness from which the author is now convalescing. “Terry Ramsaye Says” will be resumed in an early issue. —The Editor.
The Radio City Music Hall in New York is breaking records even though these are not holidays. It has an MGM picture titled "Executive Suite." This did $110,000 worth of business in its first four days. By way of comparison, the Hall did $124,000 in the first five days of "Rose Marie" during Easter.

The Ford Motor Company likes having its sales meetings in motion picture theatres, and with television carrying the messages from home office sales executives to some 35,000 dealers, employees, and salesmen in 39 cities. General sales manager Bob Rosencranze of Boxoffice Television said the other day that the two-hour meeting May 3 elicited scores of congratulatory telegrams and pleased the auto company.

Jean Harlow will be remembered, and glamorous again. Producer Sam Bischoff has acquired the rights to the story of her life for a reputed $100,000. Mrs. Jean Bello, Miss Harlow's mother, on July 1 will begin acting as consultant and advisor on the screenplay. Mr. Bischoff will spend $2,000,000 on the production, the Hollywood story says.

That much talked about and commended Tushinsky variable anamorphic lens will be available in the New York area possibly next week. National Screen Service, its distributor, says. The first batch will be 50 pairs. The area thereafter will receive that number or more each week.

End the Federal tax completely, Samuel Pinanski, co-chairman of the Council of Motion Picture Organizations, urged fellow exhibitors last week. He said he as an individual wouldn't relax till complete abolition. Mr. Pinanski spoke during the meeting of exhibitors on CinemaScope problems at the 20th-Fox New York home office. See page 10.

Cinerama will occupy another city shortly. It is Cincinnati, and the date is June 21, at the Capitol Theatre. This makes 12 cities now.

Columbia is letting its stockholders see the product, President Harry Cohn wrote them last week that "From Here to Eternity" was of course an outstanding success, and that now the company is proud of its coming "The Caine Mutiny" — and he enclosed an RSVP card. He invites the stockholder to see the picture when it plays in his community.

The Argentine government was scheduled to put into effect in Buenos Aires on May 7 a new law which makes live vaudeville acts compulsory in motion picture theatres, according to Commerce Department film chief Nathan D. Golden. He said the law would gradually be extended later to other parts of the country.

Cecil B. De Mille's Academy Award-winning production, "The Greatest Show on Earth," will be re-released nationally starting July 1, A. W. Schwalberg, president of Paramount Distributing Corp., announced this week. Mr. Schwalberg said the re-release will take advantage of the currently available larger screen and of the fact that the picture, like the subject on which it is built, can be brought back annually "just like the circus."

Decca Records has filed with the Securities and Exchange Commission a registration statement covering the issuance of additional shares of its 50-cent par capital stock. The new stock is to be offered in exchange for additional stock of Universal Pictures at an exchange ratio to be supplied later. As of May 1, Decca said, it owned 672,996 Universal shares or 66.2 per cent of the currently outstanding Universal common stock.

The Senate vote to send the Taft-Hartley law back to the Senate Labor Committee probably kills for this session the studio unions' hopes of getting a tighter union shop provision they've been seeking. It's highly unlikely that the Congress will move this much through and no more.

It now seems completely safe to write off for this session of Congress any amendments to the anti-trust laws. It's just too late now for anything to happen this year in the anti-trust field.

Norman B. Rydge, board chairman and managing director of Greater Union Theatres of Australia, predicted in New York this week that his company's financial report for 1953, due to be completed in the near future, will be the best in the history of the company, reflecting the excellent business conditions prevailing generally in Australia. Mr. Rydge, on a two-week visit to the U.S., said Australian theatre business recorded additional improvement recently following the abolition last October of the approximate 23 per cent Government admissions tax which had plagued the industry for so long.

Audiences in the Far East — a section of the world currently in the news for reason other than cinematic — have afforded CinemaScope and stereophonic sound warm welcomes, Loke Wan Tho, president of Associated Theatres, Ltd., said in New York this week at a press conference at the 20th-Fox home office. Realizing that competition is keen among exhibitors in the Singapore, Malaya and Borneo areas, Mr. Loke said that Associated Theatres had equipped five houses with complete CinemaScope equipment. As an example of the returns, he told how "The Robe" had grossed $130,000 in one three-week run, compared to an average gross for a like run at the same house of $60,000.

Motion Picture herald, May 15, 1954
That 20th Century-Fox, parent and protector of the CinemaScope child, is a showmanship company, was proved once again last Thursday. The place was the New York home office and the occasion an open forum of some 500 exhibitors, in from all parts of the country, to discuss the care and the future of CinemaScope with particular emphasis on stereophony which, like tight shoes, many exhibitors have felt would stunt the growth of the prodigy.

The immediate result was the company’s lifting of its requirement that 20th-Fox CinemaScope product be played with four track magnetic stereophonic sound. Bowing to a resolution passed unanimously by the exhibitors present, the company agreed that as of July 1 its exchanges will have available three types of CinemaScope prints: one equipped with four track magnetic sound, another with single track magnetic sound and a third with single track optical sound.

There was, however, more to the meeting than this. As a distributor-exhibitor forum it was perhaps unique in industry annals for leading directly to a high level policy decision by a major company. It revealed the pro and con participants in the stereophony fight to be something less than all yes or all no in their positions. Indeed, at one point in the meeting, 20th-Fox was put in the unusual role of asking the exhibitors present to consider the fate of the thousands of small exhibitors who could not afford stereophony.

As a production this was showmanship calculated, in the words of president Spyros Skouras, to dispel “the more than normal anxiety over stereophonic sound”. Not (Continued on page 12)
The Customer Tells The Distributor

WALTER NEIBOLD, Goshen, New York, says he wants "the real thing" and advises 20th-Fox officials to continue its insistence on full stereophonic sound with CinemaScope product. The audience listened and took a different course.

SAM PINANSKI, Boston, calls the meeting "one of the smartest things 20th-Fox has ever done." Remembering the tax campaign, he asks for a spirit of unity and unselfishness in attacking the current problem.

MR. SKOURAS, above, tells about forthcoming product—$50,000,000 worth.

IKE LEVY, below, Trenton, New Jersey, exhibitor, offers his solution to the controversy.

ETHEL MILES, Columbus, Ohio, tries to prevent a "stampede" towards the relaxation of CinemaScope standards. Whether the public actually knows stereophony or not, she said, they like and are paying money for it.

MAX CHASINS, Atlantic City, says 20th-Fox must service as many customers as possible—without stereo sound.

JACK TYLER, Paducah, Ky., advises greater use than heretofore of CinemaScope's visual scope and stereo sound.

J. ROBERT HOFF, left, executive vice-president of Ballantine Equipment Company, Omaha, and a drive-in operator, says CinemaScope is practical and effective in drive-ins, but not necessarily with stereo sound.

SAM RINZLER, New York, right, tells of his adventure in 3-D with fine comic effect. The equipment, he said, was rather difficult to unload.
ROBERT O. JEFFERESS, above, Charlotte, N. C., owner of two drive-ins, praised magnetic sound and asked Mr. Sponable if "sound mixers" were practical for channeling four tracks into one. The latter said no.

JACK FARR, left, Houston, Texas, drive-in operator, reports on strong Texas opposition to the stereophonic sound requirement. Telegrams tell the tale.

THE FOX FORUM

(Continued from page 10)

so incidentally, exhibition's faith in 20th-Fox leadership was presented for all to recognize. The production too was climaxd by a show business natural—a happy ending.

Dominating the 20th-Fox part of the show were the brilliant Mr. Skouras, director of distribution Al Lichtman and general sales manager William C. Gehring, who was chairman, as well as 20th-Fox executive.

Before them sat the exhibitors, comprising representatives of circuits, national associations, small town operations and drive-ins. They had been ushered in at 10:30 A.M. with background music provided by a public address system playing the title song for "Three Coins in the Fountain" (20th-Fox May release).

The future of stereophony promptly was laid in the laps of the exhibitors by Mr. Skouras in his opening remarks. "We would not be meeting with you today," he said, "if it were not the everlasting purpose of this company to regard the exhibitor, whether he is a large operator or a small one, as a partner." He said 20th-Fox still has an $8,000,000 commitment in anamorphic lenses but denied that the company "is in the equipment business." 20th-Fox, he said, would bow to exhibitor wishes on stereophony, but he asked them "not to destroy this great medium no matter what we decide today."

Mr. Lichtman got down to specific facts, outlining the four possible ways of releasing CinemaScope product: with four track magnetic sound, single magnetic, single optical and in 2-D or conventional versions. The latter possibility was not considered very seriously at any time by any of the participants.

Under Mr. Gehring's studied but easy direction, the meeting then turned to its business.

The first speaker did not—as one might have suspected (Continued on page 14)
LOUIS ROSENBAUM, above, Florence, Alabama, says he was one of the first in the southeast to install full CinemaScope and asks what protection he will have against non-stereo CinemaScope installations.

Mr. LICHTMAN, right, tells the forum that 20th-Fox is willing to compromise but advises that the company will continue to stress the importance of true stereophony. Mr. Gehring listens.

NATE YAMINS, Boston, says CinemaScope has created talk but that its impact “has not yet been comprehensive enough.” Without stereo, he said, more theatres will equip and the impact of the new medium will reach all sections of the country.

LOUIS SCHINE, Gloversville, New York, praises 20th-Fox and CinemaScope but suggests that one way to win back audiences is a more orderly release pattern of the important pictures, whether they are in CinemaScope or conventional form.

MOE HORWITZ, Cleveland, arose after the resolution was offered and suggested an amendment to the effect that each of the four possible ways of presenting CinemaScope be considered by the forum as separate resolutions. He was voted down.

MYER RIBBS, New Orleans drive-in operator, has a twin-screen operation where he says the CinemaScope pictures look fine, without stereo sound. He added that his earnings, and those of 20th-Fox, would rise if they lifted the sound barrier.

ALBERT PICKUS, Stratford, Conn., reads a letter from Walter Reade, Jr., head of Theatre Owners of America, requesting that exhibitors be given “an optional choice” in the matter of sound so that more theatres can play the 20th-Fox CinemaScope product.

CHARLES WEISENBERG, Weisenberg Theatres, Texas, says he feels that all theatres must eventually go to the wide screen type of presentation, but asks 20th-Fox to lift its stereophonic sound requirements so that all theatres, drive-ins particularly, may benefit.
from reading the trade press for the last several months—denounce stereophony and the costs involved, but asked what protection an exhibitor who already had installed full CinemaScope might have against those who might later come along minus the special sound equipment. Thus was Louis Rosenkamm, Florence, Ala. He was answered first by Mr. Gehring (“all the protection the law allows”) and indirectly by succeeding exhibitor speakers who, like Ben Marcus, said that eventually competitive factors would force CinemaScope houses without stereo to install the special equipment. A favorite phrase used by a number of exhibitors was: “Water will seek its own level.”

Herb Brown, of Springfield, Mass., backed CinemaScope but qualified his statements by the observation that stereo sound “is an added measure of perfection” of which the public is not always aware, and asked consideration for those who cannot afford it. This, as the day wore on, turned out to be the sentiment of the majority.

Robert Hoff, Omaha, an equipment manufacturer as well as drive-in operator, stated frankly two or three-speaker “stereophonic” sound units in automobiles were not particularly satisfactory and certainly were not worth the cost in installation. However, he praised the quality of magnetic sound and urged the installation of the penthouse magnetic sound reproducers.

A rather surprising note came into the meeting when Ethel Miles, Columbus, Ohio, warned those present that they were being “stamped” into allowing 20th-Fox to lift its stereo requirement. On the same tack, Joe Barr, Indianapolis, suggested that the exhibitors let 20th-Fox make its own decisions. Said Mr. Skouras jovially, “We got plenty hell for making our own decisions up to this time.” The ball went back to the exhibitors.

In due course came the resolution from Charles Goldfine, drive-in operator of Philadelphia, to the effect that 20th-Fox allow the exhibitor to choose his own sound. The passage was held up while Mr. Marcus reminded that the group had no real power to act, while Sam Rinzler reminisced about 3-D and while various amendments were offered and withdrawn. The resolution eventually was passed unanimously, to the relief of all concerned.

BEN MARCUS, Allied president, above, says exhibitors need no protection against non-stereo houses. If it’s good, all must eventually equip to meet competition, he said.

HARRY ZEITZ, New England, right, pleaded with 20th-Fox to retain CinemaScope in its deluxe form to keep the film industry out of what he termed “the 2-D groove.”

SIDNEY LUST, right, Washington, D. C., reports “wonderful” audience reaction to full CinemaScope at his indoor theatres.

GEORGE BARBER, Illinois, left, asks 20th-Fox boss how he can keep his little “unroasted peanut circuit open” when he can install the sound but has no room for screen. He has room, they said, and set about to prove it.

FRANK HENRY, left, Trenton, asked Mr. Sponable whether CinemaScope would lose some of its effect without stereo sound. The latter replied that if it didn’t 20th-Fox wouldn’t have adopted it in the first place.

MR. SKOURAS, right, in a characteristic gesture indicates something of the satisfaction he feels at the turn of events at the unusual meeting. The exhibitors are his friends and CinemaScope is going onward and upward.
Universal-International is the company that makes **ALL** types of Pictures for **ALL** types of Theatres... for **ALL** types of Screens... **ALL** through the Year!

And for all those big months of June, July, August and September... here's the top quality line-up of...

"Pictures with that Universal Appeal"
From the great Love Story by the author of "The Robe" comes one of the most unforgettable motion pictures of all time!

Universal-International presents

JANE WYMAN
ROCK HUDSON
BARBARA RUSH

LLOYD C. DOUGLAS'

Magnificent Obsession

COLOR BY TECHNICOLOR

with AGNES MOOREHEAD • OTTO KRUGER • GREGG PALMER

Directed by Douglas Sirk • Screenplay by Robert Blees • Produced by Ross Hunter
JOHNNY DARK
with MURVYN VYE and introducing RACE GENTRY
STARRING TONY CURTIS, PIPER LAURIE, DON TAYLOR
with PAUL KELLY, ILKA CHASE, SIDNEY BLACKMER
May by Technicolor

TANGANYIKA
with Technicolor
STARRING VAN HEFLIN, RUTH ROMAN, HOWARD DUFF, JEFF MORROW

JUNE
JOEL McCREA, MARI BLANCHARD
BLACK HORSE CANYON
with MURVYN VYE and introducing RACE GENTRY
May by Technicolor

SEPT.
Dawn at Socorro
STARRING RORY CALHOUN, PIPER LAURIE, DAVID BRIAN, KATHLEEN HUGHES, ALEX NICOL
with EDGAR BUCHANAN, MARA CORDAY, SKIP HOMEIER

Francis Joins the WACS
THE Black Shield of Falworth

The story of Myles of Falworth, England's Outlaw Knight, storms from the pages of Howard Pyle's great novel!

STARRING
TONY CURTIS JANET LEIGH

DAVID FARRAR • BARBARA RUSH • HERBERT MARSHALL

with Torin Thatcher • Daniel O’Herlihy • Rhys Williams • Craig Hill

Directed by RUDOLPH MATÉ • Screenplay by OSCAR BRODNEY • Produced by ROBERT ARTHUR and MELVILLE TUCKER - A UNIVERSAL INTERNATIONAL PICTURE
ALLIED LEADER SAYS:

MAJORS GETTING TOO BIG A SLICE OF TAX CUT PIE

"Percentage" Device Also Scored at Allied Board Meet in Midwest

MINNEAPOLIS: Distributors are getting an unfair share of the recent Federal admission tax reduction—up to 80 per cent in some cases, Ben Marcus, president of Allied States Association, told members of Allied's board of directors at their meeting here Monday.

At the same time, some 300 exhibitors heard Abram F. Myers, general counsel of Allied, declare that the "must" percentage picture is the "worst thing ever introduced into the motion picture business," in an address to the North-Central Allied unit in a convention here May 10-11.

Says Many Exhibitors Cannot Afford 50%

Many exhibitors, with small theatres, Mr. Myers said, know from bitter experience that they cannot afford to pay 50 per cent for a picture. As a result, millions of Americans have never seen such "monumental" picture says "Greatest Show on Earth" and "Quo Vadis," and he declared, "therein lies the tragedy."

"Enraptured by the heavy grosses rolled up by certain of their outstanding successes," Mr. Myers continued, "the heads of the big companies have ceased to think in terms of customers and potential customers. Fast money appears to be their only passion and they seem not to realize that as grosses mount due to high film rentals and increased admission prices, the pictures are being seen by fewer and fewer people."

Removal of roadblocks from the road to recovery should engage the attention of those who are responsible for erecting them, before it is too late, Mr. Myers said.

"They should not be so blinded by their temporary successes as not to realize that they are sowing the seeds of their own destruction," he said, asserting that long range planning must include provision for keeping everybody interested in pictures by making them available at prices they can afford.

Mr. Marcus, in his talk, said that he and Mr. Myers had received complaints from exhibitors from coast to coast that under the terms of sliding scale rental contracts the 10 per cent reduction in the Federal tax had pushed some situations into higher percentage brackets, siphoning off from 50 to as high as 80 per cent of the tax savings.

The national Allied board also planned a protest to distributors against a print shortage reported from eight exchange districts, Minneapolis, Milwaukee, Denver, New Orleans, Baltimore, Kansas City, Pittsburgh and New Jersey.

Mr. Marcus also announced the creation of a special "Col. Cole Fund" to be used as a revolving trust fund for legislative purposes. The fund will be created by asking Allied members to contribute a sum equal to the amount they would have paid to the Government for April 1, 2 and 3 of this year under the old 20 per cent Federal admission tax. The fund will be established as a trust fund which will be administered by Allied's president, treasurer and board chairman, at the present time, Mr. Marcus, Rube Shor of West Virginia and Mr. Myers, respectively.

Calls Reduction in Tax "Marvelous Victory"

Mr. Marcus criticized Columbia for high percentages on "From Here to Eternity."

Discussing recent developments, he said, "We have won a marvelous victory in the fight for a reduction in the Federal admission tax. Touching on the outcome of the 20th Century-Fox forum on CinemaScope, Mr. Marcus declared "we got an armistice, but I'm afraid we still don't have peace."

Mr. Marcus, however, did urge independent exhibitors with conventional theatres to take advantage of the technological advances.

Details of the film plan of Hal B. Makelim were outlined by the sponsor for the NCA.

Describing himself as a "small man being shot at by the majors," Mr. Makelim said that he could guarantee delivery of 12 pictures, two of which would be mediocre, nine "nice" or "top features" and one a hit. He described the financial arrangements for production and said that he estimated each picture would bring in an additional $400,000 in domestic rentals from non-contract signers and from $200,000 to $400,000 from foreign distribution. This additional $600,000, he explained, would be divided equally between himself and the original 2,500 signers.

Wilbur Smper, speaking on new techniques and equipment, said he did not feel that he was competent to discuss recent developments. As a member of national Allied's watchdog committee he said that he has seen and investigated most of the new methods and still was confused. He said that Allied was setting up an information bureau for members on a national basis.

No Commitments Now On Further Production

Allied must tackle not only the supply of pictures but the release and selling terms of product, Nathan Yanins, president of New England Allied, said.

Despite the enthusiasm of Allied States board members for the plan of Mr. Makelim to produce 12 pictures to be sold to independent exhibitors on a flat rental basis, the board will make no commitments to other producers at present, it was said.

The Allied board sent a wire to Spyros Skouras, 20th-Fox president, congratulating him and the company for its decision to make CinemaScope available to exhibitors without stereophonic sound.

Mr. Marcus was appointed chairman of a committee to investigate costs of producing stereophonic sound equipment.

Benjamin N. Berger was elected president of NCA for the 11th year at the closing session. Elected to serve with him were Ernest Pease, Stilwell, Minn., vice-president; Al Leet, Minneapolis, secretary, and Sinn Heller, Minneapolis, treasurer. Reno Risch, Wisconsin exhibitor, was elected honorary vice-president. An expanded board of directors totaling 29 also was chosen.

Makelim Plan Is Backed By Iowa-Nebraska Unit

OMAHA: The Iowa-Nebraska Independent Theatre Owners, in their annual meeting here May 5-6, urged support of the Makelim plan for "augmenting the scant supply of motion pictures." The group advocated "the production and release of 12 films to be first offered to the independent theatre owners for exhibition in their theatres in whatever run they choose and can afford."

The group also called on film companies to aid exhibitors by "reverting to the sales policies of an earlier and more prosperous era when film rentals were apportioned among exhibitors according to their ability to pay." The group recommended that film companies make it possible for all towns grossing $1,000 or under per week to secure "must percentage" pictures on a flat rental basis.
JOHNSTON SEES BRIGHT FUTURE

Annual MPA Report Cites Need of Adherence to Production Code

Eric Johnston, president of the Motion Picture Association of America, forecast a brighter economic outlook for American motion pictures, in his annual report, issued Tuesday.

While cautioning against over-confidence, he pointed to three factors as indicating a "somewhat brighter picture for the industry during the coming year." He emphasized:

1. A stepped-up pace in technological advances with apparent staying power.
2. An accent on higher quality pictures.
3. Economies along the line, including those at production sources.

Mr. Johnston noted that these factors "help counteract the competitive effects of other media, generally higher costs, and the still staggering array of restrictions and trade barriers abroad."

"An objective weighing of the gains and problems along with the solid showing of progress," Mr. Johnston said, "leads me to believe the American film industry has greater achievements ahead."

Further gains in the popularity of Hollywood pictures in foreign markets made 1953 one of the best years on record for American companies, Mr. Johnston declared.

While the increase in business volume and revenue was achieved despite numerous commercial and monetary restrictions, Mr. Johnston noted that the American film industry may face even tougher trading obstacles in the ensuing months.

Contributing factors, he explained, were a growing scarcity of dollars and foreign exchange in a number of important overseas markets; cutbacks in the U. S. Government's foreign aid program; and an increase in nationalistic pressures to protect local film industries.

Linked to Trade Policies

The report pointed out that the ability of the American film industry to maintain and develop its export business is closely linked to the direction of U. S. international trade policies.

"A backward step in U. S. trade policy, or even a failure to continue the liberalization of past years," the report added, "would adversely affect the motion picture industry whose foreign markets now account for over 40 per cent of its total revenue."

Among the barriers to the free flow of U. S. pictures to foreign countries, the report lists "exchange controls, artificial currency valuations, bilateralism, import quotas, licensing requirements as well as a multitude of direct prohibitions and internal restrictions." On the other hand, "there are no trade restrictions on the importation of foreign films into this country. In recent years, the playing time and gross business of foreign films in U. S. theatres have been markedly increasing."

"The growing competition from foreign films," the report adds, "is a healthy development. It serves as a further spur to Hollywood to continue to provide the type of films which have enabled it to achieve a position of world leadership."

Production Code Vital

Mr. Johnston expressed confidence that "the American film industry can meet the challenges it faces overseas in 1954 and go forward to even greater accomplishments in the months ahead." Reiterating the industry's backing of the program of self-regulation and the Production Code, Mr. Johnston said:

"I think it is reassuring to note that the overwhelming number of film makers recognize their responsibility to the public they serve. The few who ignore self-restraint invite governmental censorship and incite public condemnation."

"It is an easy mistake to regard those who press for unbridled license as champions of originality and creativity. But there is nothing romantic or artistic about those who reject self-regulation in favor of open warfare against public morality. They are derelict in their obligations to the public."

Mr. Johnston in the report said he was "convinced that the public will continue to show its confidence in and support for American motion pictures whose producers adhere to the Production Code."

"Self-regulation," he said, "is the dramatic answer to governmental censorship. In our industry, we feel that the motion picture, embracing art, education and information, as well as entertainment, is fully entitled to the same freedom as the press under the Constitution."

Reopen Theatre

The Victoria theatre, Watertown, N. Y., closed in recent months, has been reopened. The subsequent run, one of two such shutters in that city, is bought and booked by Joseph Agresta, who operates the Orvis in Massena, N. Y.

WILMINGTON, DEL.: RKO Theatres last Thursday reported estimated earnings for the first quarter of this year, ended April 3, at $485,458 after taxes, compared to $325,361 for the same period the corresponding year. The increase announced to the stockholders at their annual meeting here, follows a loss on the disposal of capital assets of $86,660, as compared to a profit from the sale of capital assets of $137,54 during the first quarter of 1953.

Profits from operating after all charges and taxes was $1,543,876 as compared to $1,041,695 for the same period a year ago. Estimated taxes more than doubled for the first quarter of 1954 over the same period a year ago, RKO reported. Estimated taxes for the first 13 weeks amounted to $460,000 as compared to $200,000 for the same period in 1953.

Sot A. Schwartz, RKO president, told the stockholders the company's improvement was "largely the result of the number of fine quality pictures shown in RKO theatres during the first quarter."

"Since our annual report," Mr. Schwartz said, "we have disposed of one unprofitable theatre and leased another theatre, the Capitol, Cincinnati, for the presentation of Cinerama pictures. We were required to dispose of this latter theatre under our consent decree with the Government," he added.

All officers and directors were reelected.

Makelum Plan Highlights Kansas-Missouri Meet

KANSAS CITY: The close of the convention of the Allied Independent Theatre Owners of Kansas and Missouri, May 5-7, was concerned with the signing of contracts for the Makelim-Borzage film plan. A substantial proportion of exhibitors signed contracts, Hal Makelim, Sam Nathanson and John Wolfberg interviewed the exhibitors.

Abram F. Myers, general counsel of Allied States Association, spoke optimistically of the future of the industry and discussed the new policy of 2oth-Fox with regard to CinemaScope and MGM's step in the direction of non-requirement of stereophonic sound with its CinemaScope pictures. He also detailed operation and effect of Paramount's VistaVision.

The annual election resulted in the reelection of Beverly Miller as president, and Gene Musgrave as vice-president, Ronald Means was elected secretary-treasurer, succeeding his father, Jay Means. Four new Kansas directors were elected, LeRoy Hitchings, Osage City; Alex Shniderman, Concordia; C. Bratron, Council Grove, and Tal Richardson, Coffeyville. Three directors were elected from Missouri: Ed Harris of Neosho, Ray Cook of Marysville, and Herbert Johns of Columbia.

22
"LUTHER" AUTHOR WAS COMMUNIST MEMBER

Allan E. Sloane, author of the film biography of Martin Luther, produced by Louis de Rochomont, has told House of Representatives investigators he is a former Communist.

Mr. Sloane, who also writes for radio and television, appeared voluntarily before a secret session of the House Un-American Activities Committee last January. His testimony was made public early this week.

The 39-year-old Stamford, Conn., writer said he had been a party member between March, 1943, and July 1944, having joined as a "fuzzy-minded . . . liberal."

Asbury Park Reade House To Carry Fight Telecast

The St. James, Walter Reade theatre in Asbury Park, N. J., will present the Mariano-Charles world’s championship heavyweight fight on its full-screen theatre television set June 17 direct from Yankee Stadium as the bout occurs. The Reade cirtex announced it had signed contracts with Theatre Network Television for presentation of the fight, which will be blacked out on home television. The theatre telecast will also be barred from theatres within a 50-mile radius of New York City, so that the St. James, according to Reade spokesmen, will be the nearest theatre to New York to carry it.

Lachman to New Post on Variety International

Edward Lachman, former chief Barker of Variety Club, Tent 35 in New York, has been appointed to the international staff by George Hoover, international chief Barker of Variety Clubs International. In addition to his new post Mr. Lachman will serve on the international committee. Mr. Lachman left last week on a European survey for the organization.

Paramount Sets Dividend

The board of directors of Paramount Pictures Corporation has voted a quarterly dividend of 50 cents per share on the common stock, payable June 14, 1954, to holders of record June 1.

Long-Range Plan Needed, Says Lipton

The answer to today’s selling problems are detailed long-range planning, backed by intensive national preselling,” said David A. Lipton, Universal vice-president, told the company’s advertising, publicity and promotion representatives at the opening of their three-day meeting at the home office in New York Monday.

Citing the success of “The Glenn Miller Story” as a case in point, Mr. Lipton declared that the box office potential is as high or higher than it ever was if all the selling tools are properly and diligently applied.

Stresses Advance Planning

But to reach this maximum audience, he emphasized, it is vital that every step in the selling and promotional campaign be blueprinted and coordinated in advance. Close integration is demanded for this between production, distribution and our own phase of this over-all operation. He cited the success of the “Charles J. Feldman Annual Sales Drive.”

Mr. Feldman told the meeting the summer group of pictures have the greatest variety and highest price negatives in the company’s history. He also lauded exhibitors for their cooperation in the sales drive. He added the company recognizes its responsibilities to them by not merely providing them with all types of pictures for all types of operations. It also gives them the proper promotional tools for attracting the customers to the theatre.

This year, Mr. Lipton disclosed, the budget for advertising in national magazines alone will be double that of the preceding year. A good deal of this outlook will go for such important properties as “Magnificent Obsession,” “The Black Shield of Falworth” and “Sign of the Pagan,” the latter two being CinemaScope pictures.

Use of National Magazines

The company, he said, has always believed in the value of such national preselling and now is in the forefront among the majors in the use of national magazines to focus the attention of the widest possible audience on its product. At the same time, Mr. Lipton said, the appropriations for the equally important task of local selling have been correspondingly increased and the operations of the publicity and promotion staffs broadened and intensified.

More than 30 promotional representatives attended the sessions, Charles Simontelli, eastern advertising and publicity department head, presided. Others who addressed the meeting were Clark Ramsay, executive assistant to Mr. Lipton; Philip Gerard, eastern publicity manager, Jeff Livingston, eastern advertising manager, and Henry A. Linet, sales promotion manager.

In Memoriam

MAURICE D. “RED” KANN

April 3, 1899 May 15, 1952
20th CENT
CINEMA SCOPÉ P
are being mad
GENUINE 4-TRACK HI
DIRECTIONAL-STER
(for this the exhibitor requires proper screen, an
"button-on" soundheads, and three speakers behi
1-TRACK HIGH-FIDELI
(for this the exhibitor requires prop
position attachments, and "penthouse
1-TRACK OPT
(for this the exhibitor requires proper screen

WE express our most sincere appreciation to those exhibitors who
attended our forum and whose advice and guidance have aided
our decisions.

We thank exhibitors of the world who have installed CINEMA SCOPÉ
complete with stereophonic sound, and who have so whole-heartedly
supported its presentation in the manner in which it was conceived for
exhibition.

As the company which pioneered and developed CINEMA SCOPÉ, we
wish to make it clear that we will continue to advocate that all
URY-FOX PRODUCTIONS

e available in

GH-FIDELITY MAGNETIC EOPHONIC SOUND

amorphic projection attachments, "penthouse" or
nd the screen ("surround" speakers are optional)

TY MAGNETIC SOUND

er screen, anamorphic projec-
" or "button-on" soundheads

ICAL SOUND

and anamorphic projection attachments

CinemaScope productions be presented as originally designed with
genuine 4-track, high-fidelity magnetic directional-stereophonic sound,
which we believe vital to the best interests of the exhibitor for the finest
presentation and fullest audience enjoyment of CinemaScope.

We now extend a warm welcome to the many more exhibitors who
will equip for CinemaScope with proper screen and anamorphic pro-
jection attachments, and show it—in accordance with their own desires,
resources and public demand—either in 4-track magnetic stereophonic
sound, one-track magnetic sound, or one-track optical sound.
WILLIAM J. GERMAN, generous, widely admired, always ready to aid an industry charity, and a former New York tent chief Barker, received its first Heart Award at a Waldorf-Astoria banquet the evening of May 6. Scenes at the testimonial, above and right.

UNITED ARTISTS', which appears hugely successful in its 35th year, under a new ownership headed by president Arthur B. Krim and board chairman Robert S. Benjamin, was given a testimonial dinner by the Philadelphia Variety Tent, May 5 at the Bellevue-Stratford Hotel. Among the 1,000 guests, every branch of the industry was represented.

THE BIG OVATION of the evening was for Mary Pickford, honored guest, principal speaker, co-owner and founder of the company. Miss Pickford told how Mr. Krim and Mr. Benjamin, seen applauding her, saved "good old United Artists." Master of ceremonies Phil Silvers is at the right.

Ben Marcus, Charles Boasberg, G. I. Woodham-Smith, Herman Robbins, and Louis Schine were among guests on a dais spread the length of the ballroom.

M. A. Silver, Ted Schlanger and George Schaefer provide an example of the enthusiasm generated during the evening for United Artists.

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A LITTLE CAKE CEREMONY preceding the dinner: the principals are Messrs. Benjamin, Krim and Silvers, and actresses Rita Gam and Jane Russell.
“I could marry 'Doc'... who doesn't care what I've been! But when I'm in Harry's arms... I know I'll never leave him... never... never...”

No June slump at the boxoffice with hits like “Elephant Walk” (Tech.), “Casanova’s Big Night” (Tech.), “The Naked Jungle” (Tech.)—and now our special June release, Paramount cameras scaled the forbidding Andes to shoot a shocker script such as the screen seldom dares show. Sell its raw emotions like this:

SECRET OF THE INCAS

starring
CHARLTON HESTON • ROBERT YOUNG
NICOLE MAUREY • THOMAS MITCHELL

and presenting YMA SUMAC

Produced by Mel Epstein • Directed by Jerry Hopper • Screenplay by Ranald MacDougall and Sydney Boehm • Story by Sydney Boehm
BRITISH BACK CINEMASCOPE

Decision for Fox Greeted Happily; New Impetus for System Expected

by PETER BURNUP

LONDON: Leading exhibitors here greeted the cable news that Spyros Skouras had agreed they should play CinemaScope pictures with sound tracks according to their choice in no spirit of vain triumph.

Throughout the sound track controversy they have never halted in their admiration of Mr. Skouras' pioneering endeavours, or their appreciation of the fashion in which he opened new vistas. They look upon his latest decision as a further witness to his wisdom. A vast upsurge is expected here in CinemaScope.

ABC Circuit Goes Along

The powerful ABC Circuit, for example, which always has refused to accept stereophonic sound, has embarked on an immense re-equipment operation with CinemaScope lenses and screens. As previously reported, 19 of the circuit's key houses already have been equipped. The circuit estimates that 250 of its theatres are adaptable to the new screen. By the end of this year at least 160 will be equipped.

The enthused reception given the private screening of British Movietone's CinemaScope picture of the Queen's Commonwealth Tour—"The White Heron"—will obviously be another point for the process. The picture will have a simultaneous release throughout the CinemaScope "circuit" of the country during the Whit Sunday weekend. Appropriate versions are being prepared for overseas.

Although comment is currently withheld by the Rank Organization it is generally believed the Skouras sound-track declaration will lead to a rapprochement between 20th-Fox and the Organization.

All the sudden CinemaScope ferment set the stage suitably for MGM's demonstration of Perspecta Sound Wednesday. The demonstration preceded the opening of "Knights of the Round Table." It was attended by exhibitors from the whole country.

TV Bill in Commons

The Government's Television Bill continues to have an uncomfortable passage through the House of Commons. It has reached the committee stage in the House, when its provisions may be examined line by line. Taking advantage thereof the Labour Opposition put down more than 100 amendments to various clauses and, in an attitude suspiciously akin to a filibuster, insisted on each being debated.

The Government has now decided that the committee stage will be continued next week under what is called a guillotine motion. That is, a time limit will be set.

There is now little spare time in the Government's parliamentary timetable. Nevertheless, the objections made by Labour have something more than usual force; notably the assertion that the Government has surrendered to too great a pressure groups among its supporters representing advertising interests. The weakness, indeed, of the Government's position is the lack of enthusiasm among many of its own party.

The Government overtly is determined to have its bill made law in the present session and its Independent Television Authority operating early next year. The suggestion, however, is made in well-informed circles that Prime Minister Winston Churchill may find a diplomatic reason shortly after the Parliamentary summer recess why his TV Bill should be abandoned.

Union Lets Off Steam

Like most other trades-union gatherings, the annual conference of Tom O'Brien's NATKE (National Association of Theatrical and Kiné Employees) developed largely as an occasion of letting off rhetorical steam tinctured with the customary complacent back-slapping. On two issues, however, the conference made the union's position clear and to the approval of most responsible leaders of the British industry.

In one resolution, NATKE's delegates demanded the Government initiate discussions with the U.S. Government designed to bring about a reciprocal arrangement for a "fair and just showing of British films" in America as a condition of American films continuing to have what is described as "virtually an open market in this country."

The other significant issue was concerned with the activities of the rival union CITC (Association of Cinematographers and allied Technicians). Following the recently reported shakeup in CITC's executive control Mr. O'Brien could scarcely embark at his Conference on his customary anti-Red tirade. But he is still irked at the most-favoured-treatment accorded ACT men in studios as compared with NATKE members.

Rank Unit Has Profit

The J. Arthur Rank British Optical and Precision Engineers, Ltd., reports a profit of £142,760 for the year to December 26, 1953, compared with £135,011 in 1952. After payment of the preference dividend, a dividend of five per cent is paid on the ordinary.

Events march rapidly towards a resolution of the KRS-CEA break-up dispute. It has been agreed that the matter be decided by a joint committee of the two Associations presided over by an independent chairman. CEA rejected the KRS nominee for that post and proposed another man. If this nomination is not accepted by the renters, the president of the Law Society will be asked to appoint the chairman.

Schedule VistaVision Showings for Europe

Loren L. Ryder, head of research for Paramount Studios, flew to London last week to handle preparations for VistaVision demonstrations in major European cities this June. He indicated London would be the first European city in which VistaVision would be demonstrated. From London, Mr. Ryder will fly to Paris, Frankfurt and Rome. He will select a theatre in each city for the demonstrations. The European demonstrations will parallel those conducted for exhibitors and newsmen at Radio City Music Hall, Washington's Capital Theatre and Loew's Grand theatre, Atlanta, during the last several weeks.

National Theatres Net $1,307,050 for 6 Months

HOLLYWOOD: The consolidated net income of National Theatres, Inc., and voting-controlled subsidiaries, after all charges, for the 26 weeks ended March 27 was $1,307,050, which is equal to 47 cents per share on the 2,760,486 shares outstanding; president Charles P. Skouras Monday reported.

The consolidated gross earnings for the previous year were $1,458,529 and 53 cents per share. Mr. Skouras said the decrease in net income is due to a shortage of high quality pictures, increased film prices, and increasing television competition in some areas.

"The New Look in Movies" Theme of 11th COMPO Ad

The eleventh Council of Motion Picture Organizations' advertisement in "Editor and Publisher" is titled, "The New Look in Movies" and notes the renaissance in the medium because of its new technical achievements. It says, in part, in its continuing message to the editors and publishers who read the magazine as the trade paper of the newspaper business, that: "There is an indestructible buoyancy in the motion picture business that seems to prevail from the top to the taproots. . . . These days, the movie business is flexing its muscles and making sounds like a showman."

Levey Decides to Dub "She Wolf"

Jules Levey, independent distributor operating from New York, has withdrawn "The She Wolf" for dubbing in English. This version will be ready, he said, in July or August. He added he is assured bookings by circuits and independent situations. International Film Distributors of Toronto has acquired Canadian rights. The picture played 10 weeks at the World theatre, in New York.

MOTION PICTURE HERALD, MAY 15, 1954
NOW AVAILABLE FOR GENERAL RELEASE!

SAMUEL GOLDWYN'S
Hans Christian Andersen

Color by TECHNICOLOR

*Release Date JULY 1st
Techniques Are Studied By SMPTE

WASHINGTON: The Society of Motion Picture and Television Engineers concluded its week-long 75th semi-annual convention here Friday, May 7, with a morning session on advances in high-speed photography and morning and afternoon sessions devoted to new equipment and techniques in television.

The convention, which drew a registration of 720, was keyednot by the showing of early motion pictures and historical reviews of the evolution and progress to date of all technical branches of the motion picture and television arts and sciences.

SMPTE will conduct a limited survey of screen brightness conditions in drive-in theatres. The survey will be conducted by a committee headed by Dr. Fred Kolb of Eastman Kodak.

In the closing sessions it was reported by the magnetic sound committee that it had completed recommended standards for single film, multiple track magnetic sound. It said the standards had been worked out in cooperation with the Motion Picture Industry Council and still must be approved by the American Standards Association.

Herbert Barnett, president of SMPTE and executive vice-president of Cinerama, Inc., announced that the society's fall convention will be held at the Ambassador Hotel in Los Angeles October 18 to 22.

National Tour Promotes 20th-Fox's "Demetrius"

As part of the promotional program for 20th Century-Fox's "Demetrius and the Gladiators," arrangements have been set for actor Jay Robinson to make a cross country personal appearance tour heralding the CinemaScope spectacle. Robinson, who portrays Roman Emperor Caligula in the Technicolor production, began the publicity swing Monday in San Francisco. Included in the itinerary are talks before Parent-Teacher groups, civic organizations, school assemblies, newspaper interviews and TV, radio and theatre appearances. Attired in full costume, he will do scenes from the picture and discuss the making of the production to be released in June.

Milwaukee Projectionists, Exhibitors Aid Retirement

A Motion Picture Projectionists Union Severance Trust has been created by the IA/SE Local 164 and the area's exhibitors. Its purpose is to aid financially projectionists who have retired, and others disabled through sickness or accident. Theatre owners finance it by paying a percentage of projectionists' wages into the fund. These began January 1. The fund now has almost $50,000. On the board are Harold J. Fitzgerald, Fox Wisconsin circuit president, co-chairman; Oscar E. Olson, union business manager, co-chairman; Alfred D. Kvool, Standard Riverside Company general manager; Harold Pearson, Allied of Wisconsin secretary; Glenn C. Kalkhoff, union president; and Robert O. Lucht, union secretary.

Sue On "Champagne Safari"

Defense Film Corp, and Jackson Leightner Associates, owner and producer, respectively, of "Champagne Safari," are suing Columbia in Los Angeles Superior Court, for $4,000,000. They also ask an injunction to prevent alleged restraint against the picture's commercial engagements. The picture records the wedding travels of Rita Hayworth and her former husband, Aly Kahn, through Africa.

THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending May 8 were:

Albany: CARNIVAL STORY (RKO), CREATURE FROM THE BLACK LAGOON (U-I), GENEVIEVE (U-I).
Atlanta: FRENCH LINE (RKO).
Baltimore: EXECUTIVE SUITE (MG), RIVER OF NO RETURN (20th-Fox).
Boston: KNOCK ON WOOD (Para.), 3rd week, ELEPHANT WALK (Para.)
Buffalo: EXECUTIVE SUITE (MG), RIVER OF NO RETURN (20th-Fox), RIDING SHOTGUN (WB), CARNIVAL STORY (RKO), FRENCH LINE (RKO) 2nd week.
Chicago: EXECUTIVE SUITE (MG), HEIDI (UA) 4th week, PINOCCHIO (Disney-RKO, reissue).
Cincinnati: EXECUTIVE SUITE (MG), THE MOON IS BLUE (UA).
Cleveland: THE MAD MAGICIAN (Col.), THE MOON IS BLUE (UA).
Columbus: THE MOON IS BLUE (UA) 2nd week.
Denver: RIVER OF NO RETURN (20th-Fox), JUBILEE TRAIL (Rep.), HELL'S HALF ACRE (Rep.), YANKO PASHA (U-I), MASSACRE CANYON (Col).
Detroit: LITTLE FUGITIVE (Burstyn) 3rd week, RIVER OF NO RETURN (20th-Fox), INDISCRETION OF AN AMERICAN WIFE (Col.) 2nd week, PRINCE VALIANT (20th-Fox) 3rd week, ELEPHANT WALK (Para.)
Hartford: ELEPHANT WALK (Para.), PRISONER OF WAR (MG), BEACHHEAD (UA).
Indianapolis: ELEPHANT WALK (Para.), SHE COULDN'T SAY NO (RKO), TOP BANANA (UA).
Jacksonville: ELEPHANT WALK (Para.), FRENCH LINE (RKO), FROM HERE TO ETERNITY (Col.) 2nd run.
Kansas City: FRENCH LINE (RKO) 2nd week, CARNIVAL STORY (RKO) and LOOSE IN LONDON (AA) double bill, EXECUTIVE SUITE (MG) 2nd week.
Memphis: CARNIVAL STORY (RKO), EXECUTIVE SUITE (MG) 2nd week, THE MIMI STORY (Col.) 2nd week, THE MAD MAGICIAN (Col.) 2nd week.
Miami: EXECUTIVE SUITE (MG) holdover.
Milwaukee: EXECUTIVE SUITE (MG) 2nd week, FRENCH LINE (RKO) 3rd week.
Minneapolis: EXECUTIVE SUITE (MG), JULIUS CAESAR (MG) holdover.
New Orleans: MARTIN LUTHER (de Rochemont) holdover, EXECUTIVE SUITE (MG) 2nd week, SHE COULDN'T SAY NO (RKO) 2nd week.
Oklahoma City: PRINCE VALIANT (20th-Fox) 2nd week, FROM HERE TO ETERNITY (Col.), FRENCH LINE (RKO) 2nd week, THE ROBE (20th-Fox) holdover.
Omaha: DANGEROUS MISSION (RKO), LUCKY ME (WB), RIDE CLEAR OF DIABLO (U-I).
Philadelphia: RIVER OF NO RETURN (20th-Fox).
Pittsburgh: EXECUTIVE SUITE (MG).
Portland: EXECUTIVE SUITE (MG), SOUTHWEST PASSAGE (UA), SHE COULDN'T SAY NO (RKO), THE SIEGE AT RED RIVER (20th-Fox), RHAPSODY (MG), PRINCE VALIANT (20th-Fox) 3rd week, THE LIVING DESERT (Disney) 8th week.
Providence: THE MAD MAGICIAN (Col.), ELEPHANT WALK (Para.)
Vancouver: HELI AND HIGH WATER (20th-Fox).
Washington: EXECUTIVE SUITE (MG), ROSE MARIE (MG), ELEPHANT WALK (Para.), KNOCK ON WOOD (Para.) 4th week.

Kansas City Theatre Gets Trust Stipulation

KANSAS CITY: A stipulation enabling the Electric Theatre here to show pictures on a first-run basis at the same time as theatres in downtown Kansas City was entered in the U. S. District Court here. The stipulation entered by Judge Albert A. Ridge, was agreed to by 20th Century-Fox, Fox Midwest, Inc., and Universal Film Exchange, Inc. The three defendants and others had been sued for $1,500,000 in an action by W. D. Fulton, owner of the Electric, filed in July, 1952. Fulton also, according to terms of a covenant and contract not to sue, is to be paid $130,000 by the three defendants in the case.
LONDON'S GREATEST MONEY MAKER IS "DOCTOR IN THE HOUSE"

* In the fourth week of its run at the Odeon, Leicester Square—London's premier theatre—it took more money than any other film in a similar period since its opening in 1937.

* Simultaneously the 2,564 seat New Victoria Theatre also recorded its greatest week's business since it opened in 1931.

* Simultaneously the 2,147 seat Dominion Theatre, Tottenham Court Road, recorded the best week's business since 1948.

* More records were broken at Gaumont Theatres in their first runs at Bournemouth, Luton, Coventry, Rochester, Chatham, Dover, Portsmouth, Reading, Southend...
The death last week of Walter E. Kline, founder and owner of Walter E. Kline & Associates, brought to quiet close one of the most unique and least reported careers in Hollywood annals. The deceased came to Hollywood in 1918 and shortly thereafter established the public-relations firm that bears his name. Not many persons still around the trade here remember the firm's early years, but there is hardly anybody in town, whose professional activities relate to production costs, who hasn't had dealings with it, one way or another, for it is not a public relations organization in the normal, formal meaning of the term. It is a very special kind of public-relations firm, and its particularly special service to its clients—some of the most distinguished merchandise concerns in the world—consists in getting their products into entertainment features inconspicuously enough to escape public complaint but identifiably enough to register the brand-name or trademark or symbol, etc., on the consciousness (or even the subconsciousness) of the observer.

Now this has been an activity of varying repute down the years, rising at one time to the status of a cause célèbre and slipping back again to the level of tacitly accepted practice, but it has never been entirely discontinued, and it has always been profitable. Sometimes it has been amusing, at all times it has been secret, so far as external notice goes, and occasionally it has backfired. In the wrong hands it has made trouble, caused embarrassment, necessitated re-takes, but not in Kline hands.

Producer Often Given Important Assistance

In many an instance the producer of a small-budget picture is given important production help by a Kline representative, or a similar public-relations man. The whole expense of building a set—store interiors are especially favored—is borne by the public-relations firm on the understanding that the merchandise necessary to the realism of the scene be the merchandise of the firm's clients, and recognizable in at least one shot. As the merchandise is precisely the merchandise that would appear in a real store of the same kind, nobody gets cheated, the requirement of realism is served, the production budget buys one more set than it would have bought otherwise, and the public-relations firm earns a reasonably honest dollar.

In most instances the arrangement for the placement of the merchandise is made with the producer or the producing company, wholly openly, but sometimes it's made with the director, often the property man, and frequently off-record, although that is not to say outrightly off-color. These latter arrangements sometimes go awry. The Kline firm, and maybe others, sends an observer to the first preview of a picture in which it's got a client's product going, to make sure it's not been cut out, overshot, who-knows-what.

Several Items "Planted"

In Particular Picture

In the case of a certain picture previewed one morning last week such an observer confided to a trade paper reviewer in the adjoining seat that his firm had a certain middle-priced automobile and a certain electric razor planted in the upcoming film. The story called for use of half a dozen automobiles, and they all turned out to be the same kind, identifiably, which pleased the young man, naturally. But the actor who was called upon to wield the electric razor in the picture crossed up the firm, the advertising client, and everybody but himself. He used the wrong kind of razor. The firm's observer checked off that item on his list as a dead loss. Some other actor will make it up in some other picture. It's a ranking brand. Nobody will lose a dime on the deal. It's a long jump from these minor maneuvers to the big-scale agreements made by the bigger-budget producers, usually with the merchantiser directly. One of the biggest studios in town has a standing offer to the manufacturers of principal products which may be called for in a given picture—such as refrigerators, vacuum cleaners, motor boats—and which can be fabricated or taken, so to speak, from stock. The offer is to use an identifiable refrigerator, etc., instead of a make-believe one, and leave the label or trademark on it intact, if the manufacturer will spend $1,000,000 in national advertising tie-ing up the product and the picture. Only top drawer manufacturers are eligible. Nobody gets hurt by the deal. And the picture gets $1,000,000 plus advertising.

As a kind of parting-word on the subject of the industry's pact with the lay press concerning the reviewing of motion pictures (for the "Life" magazine violation of the pact in the case of "The Caine Mutiny," outlined here last week, provided the perfect test case) the following is the language used by Universal-International on its credit sheets distributed to reviewers and other press people attending previews of that company's pictures:

"In line with the established procedure, you are invited to this preview with the understanding that no reviews will be published until after the local release date of this picture."

That's pretty hard for anybody to misunderstand. Some of the other studios use other phraseology to the same end, but there is no uncertainty about what is meant.

Maybe it should be written by those members of the industry who suffer first and worst the adverse effects of pact violations—the motion picture theatre owners. The pact was their baby. It has been left largely in the care of the studios, and has fared very well in the main, but these are days when the studios have too many and too heavy burdens of their own to make its care a first order of business. The big exhibitor associations, now at their peak of effectiveness, might serve everybody in the business quite profitably by tendering the studios their cooperation in the enforcement of the agreement.

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THIS WEEK IN PRODUCTION:

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MOTION PICTURE HERALD, MAY 15, 1954
RCA now presents the lowest priced QUALITY STEREOPHONIC SOUND

For the first time ever . . . here is a quality stereophonic sound system—built to let the small- and medium-sized theatre enjoy the increased grosses of the new types of films . . . on a rock-bottom budget.

Through a brand-new, dual-cone speaker design—through important manufacturing economies—RCA can offer many exclusive RCA design features—many items now in use in the largest houses—to the theatre that must operate on a small budget. Developed specifically for RCA's new "Smaller-Theatre" line, is the all-new, reflex-baffle speaker . . . a true, wide-range, big-power speaker for houses up to 1200 seats. In this speaker you'll find RCA has again put its vast facilities and technical background to work . . . to bring you quality at a low, low price.

For the finest in stereophonic sound, equip your house with RCA's superb Stereo-scope Sound, including:

- **RCA BUTTON-ON SOUNDHEAD**
  - utilizing the soft-loop system for flutter-free sound

- **RCA AUDIO-SYNC AMPLIFIERS**
  - for complete operator convenience, most faithful reproduction

- **RCA EXPONENTIAL-FLARE SPEAKERS**
  - for complete coverage in any type of house

RCA

**THEATRE EQUIPMENT**

**RADIO CORPORATION of AMERICA**

**ENGINEERING PRODUCTS**

CAMDEN, N. J.

In Canada: R.C.A VICTOR Company Limited, Montreal
### Exports Up Sharply in Year 1953

**WASHINGTON:** U. S. exports of motion picture films and equipment in 1953 were up sharply over 1952 and were at the highest level since the peak year of 1947, the Commerce Department has reported.

Nathan D. Golden, film chief, said the total value last year amounted to $29,352,273, a 14 per cent increase over the 1952 exports of $25,692,819. The 1947 figure was $31,547,567.

Sharpest increase came in shipments of raw stock. Shipments of exposed feature films were up in value but down in terms of linear feet. Shipments of projectors were up in number but down in dollar value. Exports of cameras and other equipment were substantially higher in 1953 than the year before.

Exports of exposed feature films, both 35mm and 16mm, totaled 303,351,452 linear feet valued at $10,188,253 last year, compared to 305,866,735 feet valued at $9,681,480 in 1952. Shipments of 35mm negative features were up in terms of both linear feet and dollar value, while shipments of 16mm positive features increased in dollar value but dropped in terms of linear feet.

Shipments of 16mm negative features were down considerably, but this drop was more than offset by a marked increase in volume and value of shipments of 16mm positive features.

Raw stock shipments in 1953 totaled 310,064,640 feet valued at $7,364,300, compared to shipments of 207,643,072 feet valued at $6,184,418 the previous year.

### ASCAP Presents Annual Show in Washington

The American Society of Composers, Authors and Publishers was present for members and guests of the National Press Club the annual "ASCAP Musical Matinee" Thursday, May 13, at 12:30 p.m., in the Press Club auditorium in Washington, D.C.

Featured composers and authors included Lew Brown and Ray Henderson, "Oscar" award winner Sammy Fain; Mack Gordon, author, comedian, singer and writer of numerous song hits; Bennie Benjamin and George Weiss, joint composers of numerous songs, and Bee Walker, composer and pianist. Guest of honor will include members of Congress, Cabinet officers and other Government officials, and members of the ASCAP board of directors.

### Australian Censor Lauds American Producers

**WASHINGTON:** Australian film censors have complimented American film producers on the high quality of their films.

The Commerce Department film chief, Nathan D. Golden, said the 1953 report of the Australian censors points out that only one feature was rejected last year out of 402 imported from the U. S., Great Britain and other countries. Of the remaining 401, the censors classified 292 as suitable for general exhibition and 109 as suitable only for persons 16 or over. "The report states," Mr. Golden added, "that considering that films are produced primarily for adult entertainment, one must pay tribute to producers and directors in the United Kingdom and the United States on their choice of subject, theme, and suitable casts, to enable the Australian censors to apply the General Exhibition classification to such a large percentage of their films over the past five years."

U. S. producers supplied 287 features or about 72 per cent of the total last year, compared with 250 or about 74 per cent in 1952, according to the Commerce Department report.

### Major Producers Limited To 3 Films in Festival

Major producing countries are limited to three entries each in the forthcoming International Festival of Motion Picture Art at Venice, Italy. Countries whose total is between 100 to 250 films will be allowed two entries. Nations with less than 100 will be allowed one. Additional entries will be permitted if of exceptional merit. Conditions of entry are that films be made during the preceding 12 months; not presented at another festival; and an artistic and intellectual level "to indicate a real progress of the motion picture"; and do not offend national sentiment of any other participating nation. The Festival begins August 22 and lasts 16 days.

### IA Rogers Hospital Donation Totals $21,750

A total of $21,750, exceeding by approximately $4,000 the highest previous sum registered last year, was announced by IATSE locals and members as their contribution to the Will Rogers Memorial Hospital. The amount represents contributions of the union's 1953 Christmas Salute drive.

### Hoffberg Sets May Release for Indian Spectacle, "Chandra"

"Chandra," the first million dollar motion picture produced in India and which was filmed under the personal supervision of S. S. Vasan, the head of Gemini Studios in Madras, has been acquired for distribution in the Western Hemisphere by Hoffberg Productions and will be released in May. The production is said to have taken two years to make and stars India's box office champion, Raj Kumari. The picture has been a tremendous box office hit in Asia.
The Industry's Most-Wanted, Most-often-Used Reference Book

Edited by
Charles S. Aaronson

A simple statement of fact...

THE ALMANAC is referred to far more often, by far more people in the motion picture and television industries—and also by more writers for the public press—than any other reference book. There are obvious reasons for that:

The data in the most-often-used parts of the ALMANAC is not to be found in any other reference book.

THE ALMANAC is the only finger-tip reference volume of its kind—the only thumb-indexed book in these fields. It is correctly described as being "like a library of fifteen volumes in one." No other reference book in these fields can genuinely make that claim.

THE ALMANAC is not given in combination with any other publication. It is purchased for itself alone. Its unique features make it indispensable—worth many times its price—to thousands in the motion picture and television industries.

It is the only accepted "Who's Who and What's What" for the entire field. There just isn't anything like it!

Price $5 post-paid
People in The News


Robert Schoham has been appointed managing director of MGM operations in Cuba. He formerly was MGM manager in Belgium.

Lamar Sarra has been named vice-president of Florida State Theatres. He will continue to serve as the circuit's general counsel.

Greenberger Elected to Head Cleveland Group

CLEVELAND: Henry Greenberger has been unanimously elected president of the Cleveland Motion Picture Exhibitors Association succeeding the late Ernest Schwartz. Mr. Schwartz previously doubled as president and general manager. Joe Rembrandt was elected vice-president and Ted Verme

Cyril Landau has resigned from Universal-International. Since 1946 he has been attorney and secretary of United World, U-I subsidiary, prior to which he was trial counsel for RKO Pictures.

Samuel E. Feldman has been appointed assistant sales manager of the American Society of Composers, Authors and Publishers. He is a veteran of the ASCAP organization.

John Jarvis, formerly with Selznick Releasing and Columbia, has been named I.F.E. southeast district manager, and David Williams, previously associated with Eagle Lion and MGM, has been appointed southeast sales manager.

Youngstein to Europe For United Artists

Max Youngstein, vice-president of United Artists, was to leave New York for the Continent this week. Mr. Youngstein's mission is to study and supervise the company's production projects and commitments there. He is to spend much time in Rome, a center of activity. He also will convene and direct a meeting of the company's European publicity men in Paris about mid-June.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

Jennifer Jones-Montgomery Clift in "Indiscretion of an American Wife"

Produced and directed by Vittorio De Sica

ALAN LADD
HELL
BELOW ZERO

Color by TECHNICOLOR

with Joan Tetzel - Basil Sydney - Stanley Baker

Screenplay by Alec Coppel, and Max Trull - Adaptation by Richard Naibaum - Based on the novel "The White South" by Hammond Innes - Associate Producer George M. Whiting - Produced by Irvng Allen and Albert R. Broccoli

Directed by Mark Robson - A Warwick Production

THE OUTLAW STALLION

Color by TECHNICOLOR

PHIL DOROTHY BILLY
with Carey-Patrick-Gray

Story and Screen Play by David Lang

Produced by Wallace MacDonald - Directed by Fred F. Sears
ALBANY
Dr. Philip Liebig, Granville veterinarian, is operating Northside drive-in, near Watertown, with his brother as manager. Dr. Liebig built and originally conducted it, but T. J. Kennedy was 1953 operator. The two Watertown outdoor theatres, the Black River and Star-Lite, charge $1.30 for a "car-load" on bargain nights. Visitors included: Sidney S. Kufich, Bell Film Exchange, New York; Don Gibson, Canton, Massena and Alexandria Bay exhibitor; Louis W. and Donald G. Schine, Groversville; Phil Baroudi, North Creek; Clarence Dopp, Franklin and Poland. Joseph Agresta, operating the Orvis in Massena, is buying and booking Victoria, Watertown subsequent-run, recently reopened. Harry Lamont said receipts at his drive-ins were ahead of last spring's, due to better weather. Lou Goldstein, Lamont's partner in Vail Mills, took over buying and booking it. Variety Club will hold 12th annual golf tournament June 28.

ATLANTA
The new owner of the Sundown drive-in theatre, Columbia, Tenn., is Recreation Enterprises, a Tennessee corporation of which H. F. Vinson is secretary. Bob Harris, now in Florida State Theatres' construction sales department, has launched a drive to increase the sale at the concession stand at all theatres in the circuit with $1,000 in cash prizes to be given to the best stand. The new Cherokee theatre in Sweetwater, Tenn., has opened with Mrs. Edid Brower as manager. The Lyric Theatre, Gastonia, N. C., under the management of Ed Pierce, is remodeling. W. P. Cash has applied for a permit for a new theatre in at Home- stead, Fla., on Route No. 1. Johnny Jones, manager of the Pasco theatre, and Curly Anderson, manager of the Joy-Lan drive-in, Dale City, Fla., were hosts to Kiwanians of the area at a showing of the hydrogen bomb film.

BOSTON
The Raymond Hakim film "La Ronde" has not been approved for Sunday showing by the Massachusetts Department of Public Safety so the Beacon Hill theatre, where the film opened May 3, substituted "Streetcar Named Desire" for that one day. John Gannen has sold the Palace, Lowell, to be converted into stores. Michael Redstone, pioneer drive-in theatre owner, has been named treasurer of the 1954 Jimmy Fund drive by general chairman Theodore Fleisher. Sympathy to Stanley Sumner, owner-manager of the University theatre, Cambridge, in the death of his mother, Mrs. Nellie Stanley Sumner. Irving A. Isaacs, president of Independent Exhibitors Inc. of New England, has called a board meeting for May 18 at which time Nathan Yarnis will bring a full report of the Makelim plan from the Allied board meeting in Minneapolis.

BUFFALO
Arthur Kroll, district manager, UPT, Buffalo and Rochester, and Mrs. Kroll, vacationed last week in New York, where they enjoyed some of the top shows and Mr. Kroll conferred with UPT officials. WGEN radio station, owned and operated by the Buffalo Evening News, will become a basic radio outlet of the CBS radio network on June 1, at which time WGR radio station will become a basic affiliate of NBC. Area drive-ins will provide amusement as well as aid on May 12 when programs will be run for the benefit of the Children's Hospital Building Fund campaign. As part of a five year program, the drive-ins devote one day each year to this method of raising funds for philanthropic purposes. Last year, the first time the plan was tried, almost $1,500 was raised. Admission will be free on May 12, but patrons will make their contributions to the campaign when they enter the drive-ins. Participating in the benefit performances will be the Metro, Broadway, Buffalo, Delaware, Skyway Lakeshore, Skyway Niagara, Park, Sheridan and the Sherwood. Mrs. F. J. Lux, wife of the head of Elmert Theatres and Common Council president, has been appointed associate director for Erie County's Civil Defense Warden Service. Mrs. Lux will be first assistant to Gustave F. Her- mann, Jr., who is director of recruiting.

CHICAGO
Attorney Aaron Stein, who represents many theatre interests here, has moved his offices to 231 South La Salle St. Fred Mindlin, Ziefeld manager, is back on the job after a week in the hospital undergoing a general checkup. Dick de Luca of the Alex theatre is at home recuperating from a recent operation. Tom Gilliam, Fox branch manager, was in New York recently for a company meeting. Friends and associates of Jim Donolone, recently retired Paramount district manager, are planning a farewell dinner in his honor. Donolone is moving to San Francisco on May 15. Phil Hodes, formerly with RKO in New York and more recently retired and living in Highland Park, is moving back to New York. A fire in the Allied Artists inspection room fortunately caused no injuries to the entertainment personnel, but a few prints were destroyed.

CINCINNATI
June 21 is the date set for reopening of the 2,000-seat Capitol theatre here by Stanley Warner Cinemart Corporation, which recently leased the house from RKO. Changeover reconstruction to permit the new type projection is now in progress. This will become the 12th theatre in the company's circuit operated to Cinerama and this will be the only theatre within a 50-mile radius to offer this type of entertainment. John Stevens, of the New York, who recently was appointed the foreign department of United Artists, is now stationed at the local UA branch to undergo intensive training in the matter of film exchange operation. Donald Duff, who was associated with the local Popular and Realart exchanges before doing a military stretch, has joined the Realart exchange as head booker.

CLEVELAND
Exhibitors here are saying that present grosses—even taking into account the cut in Federal admissions taxes—are lower than they were in the pre-tax reduction period. The impression prevails that unemployment, coupled with payment commitments, leaves little money for entertainment. Variety Club is holding one of its many highly successful benefit shows in its Hollenden Hotel club rooms. There was a fire in the Martinsville, Ind., resort hotel where M. B. Horwitz, head of the Washington Theatre Circuit of Cleveland, has been vacationing. Elsie Loeb, The Herald's Cleveland correspondent, has been ill with pneumonia.

WHEN AND WHERE
June 8-10: Annual convention Virginia Motion Picture Theatre Association, Chamberlin Hotel, Old Point Comfort, Virginia.
June 14-16: Annual spring board meeting and get-together, Allied Theatre Owners of Indiana, South Shore Hotel, Lake Wewasee, Ind.
June 17-19: Meeting of the executive committee and board of directors, Theatre Owners of America, Beverly Hills Hotel, Los Angeles.

Continued on following page
COLUMBUS

Charles Sugarman has been adding Saturday midnight shows at the World during the run of "The Moon Is Blue."... Mrs. Leila Stearn, of the Southern, ran a special coupon offer in local newspapers, offering admission to two adults with the coupon and 45 cents. "The Joe Louis Story" had first run local showings at the Empress and four Miles drive-ins.... Lee Hofheimer, of the Miles circuit, is a grandfather. His daughter, Mrs. Joyce Strelitz, of Norfolk, Virginia, and his nine-year-old granddaughter, Bonnie Lee, May 1.... Norman Nadel, Citizen theatre editor, added "Sam, The Gill Man" to his reviewing staff for the report on "Creature From The Black Lagoon" at the RKO Palace. Stunt was heralded by a page one item in the Citizen.... Fergum Theatres Inc. has received approval from Examiner William Butts of the Federal Communications Commission on its application for a television station at Mansfield, Ohio.

DENVER

Hal Baetz, formerly Denver city manager for Fox Inter-Mountain Theatres, was here for the opening of a new Career, which indicated he is buying some theatres in Seattle, where he has been for the past months. ... Edward and Caroline Lewis, of the Peerless, Holyoke, Colo., are parents of a baby girl, Cynthia Ann. ... Jean Sombar, wife of Wm. Sombar, United Artists salesman, has recovered from a recent operation. ... Tom Bailey has taken over the distribution of Realart product, and is combining the exchange with his own. He is the Lippert exchange owner. He has disposed of his Lippert franchise in Salt Lake City to Tommy McMahon and Jack Swanson, who will also handle Realart product there. Bailey will also distribute "Martin Luther" in both the Denver and Salt Lake City film areas.

DES MOINES

The Varsity theatre, a neighborhood house in Des Moines, has been purchased by B. C. (Bev) Mahon and Robert L. Frieldy from Iowa United Theatres, Inc. The 600-seat house will be redecorated and new equipment installed. The new owners have been in the theatre business for 15 years. Mahon has a theatre at Fella, and Frieldy has houses at Ida Grove and Rockwell City. ... Formal open house was held May 10 at Universal exchange in celebration of the completion of wide remodeling. ... Butch DeFreime, veteran of Film Row and now manager of a booking concern, was a visitor on the Row. ... Mrs. Charles Peterson of Hampton is dead following a stroke. With her husband, who survives her, she had owned the Windsor theatre in Hampton for the last 35 years. William H. Newcomer of Lawrence, Kan., has taken over the management of the Page theatre at Shenandoah, replacing Don Nutter. ... The Royale theatre at Lohrvile was closed for several weeks to permit the installation of a new, wide screen and other improvements.

DETROIT

Cinerama's Bill Green is off to Cincinnati to help with the opening of the Stanley Warner-Cinerama outlet. ... Gloria Swan-son has been in town. ... The happy sound of the theatre organ, still a standard part of the Fisher program, took all an Michigan flavor for the official Michigan Mother's Day was observed at the Oakland with gifts. ... The projection booth at the recently reopened Palmer Park is being manned by Harry Smith, long of the Holly- wood. ... Peter Simon, head of Simon Film Service plans retirement to less rigor- ous climates. ... Vincent Pope has returned to the business heading the staff at the Circle in Dearborn. ... District manager for Colum-bia, Carl Shultz and his wife have left for a European vacation. ... Nathan Levine, Allied Artists local manager, has a new look in his office. A secretary named Loraine Cohen.

HARTFORD

A new $125,000 drive-in theatre, with ca-pacity for 815 cars, now being built at Meriden, Conn., will have a screen measuring 120 feet wide, believed to be one of the largest of its type in the country. Nick Konnaris and Paul Tolis, partners in the Konnaris and Tolis Theatres in Connecti- cut, are building the outdoor project, to be ready of their first-run Meriden theatre, Meriden, Conn. A July completion date is planned. ... The E. M. Loew circuit of Hartford division is completing installation of a 76-foot screen at the Hartford drive-in, Newington; Norwich-New Lon- don, Montville; Farmington, Farmington, all in Connecticut; and the Riverside, West-Springfield, Mass. George E. Landers, divi-sion manager, says a similar unit will be installed at the Milford (Conn.) drive-in, following extensive remodeling now under way.

INDIANAPOLIS

First run business is surprisingly good here in the second week of the transit strike. City officials have opened thousands of free off-street parking places in downtown parks. ... The Cantor circuit complained to police that 25 to 40 speakers a week are being taken from them by the "Route 66 Road drive-in." ... Sam Oshry, U-I branch manager, says the weekend of May 1 set an all-time billing record for the exchange. ... Howard Castle, formerly with Ger-Bar, was recently elected to the Democratic ticket in the May primaries. ... Joseph W. Barr, general manager of the Williston circuit, was reelected treasurer of the Democratic county committee. ... Ed Bigley, UA branch manager, attended a regional meeting in Chicago last week. ... Bob Conn, 20th-Fox branch manager, is serving as hardcapper for film row golfers. ... The Princess, at Portland, and the Mars, Indianapolis sub run house, have closed for the season. ... The Pendleton Pike drive-in is installing a new screen. 100 by 48 feet.

JACKSONVILLE

Milton C. Moore was negotiating a new lease for the suburban Lake Shore theatre, Lake Shore. ... Byron Cooper, veteran Plant City exhibitor, died of a heart attack. ... Visiting Georgia exhibitors included Nat Williams, Jr., Thomasville; C. L. Jackson, Woodbine; and H. J. Wells, Kingsland. ... Out-of-town Floridians were Paul Mize, Delray Beach; Harlow Land, Mayo; Sam K. Strathos, Monticello; and Harry Gordon, Orlando. ... Film Row welcomed Leonard Allen, who resumed his former post as southeastern publicity man for Paramount, upon the resignation of Everett Obed. ... Florida showmen were exploiting the fact that "The Creature From The Black La-goon" was filmed at nearby Wakulla Springs.

KANSAS CITY

Many members of the industry in the Kansas-Missouri Theatre Association area will join with the Missouri-Illinois Theatre Owners members, St. Louis exchange area, in the regional parley-party May 18-20, at Arrowhead Lodge, Lake Ozark, Mo. The May board meeting of the Kansas-Missouri Theatre Association will be held there. ... A change in plans for the proposed film party sponsored by the Motion Picture Asso-ciation of Greater Kansas City, required tentative cancellation of the date set, June 12. When the place and date are decided upon, further announcement will be made. ... The Workmen’s Circle has authorized employment of a professional promotion manager for the Municipal Auditorium. ... Fairlawn amusement park opened May 8. ... The Riverside and Crex drive-ins, and the Pines, near Excelsior Springs, Mo., join in offering a separate stage and screen show, with a large co-operative display advertisement.

LOS ANGELES

The Arizonian theatre in Tucson, operated by A. F. and R. L. Belcher, was totally destroyed by an explosion. Luckily the blast occurred at 3 a.m. in the morning, at a time when no one was in the building. ... Harry Rush, manager of the Triple A, was re-signed. ... Mr. and Mrs. J. Y. Berman, president of the Berman Theatres, off to Europe on a three-month tour of the continent. ... Harold Stetson was visiting his brother Al Stetson, who operates the West Coast circuit. ... The Baptists have moved their offices from the Block Building on Westmoreland to their Egyptian Theatre Build-ing. ... After being without a theatre for the past two years, the city of Beaumont welcomed the opening of the Beaumont thea-tre by Harry Kumpf, then Sam Klein, theatre broker, and wife celebrated their 25th wedding anniversary.

MIAMI

Vacation plans for Joe Perez, manager of the Circle, were in for a bit of rearrange-ment, when his car was struck and badly

(Continued on opposite page)
HONORING THE OLD GUARD

In recognition of 20 years' service with Wometco Theatres, three members of the "Old Guard" were presented gold watches at the annual banquet, held in the Algiers Hotel, Miami Beach. Pictured left to right are Col. Mitchell Wolfson, Paul Allen, artist, Stanley Stern, real estate, Frank Miller, maintenance, and Dingy Steger, who made the presentation. Mr. Wolfson and Mr. Meyer own the chain of theatres and Television station WTVJ. To be eligible to become a member of the Old Guard requires 7 years of employment. More than 11 per cent of the employees are members.

MILWAUKEE

John Mednikow, manager at National Screen Service here, is distributor for the Tushinsky lens. . . . There was some doubt whether Ray Tramp would ever get back to Milwaukee from New York City where Oliver and he attended the National Film Service and National Film Carriers' Annual meeting at the Hotel Astor. Ray missed five planes, but finally made one. They also saw the VistaVision demonstration. . . . A big night is planned by Wisconsin Variety Club, tent Hillbilly Joe, which grandstand will be held for the Milwaukee Braves in the Fern Room at the Phister Hotel here. . . . Sig Goldberg, Wisconsin Allied president, and Harold Pearson, executive secretary, attended the North Central Allied convention in Minneapolis. . . . C. L. Baldwin is managing the Strand theatre in Oshkosh for Standard. His Gem theatre in Gillett is open part time.

MINNEAPOLIS

CinemaScope equipment and stereophonic sound have been installed in the Avon at Medford, Wis., and the Lake at Rib Lake, Wis. . . . Irving Marks, Allied Artists branch manager, was in Duluth on business. . . . C. H. Mangen of Northwest Sound Service attended his nephew's wedding and vacationed in Mississippi. . . . Glenn Wood, Universal booker, is on jury duty. . . . A Minneapolis girl, Carol Weisman, will marry Bernard Briskin, son of Samuel Briskin, producer with Paramount studios, at a ceremony in Fullerton, Calif., May 23. John Mowry is reopening the Time and Kenyon, Minn., on a new policy, including a wide screen presentation. . . . Joan Bruning, branch manager's secretary at National Screen, was married to James Bean. . . . Also recently married was Bud Kromh, head shipper at 20th-Fox. . . . Clara Higgins, assistant cashier at KKO, is hospitalized. . . . Robert Karatz, head of Arkay Amusement Co., has purchased the Meyers and Apollo theatres at Janesville, Wis. The Meyers is currently operating. The Apollo is shuttered and Karatz said he has no plans for reopening the house.

NEW ORLEANS

George Baill, president and general manager of Southern Amusement Company, Lake Charles, La., was in to confer with branch manager, Lucas Conner, Warner Bros. . . . William Cobb, head of a chain of theatres in Louisiana and president Exhibitor's Poster Exchange, is temporarily assisting Joy's Theatres Inc. in buying and selling. . . . T. G. "Teddy" Solomon, McComb, Miss., operator of a chain of drive-ins in Louisiana, Mississippi, Alabama and Florida, and Mike Ripp, of Do Drive-In Theatres, in Mobile, Ala., and Metairie, La., were in New York for 20th-Century-Fox exhibitor meeting on the future of CinemaScope. . . . Dan Brandon, Transway's general manager, is back at his desk after attending business conferences in New York. . . . Logan Lewis, IFE representative, resigned. Henceforth the territory will be covered by John Jarvis and David William out of Atlanta. . . . Columbia Pictures' Joseph Hyams, special events department of the home office, New York, was in town.

OKLAHOMA CITY

The Skytrain theatre, Oklahoma City, has adopted a policy of having previews every Saturday night. Easy Duncan is manager. . . . Lewis Film Service, Inc., Wichita, Kan., has been granted a charter. Vern E. Gardner is resident agent. . . . Ken David, theatre manager at Topeka, Kan., said the Coed may be closed and the building converted to some other business use. He said the College Hill neighborhood theatre, opened in 1937, has been hit by a drop in attendance and can't continue to operate at a loss. Mrs. Sarah Galitzki is owner. . . . Roy Rogers and Dale Evans will be in Oklahoma City to participate in the Junior League benefit horse show May 19-22. . . . R. Lewis Barton, has purchased the Capitol theatre from the Cooper Foundation. This is the 14th theatre in the Barton chain in Oklahoma City. Vernon Johnson is new manager of the Capitol.

OMAHA

Mr. and Mrs. Willard Hockman of Fair-
(Continued from preceding page)

gram Theatres here is handling the buying and booking. . . . The Key drive-in near Harrisburg, Pa., reopened for the season with a policy admitting children under 12 free. . . . The Newmanstown, Pa., Fire Company leased the Joy, only theatre in the area, to Warren Trate, Florida movie exhibitor, who will operate the house on a seven-day a week basis. . . . Dave Rosen's independent film exchange is now handling the Jim Handy reels for John Goller. . . .

Iz Segall, veteran exhibitor here, announced the opening of a complete theatre service known as Theatre Management Associates. . . . Rube Shapiro, operating the Alden here, secured the eastern distributorship of the Zeiss motion picture projection lens, handling the area from eastern Canada down to Virginia. . . . Uptown Theatre Building, where Sam Stiefel operates the key neighborhood house, was sold by owner Donald Bean.

PIITTSBURGH

"Beechhead" has replaced "Flame and the Flesh" on the Penn schedule, and "Indiscensions of an American Wife" will follow the current "River of No Return" at the J. P. Harris. . . . Dick Parvis, assistant manager of the now torn-down Ritz, has been transferred to Loew's Stillman in Cleveland. . . . The Navy claimed Bob Timko, chief-of-service in the Stanley. . . . The Fulton, now playing a re-issue of "The Best Years of Our Lives" will go CinemaScope again with "New Faces," to be followed by "Johnny Guitar." The same house also gets RKO's "The French Line." . . . The Stanley Warner Corp. has sold the Cambria theatre in Johnstown to the Trans-America Theater Corp. of Washington, D. C. . . . The impending "Diary M for Murder" will play the Stanley in 3-D with most subsequent engagements planned in 2-D.

PORTLAND

W. Tebbetts has installed CinemaScope and stereophonic sound in his Laurelhurst theatre. More and more neighborhood houses are using the equipment. . . . Don Schramm, J. F. Parker city manager in Astoria, was in to confer with Tom Walsh. . . . Journal drama editor, Arnold Marks, flew to Denver for the opening of Rocky Mt. chain's Centre theatre. Also there was Evergreen's vice-president William Thedford. . . . Paramount branch manager Wayne Tieriot returned to his desk after a business trip to the Seattle office. Paramount Field Man Walter Hoffman made the return trip with him, . . . Nancy Welch, assistant manager of the Guild and Century theatres, is back at work after a vacation in So. Calif.

PROVIDENCE

Boasting a new wide vision screen, E. M. Loew's drive-in theatre, at the Providence-Pawtucket city line, attracted good houses with Judy Holliday's "It Should Happen To You"; co-feature was "Drums Of Tahiti." . . . With near-summer temperatures prevailing, many open-air theatres unveiled their kiddie playlands for the season. . . . Michel Rosenberg, star of Yiddish stage and screen productions, will appear in person, heading an all-star cast, in "Mama's Happy," at the Veterans' Memorial Auditorium. . . . The much-opened-and-closed Metropolitan theatre offered the first local screening of Robert Wise and Edmund Simons in "She couldn't say no." Companion film was "Killers From Space."

TORONTO

Leading the Odeon Big Show Contest are the Hastings, Vancouver; Cremazie, Montreal, and Odeon, Fort William. Only manager to score a perfect 100 in the third week was Ray Rosky, Broadway, Saskatoon. . . . Some 110,000 TV receivers were sold in Canada in the first three months of this year, with 40,000 being sold in the month of March alone. . . . Charlotte Cohen redesigns as treasurer after Shae's while Pat Toban has replaced her . . . Eddie Weisberg, Allied Artists booker, celebrated his first wedding anniversary May 3. . . . A delegation of Belleville theatre managers protested to the Parks Department against the holding of stock car races basing their objections on the fact that no municipal nor provincial seat taxes was paid by that group. Heading the delegation was George Forhan, Tom Mascaro and Willard Fawcett.

VANCOUVER

Charlie Doctor, manager of the Capitol theatre who won the Quigley award for showmanship for the third year gives front page attention by Vancouver newspapers. . . . Sydney Summers, Orpheum stage manager, and Buck Taylor, maintenance manager of the Strand, are new members of FPCC 25-year club. The boys have the local show business with Jack Ernest Doctor, assistant manager of the International-Cinema, hospitalized for minor surgery. . . . Harry Pearson, Jr., of North Vancouver, is the new president of local HIA stage hands union, with Sydney Summers, of the Orpheum, treasurer . . . Jack Randell, former manager of the FPCC Strand and now a resident of California, is here on vacation looking up his many friends in show business. . . . Peter Myers 23th-Fox Canadian chief, also makes some appearance at CinemaScope situations. To date British Columbia has only five installations, compared to 50 situations in Washington state.

WASHINGTON

Variety Clubs International chief barker George Hoover has appointed Jake Flax, Republic branch manager, to serve as Variety's international representative covering Baltimore and Washington. . . . George Crouch, Stanley Warner zone manager, attended a home office meeting of executives and zone managers. . . . Edward Purcell, manager of the Virginia, Harrisonburg, Va., was given a gold watch for the over-all job done in Stanley Warner Theatres during a recent drive. . . . Jack Fruchthman, Tent No. 11 chief barker, has made the following committee appointments: to head the golf tournament lunch and dinner dance at the Woodmont Country Club, September 24; George A. Crouch, Sam Galancy and Albert W. Lewitt. To head the annual dinner dance at the Statler Hotel November 20, as well as the dinner dance program, Alvin Q. Fröhlich . . . Victor J. Orsinger, former general manager of Lopert Washington theatres, and 1953 chief barker of the Variety Club of Washington, and Mrs. Orsinger are parents of a daughter—their sixth child.
Appreciation to Walter Reade for Pertinent Remarks

Walter Reade, Jr., in his excellent address at the Quigley Awards luncheon last week, paid special tribute to the theatre manager, and spoke of him as "Mr. Industry" at the point of sale. He gently chided the industry leaders present for not devoting enough attention to the solid showmen at the most strategic position in this industry—the box office line. We were gratified to hear such an expression of confidence in our members of the Managers Round Table, on the fighting front.

"The theatre manager," he said, "is the greatest potential public relations asset this industry has. The most significant trend in the whole field of public relations is the grass roots approach." He felt that community relations are most essential—and what better agent do we have to handle this matter than the theatre manager?" He stated that "our theatre managers may well be the answer to our industry's basic public relations problem" and urged that the maximum benefit be derived from the sort of community activities which the manager may originate or encourage at the local level, where he is in direct contact with the public.

We've long known that in thousands of situations, the manager of the neighborhood theatre is the most important figure in film industry, to his patrons and friends. If the manager is a true showman, his public will look to him for news of motion pictures, and be guided by his opinions and expressions of what's right in our industry.

MR. FILM INDUSTRY

Theatre management is a very demanding field. It requires a great deal of knowledge and skill, and it is a field that is constantly changing. The manager must be able to adapt to new situations quickly and effectively. This is a skill that can only be developed through years of experience and hard work.

The manager is also responsible for the day-to-day operations of the theatre, which can be a very challenging task. He must be able to manage the theatre staff, control the budget, and handle unexpected problems. This is a job that requires a lot of creativity and problem-solving skills.

Finally, the manager must be able to communicate effectively with his staff, his patrons, and the community. This is a very important part of the job, as the manager is the face of the theatre and the bridge between the theatre and the community.

In conclusion, theatre management is a very rewarding field. It requires a lot of hard work and dedication, but it can also be very satisfying. If you are interested in theatre management, I would highly recommend it as a career choice.
Lively Antics Out In Front

Cracking whip for "Southwest Passage" at the Rialto theatre, Atlanta, these Georgia belles add lively touch to world premiere of United Artists feature; next in line, Art Stanisch, manager of Switow's Kentucky theatre, Louisville, with a lobby game for "Red Garters"; then John Brunette, manager of the Studio theatre, San Jose, California, introduces his "Gypsy Colt" promotion for the MGM picture, with a bold cowboy riding right up to the box office. This was a studio stunt, arranged on tour for MGM customers in a lot of places, with Capt. Volney Phifer, who knows his way about, acting as escort for the black colt who captivated audiences both in and out of the theatre.

LIVELY imaginations, these, that conjure up such lively promotions at the box office line. And they stimulate a lively tingle on the ticket machines, to prove that managers who think in these terms, cash in with their deposits at the bank, accordingly. It's a pleasure to compliment live managers, with facilities functioning for better grosses.

This girl is surely "captivated" if not captured by the convincing character who's selling "Phantom of the Rue Morgue" at the Stanley theatre in Newark. She doesn't appear to be at all frightened at the prospect of a phantom such as this.

The staff of the Malco theatre in Memphis pitched in to help with the pitch for Universal's "Fireman Save My Child" using a slightly miniature fire truck and costumes borrowed for the ride, from nearby Hose Company No. 2. Above, two concessions-counter cuties, the cashier, and two assistant managers all having fun with the promotion.
Reade Starts 2nd Vacation Movie Series

For the second summer, Walter Reade Theatres in New York and New Jersey towns will play the annual Vacation Movie shows for children, under official school and Parent-Teacher Association sponsorship. Starting in June, the series adopted from the format developed by Fox Midwest Theatres, will be presented in Red Bank, Freehold, Perth Amboy, Plainfield, Ashbury Park, Morristown and Long Branch, in New Jersey, and in Kingston, and Saratoga Springs, in New York.

Under the program, twelve special shows are offered, one a week, to the children, for $1.00 for the series, or about 8 cents per show. Pictures are selected by local school officials from the Child Film Library lists. The Parent-Teacher Association handles the sale of the $1.00 strip tickets in the schools, and also furnishes their members to help care for the youngsters at each show.

Mr. Reade says the wonderful public and community relations that accrued from last year have made it easy to organize the series again. The schools, and the PTA’s, are waiting for the theatre manager, and in some cases where the ticket sales had been barred last year, permission was immediately granted this time. The audience is also waiting, with tickets paid for in advance, to insure a capacity house, twelve times over, with no further advertising or exploitation necessary to sell tickets.

Promotes Greyhound Trip To New York from Kentucky

John W. Godfrey, manager of the Paramount theatre, Ashland, Ky., promoted a free vacation trip via Greyhound Bus Lines for two people, to New York and Washington, for winners in a lucky contest which he conducted in cooperation with the Ashland Daily Independent. The trip lasted a week, with all expenses paid, and the publicity accruing included newspaper, radio, poster displays, etc., all at no expense to the theatre. The promotion manager of Atlantic Greyhound in Charleston said he was so pleased with the result that they would do it elsewhere. Lots of theatres down the line that could use Greyhound cooperation in similar deals.

W. S. Samuels Now at the Texas Theatre, Dallas

W. S. Samuels, wizard of the rotogravure heralds which he creates himself is now the Texas theatre, Dallas, where he will show his style for Rowley United Oak Cliff Theatres, operating nine houses under the direction of J. A. Callahan. "Buster" Samuels has attracted attention in the Round Table, and with such experts as Irving Mack, with his paste-up roto ideas.

Showmen in Action

Universal is going to reissue two of their previous Glenn Miller hits—"Orchestra Wives" and "Sun Valley Serenade"—to capitalize on the terrific success of "The Glenn Miller Story" now knocking them dead in countless situations.

J. J. Lafave, manager of the Capitol theatre, Windsor, Ont., sends a color photograph of his nice Holy Week lobby display, so well done, in such good taste, to augment his continuing campaign, "Come to Church This Sunday."

Loew's Theatres out of town are going all out for MGM's "Executive Suite"—which is getting more advertising from satisfied customers than any recent picture to play the circuit.

Jimmie Thames reports exceptional cooperation from the Arkansas Gazette, which carries the "Prince Valiant" cartoon strip in Little Rock, and came through with extraordinary support for the new Cinemascope picture playing at the Capitol theatre.

John G. Corbett, manager of Schine's Glove theatre, Gloversville, N. Y., has something for teen-agers in his special disc-jockey record session, aimed their way and dedicated to what they like best in music, and movies.

Nice note of exploitation received from the manager of the Century theatre, Bonnyville, Alberta, who types everything but his own name, and we can't read his signature!

Jack A. Farr, long-time member of the Round Table, and manager of the Trail Drive-In theatre, Houston, Texas, was in town for the Fox Cinemascope meeting, and a welcome visitor.

Karl Fresick, publicist for Loew's State and Orpheum theatres, had a girl depositing nickels in parking meters, with the card "Just in case your overtime is the 'Indiscretion of an American Wife' the management of Loew's Theatres has paid your nickel—".

Jack Pardes, manager of Walter Reade's Park theatre, Morristown, N. J., had himself "nagged"—in the fashion of the police photographer in Morris County Jail—as advertising for "Riot In Cell Block 11."

John DiBenedetto, manager of Loew's Poli theatre, Worcester, Mass., writes that he is proud to be a citation winner in the 1st Quarter of the Quigley Awards, and sends a newspaper picture of the Loew's Poli Softballers, of which he is coach.

Bernie Depa, manager of Schine's Strand theatre, Lexington, Ky., pulled quite a coup when he promoted a 52-piece set of Rogers Silverware, presented to a lucky patron as a "Mother's Day" gift. The set was on display to lure the ladies.

Richard D. Empey, manager of the Granada theatre, Duluth, Minn., submits the outline of two of his recent campaigns, on "Rose Marie" and "Prince Valiant" in which radio and television promotion were prominent.

Dallas is deluged with entries in a sponsored "Heidi" contest. Frank Stars, advertising and publicity head for Interstate Theatres, center above, examining more than 5,000 replies in the record response for a coloring contest, done cooperatively by the circuit and the Dallas "Times Herald." Winners will receive a free 10-day trip to Switzerland. Helping to sort drawings are Jimmy Goff, assistant manager of the Tower theatre, and Francis Barr, publicist.
Theatre Clubs Adopt Orphans As  
"Little Boy Lost" Plays Canada

Jim Cameron, Famous Players' Lakehead supervisor at Fort William, Ontario, brings heartwarming news of the phenomenal success of the Foster Parents Adoption Plan, originally outlined in the Round Table, which he launched in Canada with the first playdates of Bing Crosby's "Little Boy Lost" at the Lyceum theatre, Port Arthur, Ontario, and the Royal theatre, Fort William. Other houses of the Famous Players-Canadian circuit will follow this good example, with the blessing of John J. Fitzgibbon, president of the circuit, and James R. Nairn, advertising and publicity director.

Orphans Befriended

Two little Korean boys, one eight years old, and the other thirteen years old, have been "adopted"—in a financial and human interest sense—by the children's clubs of the two theatres. The manager of the Lyceum is Ken Keel, with Frank Sabatini at the Royal, but both are "Uncles"—along with "Uncle" Jim Cameron, who started this interesting affair as a regular feature of the "Recess Time" programs in his area. As an aside, he says he treats this "Uncle" business very seriously, for you can't fool the kiddies—and they won't kid you. It may sound a little corny to some, but the rewards are great for doing the right thing. You can't lose—when you play fair.

Jim Cameron says this plan for "adopting" Korean boys has had a wonderful newspaper response, and he sends tear sheets to show how the local papers gave the idea front page stories, several times repeated, as the plan went into effect. It takes hold of their heart-strings, and parents like it as well as the children. Jim remarks that some parents haven't wanted their youngsters to join the "noisy brats" at the usual morning show, but this is different.

It Gets Back Home

One thing that happened is worth special attention in this Round Table story. The small girl, two and a half year old, on "Uncle Jim's" lap in the adjoining photograph, has just sung "Jesus Wants Me for a Sunbeam" as her contribution to the program. You can imagine what this was like in the theatre, but what you can't imagine is the reaction with the listening audience! There were plenty of cheers, in the theatre, and tears, back home—and plenty of parents who called and told "Uncle Jim" of how much they liked this feature, and how convinced they were of the charm and wholesome appeal of the "adoption" plan as an interest for their children.

The support of the Korean boys cost each club $3.75 per week, $15.00 per month, and it is understood that the children must earn the money they put in each week, as their contributions. The winner of the contest for the most original way to earn his small share gets a silver dollar. Of course, Famous Players guarantees the total amounts involved, but as Jim says, this doesn't actually matter, for "If we were to worry too much about this, it would be phony and wouldn't ring true with the children themselves. As it is, they get along fine, and think they are carrying the responsibility, as indeed they are, for all practical, and spiritual, purposes."

There hasn't been time enough to get any letters back from Korea, but photos of the two boys have arrived at the theatres, and have been printed in the newspapers, and posted on the Club's bulletin board. The youngest is a bright child, and anxious to go to school—wants to be a general when he grows up, for in the eyes of little Korean boys, all generals are heroes. The older lad is "a fine young boy, honest and persevering in whatever he starts to do." He will send his drawings to his little friends at the Lyceum theatre in part payment of what they are doing for him. Both of the children, of good families, have lost all through the Communist invasion of their country. Now they have 500 new-found friends.
“J. C.” Gets Recess For The Summer

“Julius Caesar”—MGM’s gangster picture to end all gangster pictures—is taking a summer vacation, effective after the current 250 first-runs and subsequent-runs in the same areas are played off. The picture has completed an 11 month first-run in New York, and goes into Loew’s neighborhood houses to wind up a very merry month of May at the box office. In purely scholastic fashion, it suspends for the summer with the closing of school—but this is no high-brow picture, we’re frank to tell you. That is, not entirely—schools may help but this is an exciting picture!

“The longer I’m in this business, the less I know about it”—so Oscar Doob, in charge of special promotions for MGM, quotes an exhibitor. “I never thought I’d live long enough to see a Shakespearean film become a mass-appeal, box-office hit.” He was merely voicing the mazement of many other exhibitors, and some producers, too. “Julius Caesar” started off as “an artistic masterpiece”—“a cultural triumph”—but it remained to develop into a mass attraction that has them standing, and cheering, in the aisles. What is so rare as a class picture with mass appeal?

Booking the picture slowly, MGM has experimented in a variety of situations, both large and small. Now, they will capitalize on what they’ve learned, with the general release of the multi-starred film this Fall. After school re-opens, but you can believe it, the school approach is a come-on, to obtain support for a political gangster film, with murder as the motive, and Shakespeare writing the punch lines.

"Julius Caesar" Contest In Greater New York

More than 50 independent and circuit theatre owners and managers were offered the opportunity to contend for prizes given by MGM for the best campaigns on “Julius Caesar” as used in New York City, when the picture begins its subsequent runs in local theatres, starting May 15th and extending through June. The details were outlined by Arthur Canton, eastern divisional press representative, to members of the Century circuit, the Randolfre theatres, the Skouras theatres, and the Walter Reade circuit, all of which will play the picture concurrently. All independent circuits, as well as managers of the RKO circuit are eligible. Loew’s theatres will not be included in the contest.

Art Cauley, manager of the Paramount theatre, Petersboro, Canada, had an interesting “doll contest” which was suggested by the CinemaScope short film “Dangers of the Deep,” running with “Hell and High Water”—with local championship girl swimmers to promote interest.

BY BERTON BRALEY

THE INDESPENSABLE YOU

Public Relations is not just the art of
Putting a message across;
Public Relations is something you’re part of
Either for profit or loss,
You, in your job, are the firm’s emissary,
All that you say and you do
Counts—plus or minus—with Tom, Dick and Harry,
Public Relations is—YOU!

Millions that go into winning the people’s
Confidence, friendship, good will,
You can knock higher than several steeples
If you’re a grocer and a pill,
You put the blessing, or you put the curse on all
Planning and policy too,
Public Relations is private and personal,
Public Relations is YOU!

IT IS BY YOU that the customer judges
You give the Public its slant,
You’re the promoter of grins or of grudges,
It’s the impression you plant
That’ll decide if your firm’s reputation’s
Proved by performance, all through;
Public Relations is private relations,
Public Relations is YOU!

Through the courtesy and thoughtfulness of Leon J. Bamberger, sales promotion manager for RKO Pictures, and good friend of the Round Table, we are given the opportunity to reprint this excellent and very practical poem by Borton Braley, from the current issue of SERVICE, a publication of Cities Service Company, with the permission of Robert I. Marshall, in charge of business development for that company. It fits our business, as well as his, and conforms to Leon Bamberger’s conception of the substantial duties of a theatre manager. Cities Service is one of our neighbors along Main Street.

Statesville Co-Ed Has Good Showman’s Stunts

R. E. Agle, general manager of Statesville Theatre Corporation, Boone, N. C., keeps us posted on the showmanship ideas of his good managers, of both sexes, and this week, his report is devoted to Miss Helen Johnson, manager of the State theatre, Statesville, who uses her native ingenuity. She promoted “The Eddie Cantor Story,” using white cotton gloves she bought from a local “mortuary”—as good a source as any. She also used that big “Banjo Eyes” mask, made from a pressbook mat, and distributed free balloons to youngsters. Advance ticket sale was at the high school.
INCREASED OUTPUT SEEN FOR “DIME” CANDY BARS

In the months to come theatre operators, along with other distributors of candy, can expect to find available on the market less and less of the small-size or “nickel” bars and specialties and more and more of the “ten-cent” or larger varieties. This trend toward replacement of the small bars with larger, which has been developing for some time within the candy industry, gained added impetus last week with the announcement that the price of cocoa beans had jumped to a record high of 63c per pound and a report that many candy manufacturers are taking definite steps to raise the prices on all products in their lines.

The plans of manufacturers to upgrade their prices was revealed by the publication Candy Industry following a survey it took of the leaders in the field. Such tactics, the trade paper said, “appear to be the only answer in the manufacturer’s desire and effort to turn the tide of reduced sales and diminishing profits.”

Foremost among the reasons for the reduced profits in candy is, of course, the sharp rise in cocoa bean prices, which in turn has been brought on by a shortage in the supply. According to a report in the New York Times of May 10th, disease and blights have damaged the crop in British West Africa, which supplies more than 50% of the world’s cocoa beans; while drought has cut the yield in Brazil, which accounts for more than 15%.

Although production has not been reduced, the Times report further states, consumption has increased. “During 1952 and 1953,” it is revealed, “the demand for cocoa exceeded output, reducing the carry-over from former years. Now, with European purchases increasing and American demand at least holding steady, the shortages are pronounced.”

In meeting this problem candy manufacturers have three major alternatives, as the Times further points out: They can raise their prices, reduce the size of the product or turn to substitute flavorings. It has been reported in the past that many manufacturers believe that reducing the size of the “nickel” bar would not be an answer and that the only alternative is to concentrate on “dime” bars which can be produced at a profit.

As for raising prices, Candy Industry reports that this will now be applied primarily to those candy specialties selling between 10c and 50c. For these products, the publication states, emphasis will be placed on “better quality” also.

In regard to a substitute many candy firms are now experimenting with or already using a chocolate-like coating, which employs a small amount of cocoa mixed with a hydrogenated vegetable oil.

One of the companies reporting the development of cheaper substitutes with a suitable flavor is the Blumenthal Brothers Chocolate Company of Philadelphia, according to the Times. It has tested a milk-flavored compound on consumers, and this coating costs the concern about half the price of regular chocolate.

Whatever the ultimate solution to the chocolate problem settled on by the candy firms, one fact seems assured for the theatre operator: he will find more and more large-size candy bars on the market and less and less of the “nickel” size.

THEATRE REPRESENTATIVES

The appointment of two representatives to serve the theatre trade, Ben Newman and Jerry Weissman, has been announced by the Lucy Lynne Chocolate Company, Brooklyn, N. Y., manufacturers of “Washington Cordial Cherries” and other candies, Mr. Newman was sales manager for Mason, Au & Magenheimer Confectionery for 25 years, and Mr. Weissman was sales manager for the Huylers Co. previously.

NEW FOUNTAINETTE UNIT

A fountainette equipped with two lever-action pumps and four fruit wells has been added to its line of fountain and food service accessories by Helmco, Inc., Chicago. Catalogued as “Model 204,” the unit is made of satin finish stainless steel.
Allied Artists

CLIPPED WINGS: Bowery Boys—A very good Bowery Boys picture which should please your week-end box office. Directed by Dean, we dubbed one of the Bowery Boys series. Played Friday, Saturday, April 9, 10—James Hardy, Shoals Theatre, Shoals, Ind.

ROIT IN CELL BLOCK II: Neville Brand, Leo Gordon—In spite of bad weather, this exciting picture did well. There was more action packed into this picture than most action pictures. Played Thursday, Friday, March 28, 29, 30. Fleet, Magnolia, New Albany, Ind.

ARMS OF THE CROWD: Howard Duff, Helene Stanley—A very good race picture which was well liked by everyone who saw it. Played Friday, Saturday, April 17, 18—T. Jackson, Jackson Theater, Flemington, Ohio.

Columbia

CRUSIN' DOWN THE RIVER: Dick Haymes, Audrey Totter—Color musical that we played in combination with "War Arrow" (U), adding up to a little 17 week program. Our rating: Fair. Played Tuesday, Wednesday, Thursday, April 14, 15, 16—Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

Metro-Goldwyn-Mayer

AMERICAN IN PARIS, AN: Gene Kelly, Leslie Caron—Old, but it is still good and won six Academy Awards. We booked it in to reap the benefits of the recent Academy Awards. Weather was tough and we had to advertise heavily. Very good picture in our opinion. Played Tuesday, Wednesday, Thursday, April 17, 18, 19—Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

LILL: Leslie Caron, Mel Ferrer—Everyone loved this one and we were happy to do average business at the box office. Played Monday, Tuesday, March 29, 30—Dave Flexer, Magnolia Theatre, New Albany, Miss.


SMALL TOWN GIRL: Jane Powell, Farley Granger—It's the type of film that patrons are sorry to see end. It's a fine MGM musical that was enjoyed by big houses here. Salkillus is a favorite here. Hope MGM will keep on to this type of film. Played Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, April 24, 25, 26, May 1—Dave S. Klein, Astra Theatre, Kitiw/Knaka, Northern Rhodesia, Africa.

STORY OF THREE LOVES, THE: All Star Cast—The cheap love story with an old cast. It was our cash register—packed to the top! It showed the house nearly full all nights except one. And how did we sell it to the miners? By stressing the third story for all we were worth. When the film was over the patrons could talk about it all in, and they enjoyed seeing the ballrooms immensely. Personally, I loved the first all. But MGM put in the mordsrede second to give patrons a well-earned breathing space. Heartily recommend for all houses—there is something for everyone! Played Tuesday, Wednesday, Thursday, Friday, Saturday, April 14, 15, 16—Dave S. Klein, Astra Theatre, Kitiw/Knaka, Northern Rhodesia, Africa.

Paramount

ARROWHEAD: Charlton Heston, Jack Palance—A very good Indian picture which should please the average movie goer. Heston and Palance at their best. Play it—you can't go wrong on this one. Did average business both nights. Played Sunday, Monday, April 4, 5—James Hardy, Shoals Theatre, Shoals, Ind.

STALAG 17: William Holden, Don Taylor—Don't need any remarks on this picture—just play it and your patrons will do the commenting on it. This is one of the best pictures I have seen in a long time. Let's see more of Robert Strauss and Harvey Lembeck—they sure did their parts well. Played Sunday, Monday, April 11, 12—James Hardy, Shoals Theatre, Shoals, Ind.

VANQUISHED, THE: John Payne, Ian Sterling—This is a show business picture with no action. I should have played it midweek. Pass it up if you can. Had a few walkouts on it. Just an average picture. Rural and small town patronage. Played Friday, Saturday, April 2, 3—James Hardy, Shoals Theatre, Shoals, Ind.

RKO-Radio


Republic

WOMAN OF THE NORTH COUNTRY: Rod Cameron, Ruth Hussey—We got the black and white version of this film. It was hard and dark, and many of our patrons asked us to put the house lights on so that they could see what was happening. However, I am sure if U.S.A. exhibitors have the Technicolor print, they ought to do average business with this one. It's quite entertaining. Played Sunday, Monday, April 15, 16—Dave S. Klein, Astra Theatre, Kitiw/Knaka, Northern Rhodesia, Africa.

Twentieth-Century-Fox

CITY OF BAD MEN: Jeanne Crain, Dale Robertson—Something different in westerns. Did above average business both nights. Played Sunday, Monday, April 25, 26—James Hardy, Shoals Theatre, Shoals, Ind.

HALF PAST MIDNIGHT: Kent Taylor, Peggy Knudsen—We played "Half Past Midnight" at half past midnight and got half past all average midnight show week. Total: Half past this played Saturday, April 17—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

PICTURE ON SOUTH STREET: Richard Widmark, Jean Peters—As only Fox can make them! Another excellent film on the same lines as "Il Ruined Madeleine" and "House on 92nd Street." Fox does these films so well that no fault can be found, except perhaps with this one's title. Widmark is tops here—he adds prestige to his already fine record. I heartily recom-

Universal

BACK TO GOD'S COUNTRY: Rock Hudson, Steve Cochran—We played this picture on a very small town. Play it.Received good notices. Played Saturday, April 20—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

MA AND FA KETTE AT HOME: Marjorie Lord, Percy Faith—A faith story. A good one. The cast and the Technicolor made it prove that prove to be only a fair outdoor picture. We know you can do better than this. Universal Lansing Drive-In rating: Fair. Played Tuesday, Wednesday, Thursday, April 19, 20—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

Shorts

Metro-Goldwyn-Mayer

JERRY & JUMBO: Technicolor Cartoon—We haven't laughed like this for a long time—Dave S. Klein, Astra Theatre, Kitiw/Knaka, Northern Rhodesia, Africa.

JOHNNY MOUSE: Quimby Technicolor Cartoon—They did it again by winning another Oscar for the former production of 1952. One of the best Tom & Jerry shorts—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Mich.

United Artists

I, THE JURY: Bill Elliott, Peggie Castle—Although we played to practically capacity houses, I personally fail to see the attraction, except perhaps that millions have read Mickey Spillane. We had this one in the 2-D version. Story and continuity disjointed in this film. Patrons seemed to be disappointed—it was not quite like the book. Played Sunday, Monday, April 3, 4—Dave S. Klein, Astra Theatre, Kitiw/Knaka, Northern Rhodesia, Africa.


Behind the Wall: Variety View—This is an interesting short subject that was filmed at the Illinois State Prison. It shows the inside of the prison and the different workshops that the prisoners maintain—Mel Edelstein, Lybba Theatre, Hilbing, Minn.
NEW EQUIPMENT

SAVE TIME, SAVE MONEY! PAINT YOUR OWN attractive advertising signs. Experience not needed. Write for information today. TIMES SQUARE DISTRIBUTING CO., 225 W. 34th St., New York City.

BARGAIN—de. EACH, BRACE NEW MAGIC-Viewers and Polkaide 3D glasses, limited supply. First come, first served. MALCO THEATRES, INC. Purchasing Department, P. O. Box 2853, Memphis 2, Tenn.

MASONITE MARQUEE LETTERS, FIT WAGNER, Adler, Bevelite Signs; 4"-25c; 8"-50c; 12"-150c; 16"-250c. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

MIRRO-CLARIC REPRESENTS BEST VALUE in metalised all purpose screen—only $1.00 sq. ft. Stains absolutely invisible; Latest in wide angle special screens, immediately available! S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

BOOKS

"NEW SCREEN TECHNIQUES"—the NEW book that is a "must" for everybody in or connected with the motion picture industry—the clearly presented, authoritative facts about 3-D, Cinerama, Cine-Scope and other processes—covering production, exhibition and exhibition—contains 28 illustrated articles by leading authorities—edited by Marlin Quigley, Jr., and illustrated by Vivian Quigley. QUIGLEY BOOKSHOP, 1250 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUE BOOK 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 and advancements of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginners and experts. Better than 1911, 652 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1250 Sixth Avenue, New York 20, N.Y.

MOTION PICTURE AND TELEVISION ALMANAC—The Standard Reference—1953-54 Edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry telephone listing of feature pictures, 1944 to date. Order your copy today! 6.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1250 Sixth Avenue, New York 20, N.Y.

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CAPITALIZE YOUR EXPERIENCE—SHOOT local newscasts, TV commercials, documentaries, Ar- range advertising tie-ins with 7-D, Cinemascope, Quigley for Film Producing Catalog. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

DRIVE-IN EQUIPMENT

WIDE SCREEN PAYS OFF! WIDE ANGLE drives special specters immediately available! Motor- ized carbon savers 9, 10, 11mm for single tract arc lamps (Mighty 90, etc.) $90.00. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

USED EQUIPMENT

BIG SAVINGS ON BIG SCREENS AT STAR! Write us! RCA rotary stager! Soundboards, rebuilt, $145.00; 16"-305r heavy duty background. Suprex Lamphouses, Rectifiers, rebuilt, $455.00; pair Strong 16w Lamphouses and Rectifiers, excellent condition. $455.00. Ashcraft 70 ampere Lamphouses, rebuilt, $485.00 pair. Monophonic Sound System, dual amplifier, latest type, rebuilt, $150.00 What do you need? STAR CINEMA SUPPLY, 40 West 52nd St., New York 19.


HELP WANTED

ARE YOU THE MAN WE WANT? MANAG- erial jobs open in growing drive-in circuit. Positions available in East Coast and Midwest. 32-week deal with extras. The right men showing ambition and pride in their work can make a fine career with us. Write in confidence. WILL ARRANGE APPOINTMENT! SMITH MANAGEMENT CO., Attenion Arnold Berger, 82 Newbury St., Boston, Mass.

TOP MANAGER FOR DRIVE-IN THEATRE IN Maine. Salary $125 per week. Year-end employment—guaranteed. Write stating qualifications to FRANCES W. HARDING, 33 Church Street, Boston, Mass.

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THOROUGHLY EXPERIENCED, ENERGETIC manager. Promotional, exploitation minded, desirous solid connection offering opportunity to show ability. BOX 2787, MOTION PICTURE HERALD.

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SELL DURING YOUR SPARE TIME—advertising specialties, calendars, etc. Top commissions. Write S. K. G., ADVERTISING SPECIALTY CO., Lansing, Michigan.

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NEED CHAIRS? SEND FOR CHAIR BULLETIN 1950-51. Send 50c, $4.00 for S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

Benjamin H. Serkowich Dies; Former Publicity Director

Benjamin H. Serkowich, former newspaper man and then publicity director for some of the biggest companies in the motion picture industry, died in New York May 8, at the age of 60. He had been from 1946 to 1949 director of advertising and publicity for Columbia, and from 1936 to 1946 publicity director for the Capitol theatre, New York. He recently had been in business for himself. He was a native of Peoria, Ill., and a veteran of newspapers in the midwest, and of the Associated Press and United Press. He entered the industry in 1919 as director of advertising and publicity for the Robinson Circle in Illinois, which later became the Great States circuit. He also was with Balaban and Katz, then with Paramount Publicity, and with RKO Radio Pic-

tures, and RKO Theatres, and then again with Balaban and Katz. He leaves three brothers, Jules, David, and Hyman, and two sisters, Carrie and Hannah.

Walter E. Kline

Walter E. Kline, 61, Hollywood publicity relations counselor, died May 8 at his home in Bel-Air, Cal. Mr. Kline established his business in the film center in 1918. His widow, Jean, son, Walter, and daughter, Mrs. Betty Grady, survive.

Legion of Decency Reviews Three Films

Three films have been reviewed and clas-
sified this week by the National Legion of
Decency. They are "Johnny Dark," termed unobjectionable for general patronage; "Star of India," morally unobjectionable for
adults; and "Flame and the Flesh," which the Legion says is morally objectionable in part for all because of "suggestive situations and dialogue" and because it tends to "condone immoral actions."

Bell And Howell Has New CinemaScope Lens Campaign

A new sales campaign to sell the stand-
ard cylindrical type CinemaScope lenses was announced this week by Bell & Howell. The campaign stresses the recent price reduc-
tions. It will comprise advertisements in theatre trade papers and will be supple-
mented by direct mail technical and other
information to theatre owners and equip-
ment dealers. It is being handled by the
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 114 attractions, 5,045 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>Ma and Pa Kettle at Home (U-I)</td>
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<td>Shane (Para.)</td>
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<td>She Couldn't Say No (RKO)</td>
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<td>Yankee Pasha (U-I)</td>
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'INDISCRETION OF AN AMERICAN WIFE' SETS SIZZLING PACE! TOPS AT RANDOLPH, PHILA.! SMASH DAY AND DATE OPENING AT ORPHEUM AND STATE IN BOSTON! NEXT BIG OPENING ST. FRANCIS IN SAN FRANCISCO!
TOA and Allied Leaders Ready to Discuss British World Exhibitor Alliance

IN PRODUCT DIGEST:
RELEASE CHART DATA ON PRINTS & SOUND

"I've been using it for 30 years!"

"THEY HAVEN'T INVENTED ANYTHING BETTER YET!"

On this page and the next we show the wide range of M-G-M showmanship. Just a few of many attractions current and coming from the Busiest Studio on the Coast!

The New Sensation of the Nation!

"EXECUTIVE SUITE"


A Big Popular Attraction!

A solid hit!

"RHAPSODY"

(Technicolor)


"PRISONER OF WAR"

Flash! First test engagements playing "A" time, prove that showmanship pays off!

Just what the title says!

"FLAME AND THE FLESH"
(Technicolor)

M-G-M presents in Color by Technicolor • Lana Turner in "FLAME AND THE FLESH" • co-starring Pier Angeli • Carlos Thompson • with Bonar Colleano • Screen Play by Helen Deutsch • Based on a novel by Auguste Bailly • Directed by Richard Brooks • Produced by Joe Pasternak.

Thrills of the Navy Jet Pilots!

"MEN OF THE FIGHTING LADY" (Color)

M-G-M presents "MEN OF THE FIGHTING LADY" starring Van Johnson • Walter Pidgeon • Louis Calhern • Dewey Martin • Keenan Wynn • Frank Lovejoy • Screen Play by Art Cohn • Based on James A. Michener's "Forgotten Heroes of Korea" and Comdr. Harry A. Burns' "Case of the Blind Pilot" • Photographed in Ansco Color • Print by Technicolor • Directed by Andrew Marton • Produced by Henry Berman.

The Cash Register Sings!

"VALLEY OF THE KINGS"
(Color)

M-G-M presents "VALLEY OF THE KINGS" starring Robert Taylor • Eleanor Parker • Carlos Thompson • with Kurt Kasznar • Victor Jory • and Samia Gamal • Written by Robert Pirosh and Karl Tunberg • Suggested by Historical Data in "Gods, Graves and Scholars" by C. W. Ceram • Photographed in Eastman Color • Print by Technicolor • Directed by Robert Pirosh.

The Next Big M-G-M Musical!

"THE STUDENT PRINCE"
(CinemaScope — Color)

M-G-M presents in CinemaScope • "THE STUDENT PRINCE" starring Ann Blyth • Edmund Purdom • John Ericson • Louis Calhern • with Edmund Gwenn • S. Z. "Cuddles" Sakall • Petie St. John • John Williams • Evelyn Varden • and The Singing Voice of Mario Lanza • Written for the Screen by William Ludwig and Sonya Levien • Music from "The Student Prince" by Sigmund Romberg • Color by Ansco • Directed by Richard Thorpe • Produced by Joe Pasternak.

BIG, NEW, M-G-M PROPERTIES!

Just added to Leo's Treasure Chest for future production:

"TEAHOUSE OF THE AUGUST MOON" Current famed stage hit by John Patrick

"THE FEMALE" Top best seller by Paul Wellman

"MARY ANNE" by Daphne du Maurier, top popular novelist

— And many more!
WILLIAM A. WELLMAN'S

THE HIGH AND THE MIGHTY

in WarnerColor and Stereophonic Sound

JOHN WAYNE
CLAIRE TREvor
LARAINt DAY
ROBERT STACK
JAN STERLING

PAUL KELLY  SIDNEY BLACKMER  DOE AVEDON  KAREN SHARPE  JOHN SMITH

Screen Play by ERNEST R. GANN
Music Composed by JAMES W. SHOREY

NELL still burning with honeymoon fever!

DAN who had used up his nine lives, and was starting on ten!

SALLY who lived in a world of whistles!

MAY strictly a night-time woman!
They meet on an adventure that spans the 2400 miles from Honolulu to San Francisco Bay. Out of this meeting of strangers comes entertainment history, the story of every kind of love there is!
THERE'S NO PRODUCT SHORTAGE WHEN YOU DO BUSINESS WITH 20th!

11 in CinemaScope*

13 in 2-D **

2 in 3-D ***

Enough to keep every theatre in America well supplied!

See your 20th Branch Manager Today!

* The Robe - color by Technicolor
   How To Marry A Millionaire - color by Technicolor
   Beneath The 12-Mile Reef - color by Technicolor
   King Of The Khyber Rifles - color by Technicolor-DeLuxe
   Hell And High Water - color by Technicolor
   New Faces - in Glorious Color
   Night People - color by Technicolor
   Prince Valiant - color by Technicolor
   River Of No Return - color by Technicolor
   3 Coins In The Fountain - color by DeLuxe
   Demetrius and The Gladiators - color by Technicolor

**
   The Raid - print by Technicolor
   The Rocket Man
   Gorilla At Large - color by Technicolor
   The Siege At Red River - color by Technicolor
   Man In The Attic
   Racing Blood - Supercinecolor
   Man Crazy
   Miss Robin Crusoe - Pathecolor
   Thy Neighbor's Wife
   Inferno - color by Technicolor
   Vicki
   A Blueprint For Murder
   Sailor Of The King

***
   Inferno - color by Technicolor
   Gorilla At Large - color by Technicolor
Print Happy!

HOLLYWOOD product is currently available (or soon to be available when processing now in progress is completed) in the following fourteen combinations:

- Standard print—standard sound
- Standard print—separate stereophonic sound print
- Standard print—separate stereophonic sound print; effects on optical track with picture
- 3-D—two print system
- 3-D—single print system
- 3-D—two print system with separate stereophonic sound print
- CinemaScope—track stereophonic sound
- CinemaScope—single optical sound track
- CinemaScope—Perspecta directional sound
- CinemaScope—single track magnetic
- CinemaScope—reduced to standard “2-D” print
- VistaVision—Perspecta sound
- VistaVision printed in SuperScope—Perspecta sound
- SuperScope print of standard picture

The Italians have a word for a situation like this. It is BASTA. The meaning—THAT’S ENOUGH!

World Exhibitor Organization

JUST as the impact of the new techniques and present sales policies have tended to eliminate differences between the two major exhibitor organizations in the United States so also current conditions have promoted a sense of common cause among exhibitors throughout the world.

Stereophonic sound, wide screen, 3-D and television are among the problems which are of concern to showmen everywhere. Exhibitors of all nations always have had much in common because the life blood for most of them has been the wares produced in Hollywood. Preoccupation with the difficulties of introducing the new techniques has done much to strengthen the common bond.

Exhibitors abroad have been keeping in close touch with developments in the industry in the United States. There has been an unusual number of foreign visitors at various of the studios and theatre demonstrations of new techniques. In over eighty countries each week subscribers of The HERALD read what is going on here. Moreover, some influential American showmen have been journeying overseas, particularly to Europe. Often such trips turned out to be a “busman’s holiday” because the American travelers became wrapped up with exhibitors’ local problems, fascinated because of their resemblance to matters at home.

Therefore it should not be surprising that efforts have been launched looking to the establishment of a formal international alliance of exhibitor organizations. The project is being sponsored by the Cinematograph Exhibitors Association of Britain. The goal is a working arrangement between the CEA on the one hand and Allied and TOA on the other. Purposes of the cooperative effort are to seek coordinated activity on new techniques and to alleviate, if possible, the product shortage.

An international alliance of exhibitor organizations would be a constructive force if it served no other end than encouraging exhibitors everywhere to view their problems and those of the industry from the broadest point of view.

New Release Chart Service

COMMENCING with this issue The Release Chart in the Product Digest section of The HERALD will include data indicating new techniques in which pictures have been made and the types of sound prints currently being made available. At a glance the reader will be able to determine whether a picture was filmed in CinemaScope, 3-D, VistaVision or other system and whether it is available in four-track magnetic sound, separate magnetic stereophonic sound, Perspecta directional optical sound, single-track magnetic or single-track optical.

This additional information is required now by a number of exhibitors. All will need it as soon as releases in the new techniques and diverse sounds become more numerous. The special data on systems and sounds will be revised weekly based on information supplied by the distributors.

Only a little over a year ago motion pictures were exhibited in only one standard of screen and sound; now there are available many different combinations of projection system and types of sound. The day of complete standardization, if it ever is to come, is still far in the future. Meanwhile, The HERALD will continue to do its part in clarifying the situation and in serving its readers.

The American Association for the Advancement of Science was recently informed by a Boston doctor that the most common “psychosomatic illness of our times is money-sickness.” That only goes to give more weight to the old axiom, “Money is the root of all evil.” So when exhibitors, producers and distributors think they have “the virus” it may simply be “money sickness.” The doctor did not prescribe a cure.

—Martin Quigley, Jr.
Letters to the Herald

Far-Sighted Skouras
To the Editor:

Believing that we have one of the smallest theatres in the United States (300 seats) with a CinemaScope installation, I thought that I would pass on the following information.

We have just finished playing "The Robe" in the Alki theatre, Wilbur, Washington (population 1,044), for seven days to a gross of $1,394. This is the first time any picture has ever played a week in this situation, and it broke every existing record of any feature or combination of features in this house. Business was 60 per cent above our normal week's business, and the last day exceeded each of the first three days on the picture.

With regard to stereophonic sound, I feel that it is a definite must in theatres, both large and small, in adding to the impact of a CinemaScope presentation. In fact, I believe that it is actually more effective in a house such as mine due to the intimacy of a small theatre. I now have every available CinemaScope feature dated, and am looking forward to a very successful year for the Alki theatre.

May I add my thanks at this time to Spyros Skouras and the 20th Century-Fox organization for being so far-sighted in a critical period in bringing forth a process such as this to entice the patrons back to the theatres.—E. C. RETTOKOWSKI, Alki Theatre, Wilbur, Wash.

Irreparable Damage
To the Editor:

Amen to the letter written by the Virginia Theatre Manager on that horrible Hollywood sex article in "Esquire." I read the article in a barber shop while waiting to get a haircut. How many other customers read it makes no difference. The harm has been done, with irreparable damage to our business, and again as always happens when repulsive things about Hollywood appears, the theatres will be the ones to get it in the neck from all civic groups, the ministers and possible even the newspapers.

Your editorial on the subject was fine, but again, the damage has been done.

What does Hollywood plan to do about it? Kick the said Mr. Hecht out which should happen, or will they just tell him he's been a bad boy and to go ahead and write a story which will make a movie which will get them some money and all will be forgiven? It's just like some of the stars who have brought disgrace on the business and are still in the business, and it all adds up to money, greed. The exhibitors seem to be the only ones to control such a situation, but here again you have greedy exhibitors too.

If all the exhibitors would refuse to play a movie, the story of which was written by Ben Hecht, the movie would not be produced. Mr. Hecht would be out of business as a writer of stories for the motion picture industry.

It seems that in this land there ought to be laws to protect a business such as ours from such unscrupulous beings as Hecht. It takes all sorts of sordid people to make a world, along with the decent human beings. What a pity sex-minded Hecht can't be dealt with properly.

"Esquire" magazine too is just as much to blame for publishing such tripe. Decent advertisers should refuse to advertise in a magazine which publishes such trash about a great industry.

I was told plenty about the Hecht article by our newspaper publishers today when I paid a visit to the papers. And at a time when all those nice ads are appearing in "Editor and Publisher" and when all along on the local level we have been trying to sell Hollywood and the movies more than ever to our editors.

I'm clipping your editorial to answer further comment on the article but I'm afraid much damage has been done.—Georgia Theatre Manager.

Deserved Tribute
To the Editor:

I have come to the conclusion that theatre owners and managers can be some of the nicest people in the world and probably never ever get the thanks and recognition they deserve.

One recent evening I was locked out of my apartment and not being able to get assistance from the local police or fire department or neighbors I happened to think of the local theatre, the Beverly, 823 Third Avenue, New York City. Mr. Harold Raymond, owner and manager of the theatre, himself came to my assistance and got his marquee ladder and aided me in my re-entrance.

I certainly feel this was beyond the call of ordinary neighborly assistance and certainly was convinced of the very good neighbors and fine members of the community theatre managers are.

I would very much appreciate your printing this letter as a tribute to the kindness and consideration of theatre managers who are sometimes forgotten, and as the only way I can begin to thank Mr. Raymond beyond a letter.

Thank you very much.—EDMUND M. TATE, New York City.

Rentals
To the Editor:

Is it right for company salesmen to ask higher rentals and percentage now that the tax repeal is finished?—West Va. Exhibitor.

INTERNATIONAL exhibitor group is urged in Britain
TOA and ALLIED leaders greet alliance proposal warmly
INDUSTRY arbitration system target of New York meeting
WALLER, inventor of Cinerama, dies in New York at 68
"FAME" Achievement Award presented to Skouras by Martin Quigley
20TH-FOX stockholders vote confidence in management
20TH-FOX offers 2-D prints on CinemaScope motion pictures
VISTAVISION demonstrations planned for key cities of world
AB-PARAMOUNT stockholders told upturn due for quarter
TOA board urged to discuss product problem by Broidy
PARAMOUNT decree should not be used as evidence, is claim
ATLAS Corporation discussing purchase of RKO stock from Hughes
THE WINNERS CIRCLE—the box score on box office leaders
PROVIDENCE manager shows how to lick hoodlum problem
BRITISH CEA and KRS in new row in break figure dispute
TECHNICOLOR planning to build a new plant in France
MEXICAN industry sees formation of new export unit
NATIONAL SPOTLIGHT—Notes on industry personnel across country

SERVICE DEPARTMENTS

Refreshment Merchandising
Film Buyers' Rating
Hollywood Scene
Managers' Round Table
People in the News
What the Picture Did for Me

IN PRODUCT DIGEST SECTION

Showmen's Reviews
Advance Synopses
Short Subjects
The Release Chart

May 22, 1954
The statute of limitations may not apply in any instance, whether three, five, or seven years, as argued recently in Congress, if a ruling by Federal Judge Harry Westover in Los Angeles Federal Court has any force. Judge Westover, considering a suit brought by Lorraine Valuskin against Loew's and other distributors for allegedly denying her product and forcing her to sell her theatre in 1940, denied defendants' motions for dismissal because of the statute of limitations. He ruled that the 1940 Government anti-trust suit consent decree was a "stop gap" measure—and that all during the period 1940-45 after which final entries were made, the case was merely pending.

The left-oriented "Salt of the Earth" which was cancelled out of a scheduled first Chicago run by the Hyde Park theatre because of alleged "outside pressures" has been booked into the Cinema Annex for its Chicago premiere May 28. The theatre has been featuring foreign films, mostly Russian, the past few months and previously had an Italian film policy. In the wake of the cancelled booking a suit has been filed against the Hyde Park in Circuit Court of Cook County, by Independent Producers Co., Inc. seeking $25,000 damages.

Motion Picture Association president Eric Johnson's recent annual report emphasizing the continuing importance of overseas earnings also points out the importance to the industry of the coming Senate Finance Committee decision on foreign income in the technical tax bill. The committee must decide whether to give the film industry the same preferential treatment the House-passed bill gives other industries.

There may be some in the industry who do not know that the Council of Motion Picture Organizations has been advertising the industry as a whole—its problems, and its philosophies—in that newspaper man's magazine, "Editor and Publisher." Herman Robbins, president of National Screen Service, wants everyone to know how very good those ads have been. This week he began distributing, gratis, through his company, a brochure, containing the first eight of the ads. He will collect and similarly publish ensuing ads. He also stated publicly: "I believe these advertisements are one of the finest things the industry has done for its public relations. . . ."

The siege of Dien Bien Phu has pre-sold any new picture about parachutists. Last week, Warners announced it would make "Jump Into Hell," which it said will be about the war in Indo-China. It will have "top priority" and a top cast, Jack L. Warner said.

A column called, "Why Grow Old" by Josephine Lowman in the New York "Post" hails Ralph Stolkin of Chicago for having the "enthusiasm, energy, capacity for hard work and vision" which prolong youth. "How else," says Miss Lowman, "could he, at the age of 36, head an empire of enterprises which runs far into the millions, when he began a decade ago with a borrowed $15,000." Mr. Stolkin's press notices have changed. A year and a half ago it was a bad press that was instrumental in dissolving the deal by which, as purveyor of Howard Hughes' stock in RKO, he became president of that company.

Official figures released in West Germany last week indicate an upward trend in the popularity of motion pictures in general and American productions in particular. There are now a total of 5,200 houses in the Western Zone as compared with 5,125 in 1953. Most recently popular American films were "Gone With the Wind," "From Here to Eternity" and "Roman Holiday," with German subtitles.

A scheduled forum in Memphis on censorship has been cancelled because no one, not even Lloyd T. Binford, will tackle Arthur Garfield Hays in a debate. The noted New York lawyer was to speak against city censorship June 7 in Memphis at the Public Affairs Forum. Bailey Brown, chairman of the forum, said Mr. Binford was first asked to appear on the program as Mr. Hays' opponent but "after some reflection declined." Mr. Binford is chairman of the Memphis censorship board. Mr. Brown then asked several members of the Memphis City Legal staff to defend censorship but all declined.

The Tushinsky Brothers, Joseph and Irving, this week announced that the first West Coast demonstration of their SuperScope process, set for next Tuesday at the Wiltern theatre in Los Angeles, will be highlighted by what they call a "startling innovation."

Justice Department and Senate Small Business Committee officials are not expected to be represented at the forthcoming industry arbitration conference. Both have been notified of the meeting, but not formally invited to send observers to watch first hand.

Exhibitors who were planning to take advantage of the faster depreciation allowed in the new tax bill need not worry over the delays the bill is encountering in the Senate. It's sure to pass, and the depreciation changes will be retroactive to January 1, 1954.

Now it's a pre-release of a re-release. Universal is bringing back its "The Egg and I" in July. However, in the Omaha and Des Moines area, it will have on May 27 a saturation "pre-re-release World Premiere."
THE WELCOME BANNER greeted the delegates from the two southern states as they first convened for luncheon at the Hotel Biltmore, in Atlanta.

EXHIBITORS

MET last week in the South and in the North, discussing, arguing, socializing. Left, scenes from the Atlanta meeting of the MPTO units of Georgia and Alabama; below, right, scenes from the Minneapolis meeting of the North Central Allied.

ALLIED PERSONALITIES: below, producer Hal Makelim and exhibitor John Wolfberg, seated, with exhibitors Al Lee, George Granstrom; bottom, Minneapolis exhibitor Ted Mann and president Benny Berger flank National Allied counsel Abram F. Myers.

THESE ARE THE PRESIDENTS, at the final officers' installation banquet: J. H. "Tommy" Thompson of the Georgia group, and Dick Kennedy, Alabama president.

Mr. Thompson, whose term will be his eighth, poses with convention guests Herman Talmadge, Georgia Governor; Frances Langford, and exhibitor Nat Williams.

IN THE SCENE at the Atlanta registration desk; Fred McLendon, Ed Atkinson, Robert Wilby, Russ Gaus, Margrite Stith, E. Cascaletten, and Ed Watson.
THE INTERVIEW at the right was at the 20th-Fox home office in New York last week, and its subject was the visiting Malayan theatre tycoon, Loke Wan Tho. Mr. Loke, who owns about 30 theatres, among them the most modern, spoke highly of his host's specialty, CinemaScope. He is on world tour, next stop London.

THE PERAKOS FAMILY is doing things these days in a big way. They opened their Plainville, Conn., Drive-In the other day with a 116-foot wide screen, possibly the biggest yet. In array above at the affair are John Perakos, newspaperman Allen M. Widom, Peter and Sperie Perakos, and Max Birnbaum of Warners and Max Hoffman of Perakos Theatres. Warners' CinemaScopped "The Command" opened the house.

"THE SPELL OF IRELAND" is upon them. Co-producer Daniel Devlin poses at the Baronet Theatre, New York, opening, with Mrs. John McCormack, widow of the late, renowned Irish tenor. The picture has been crowding them in for such totals as a first week $14,292.

THE MOTION PICTURE BOOKERS CLUB of New York on Monday held one of its largest luncheons, in a tribute to Alex Arnswalder, 20th-Fox New York sales manager. As circuit owner Harry Brandt and 20th-Fox branch manager Abe Dickstein, right, watch, club president Sam Einhorn presents a plaque (for "loyalty and leadership") to Mr. Arnswalder, right.

HERMAN KASS, who has been coordinating field exploitation men for Universal since March, 1953, has been named eastern exploitation manager. This is a new post, in the New York home office. Mr. Kass joined the firm in 1944.

PERAKOS FAMILY: From left, John Perakos, newspaperman Allen M. Widom, Peter Perakos, Max Birnbaum of Warners, and Max Hoffman of Perakos Theatres.

MELVIN L. GOLDS, who had directed National Screen Service advertising, publicity, and television activities, resigned this week and will shortly open his own television production agency in New York. He was 11 years at NSS.
NORMAN RYDGE, chairman of the board of Greater Union Theatres, Australian circuit, has been visiting old business friends in New York. Universal, whose product he also distributes, was one of many of his hosts. The scene at the left is at the luncheon the company tendered him last week. Among those in the picture in addition to Mr. Rydge, are Jack Dobbin, Ray Miles, Ray Moon, Americo Abeal, Charles J. Feldman, Ben Cahn, James Franey, Joseph Mazar, Norman Gluck, Irving Weiss, Fortunat Baronat, Ben Lorber, Captain Harold Auten, Adolph Schimel, Eugene Walsh, Al Lowe, and Richard Davis.

PETE SMITH, shown holding his Academy Honorary Award for "witty and pungent observations on the American scene", will be in the public eye considerably longer than his retirement indicates. MGM has ten new Pete Smiths, and many current ones.

LUNCHEON at Paramount's studio, for A. E. "Dick" Harmel, general manager of South Africa's Schlesinger Enterprises. His hosts are executive producer Don Hartman, left, and vice-president Y. Frank Freeman, right.


DR. PATRICK A. McNALLY, the chief Barker of the Irish Variety Club and a director of the Amalgamated Cinemas circuit, spent part of a day with us last week at our New York office.
INTERNATIONAL GROUP
OF EXHIBITORS URGED

Alliance of Organizations
Suggested by British to
Meet Problems

by PETER BURNUP

LONDON: An international alliance of ex-
hibitor organizations permitting them to
take unilateral action toward the solution of
important problems common to exhibitors
everywhere is projected here by the Cine-
magraphe Exhibitors Association.

Designed to deal with such matters as
sales and exhibition policies for pictures
produced in the new processes and produc-
tion policies which result in the shortage of
films, the C.E.A. proposes to put the plan
to the test immediately.

Concern Growing
Over "Shortage"

Exhibitors here are growing increasingly
concerned over a shortage of product, due,
as they allege, to sale conditions imposed
by CinemaScope producers. At this week's
meeting, a resolution was adopted demand-
ing that conventional prints be available on
all films offered to the trade. The resolution
will be sent to exhibitor associations
throughout the world, including those in the
U.S., soliciting their support.

Other indications of the continuing and
intensive resistance to the new marketing
policies are to be seen in C.E.A.'s technical
adviser Leslie Knopp's statement that an
anamorphic lens should be marketed at
considerably less than the current price of
£650 and that it is doubtful in his (Leslie
Knopp's) opinion whether the present form
of anamorphic lens will be the lens of the
future.

Relieves Tushinsky
Lens Will Be Adopted

Dr. Knopp, incidentally, gave an unex-
pected boost to the Tushinsky lens at the
C.E.A. meeting. He had been asked the ques-
tion of the lens' relation to the standard
aspect ratio proposed in this country and
now in the rest of Europe.

He replied that he felt the Tushinsky sys-
tem would be generally adopted for econom-
ical reasons. He thought it would be advis-
able for exhibitors to adhere to the recommenda-
tion of 1.65 to 1 for the time being and per-
haps during the next six months or so the
position with regard to aspect ratios and the
types of lenses involved would be clarified.
Ninety-four per cent of the theatres in this
country could accept this ratio without al-
terations to the projection, Dr. Knopp de-
clared.

The Knopp reference to developments
"during the next six months" was accepted
by the meeting as particularly significant.
Exhibitors generally are coming round to
the belief that many things will be "clarified"
in six months; particularly in the event of
that now projected alliance between ex-
hibitors on both sides of the Atlantic being
consummated.

Following what they regard as a "climb-
down" by 20th-Fox, British exhibitors are
disposed to regard themselves as the leaders
of a resistance movement.

TOA, ALLIED LEADERS GREET
ALLIANCE PLAN WARMLY

Top executives of both Theatre Owners of
America and the Allied States Association
received with interest this week's report from
The HERALD's London correspondent that the
Cinematograph Exhibitors Association
was planning preliminary moves toward an international alliance of
exhibitor associations.

Ben Marcus, president of Allied, said in
Milwaukee Wednesday, "naturally we are very much interested in
the proposal of the British exhibitors' or-
ganization. We suggest that a confer-
ence be held with all exhibitor organiza-
tions represented to arrive at a com-
mon solution so that a committee may
discuss problems of the new techniques
with producers and sales policies with
the distributors." Mr. Marcus' first
choice for the site of such conference
is Hollywood, to be near the American
center of production. He indicated he
felt much good could be accomplished
by exhibitor leaders from the United
States, Britain and other leading coun-
tries sitting around a table. He hopes
it will be possible some kind of stand-
ardized system will be worked out and
that ways and means will be found to
alleviate the product shortage.

Walter Reade, jr., president of Theatre Owners of America, at mid-
week said that such an alliance, the
purpose of which would be to present
united exhibitor resistance to various
sales and exhibition policies, would be
a "continuation of what most progres-
se, thoughtful exhibitors have been
doing for a long time."

"The world is shrinking," said the
TOA chief, "and such an alliance is
inevitable." He said that although the
specific problem which had prompted
the C.E.A. plan—the request that stand-
ard versions of CinemaScope films be
made available—might be rendered
academic by distributor compliance, an
international alliance would prepare
exhibitors for any problems which
might appear in the future. He added
that he had not yet been approached
on this latest British move.

In Washington Wednesday, Abram
F. Myers, general counsel for Allied
States, said he had found the C.E.A.
to be a "well-organized, effective associa-
tion," and that he believed Allied
would be glad to cooperate with the
British outfit "whenever it appeared to
be feasible."

Mr. Myers said he had personally
been in correspondence with the Brit-
ish organization and had suggested
they exchange information on matters
of common interest. He added he had
been moved to do that when he had
read a trade paper account of the Brit-
ish organization's attitude toward 20th
Century-Fox's former policies on
stereophonic sound.

Asked whether his willingness to
exchange information went as far as a
willingness to enter an alliance with
the British group, Mr. Myers said the
British frequently use words differ-
ently from American usage and he
wasn't sure how the C.E.A. meant "all-
iance." If C.E.A. means cooperation
and exchange of information on mutual
problems, that is one thing, Mr. Myers
said. However, he declared, "if they
mean a hard and fast organization, I
doubt that the Allied board of direc-
tors would ever barter away to an-
other body any part of their inde-
pendence."

In New York, Harry Brandt, presi-
dent of the Independent Theatre Own-
ers Association, said that an interna-
tional alliance would be a "tremen-
doously effective body if they could get
it to function." He added, however,
"if exhibitors of America can't get to-
gether, how can we hopefully expect
this to be successful?"

Adorno Starts Drive-In

Sal Adorno, Jr., recently assistant general
manager for M & D Theatres, Middletown,
Conn., has begun building a $125,000, 750-
car drive-in theatre four miles from down-
town Middletown. It will be called the Sal
Adorno Jr., Theatre, and will have a 100-
foot curved screen.
The circus is back... because available. Now is the time to date it and schools closed, millions of youngsters an choice in summer entertainment. Book
AND IT’S PAY-OFF TIME WITH...

DeMILLE’S
THE GREATEST BOXOFFICE SHOW ON EARTH

Color by
TECHNICOLOR

the greatest boxoffice show on earth is campaign it for July and August. With their families will make it their first it to repeat its never-equalled grosses!
INDUSTRY ARBITRATION SYSTEM
TARGET OF NEW YORK MEETING

REPRESENTATIVES of exhibitor associations and the major distributors will meet in New York Monday at the Hotel Astor to try once again to fashion an all-industry arbitration system. At midweek, at least, the exhibitors were saying that they would enter the negotiations with no "preconceived notions" about the manner in which the problems should be approached.

However, it was understood that delegates from each of the associations will come to the meeting prepared with recommendations based on the two previous drafts of arbitration proposals which were prepared by both exhibition and distribution groups. Monday's session, at which Eric Johnston, president of the Motion Picture Association of America, will preside, are expected to last all day.

In New York to attend the meeting, Harry C. Arthur, chairman of the board of the Southern California Theatre Owners Association, this week urged each distribution representative to approach the arbitration sessions with an "open mind." Mr. Arthur also attacked competitive bidding as "one of the worst things in the industry today" and said that although film rentals cannot be arbitrated, matters having a bearing on film rentals should.

It was the lack of provision for arbitration of film rentals which led the Allied States Association board to turn down the distributors' draft last January, following the rejection by the Allied convention in November, 1952.

Theatre Owners of America will be represented at the Monday meeting by Walter Reade, president; Herman Levy, general counsel; Mitchell Wolfson, Miami, and S. H. Fabian. Representing the Independent Theatre Owners Association will be Harry Brandt, president; Julius Sanders, Abe Leff and Ray Rhone.

The Metropolitan Motion Picture Theatres Association has named Emanuel Frisch, president, and Leo Brecher and Sol Schwartz as its delegates. The Southern California group will be represented by Mr. Arthur and Albert Hanson. Claude Ezell and Robert J. O'Donnell are scheduled to be the spokesmen for the International Drive-in Theatres Association. As indicated before, Allied States will not participate.

The distributors' draft of an arbitration system, which was approved by the majors in October, 1952, was subsequently rejected by Allied at its Chicago convention in November. At that time Abram F. Myers, Allied general counsel, listed eight "plus" factors in the plan.

Theatre Owners were: (1) the proposed system was "one way arbitration" i.e., it could be instituted by an exhibitor, but not by a distributor; (2) provisions for clearance; (3) protection against arbitrary refusal of a run; (4) a "partial" remedy for hardships and abuses of competitive bidding; (5) the barring of the forcing of pictures; (6) provision for the arbitration of alleged contract violations; (7) conciliation, and (8) the awarding of damages up to double damages when a deliberate intent to injure an exhibitor was found.

At the same time Mr. Myers listed as "minus factors" (1) the lack of provision for the arbitration of film rentals; (2) the authorization of two pre-release pictures per distributor per year and the fact that such pre-release engagements would be exempt from restrictions on the institution of competitive bidding; (3) the fact that bidding reforms should have been volunteered by the distributors, and (4) the limitations of the awards to double damages in contrast to the mandatory triple damages provided by the antitrust laws and also suggested limitation to four years, a period less than the statute of limitations in some cases.

Inventor of Cinerama Dies at 68

The researcher and inventor whose persistence in pushing "peripheral perception" into an entertainment medium known as Cinerama, and who finally had a grateful industry award him an "Oscar," died at his Huntington, Long Island, home, Tuesday, aged 68, after a long illness. He was Fred Waller. Most of his life he had been an itinerant, itinerant, inquisitive photographic engineer credited with some 160 inventions, the most famous of which was a gummery trainer used by this country and Great Britain during the war.

This used the principle of "peripheral perception." Mr. Waller obtained backing from various sources and evolved the system of three cameras and a curved screen, bringing to audiences the sense of envelopment and participation.

The medium was not his only industry connection, however. For some 40 years, he was with it either as photographer, technician, or producer. He was at one time head of Paramount's special effects department. He also, as founder of Film Guild, produced a series of entertainment and historical pictures. He produced for the New York World's Fair and also developed the Eastman Kodak Hall of Color there.

At his death, he was a director of Cinerama, Inc., a Fellow of the Society of Motion Picture and Television Engineers, a member of the International Photographers, and author of many treatises, including an article on Cinerama in "New Screen Techniques," which was published in 1953. He leaves his widow, Doris; daughter, Marjorie; son, Stuart; and stepson, John P. Caron.

RKO Theatres Buying Stock

RKO Theatres last week announced its directors mailed to stockholders an invitation to tender common stock for purchase by the corporation at up to $6.50 per share; and that the corporation was to spend up to $5,000,000 in this pursuit.

Welsch Film to Columbia

Columbia will distribute Howard Welsch's production, "The Man Who Shot Liberty," Technicolor film, with Jean Simmons, Rory Calhoun, Stephen McNally and Brian Aherne.
The first pre-release opening of Columbia's THE CAINE MUTINY will be held at the Capitol Theatre, New York City June 24th, 1954

STARRING

Humphrey Bogart - Jose Ferrer
Van Johnson - Fred MacMurray

and Introducing ROBERT FRANCIS, MAY WYNN

COLOR BY TECHNICOLOR

Screen play by STANLEY ROBERTS - Based upon the Pulitzer-Prize winning novel by HERMAN WOUK

Directed by EDWARD DMYTRYK - A COLUMBIA PICTURE - A STANLEY KRAMER PROD.
“FAME” ACHIEVEMENT AWARD

Presentation to Spyros P. Skouras, left, president of 20th Century-Fox Film Corp., of FAME Magazine’s first annual “Achievement Award”. The presentation was made by Martin Quigley of a plaque symbolizing the award and citing Mr. Skouras for “his notable contribution to the art and industry of motion pictures by the development and introduction of CinemaScope...”

Beckworth Corp. Names Columbia in Action

Rita Hayworth and the Beckworth Corp. in which she is a partner and owner of 450 shares, last week filed suit in New York against Columbia Pictures, seeking an accounting on the distribution of four pictures produced by Beckworth and released by Columbia and asking that the present distribution contract be declared null and void. The suit claims that Columbia violated its duties in the handling of the product and that certain liabilities were charged to Beckworth. It is charged that the plaintiffs had asked for an accounting on the domestic and foreign distribution of “The Loves of Carmen,” “Affair in Trinidad,” “Salome” and “Miss Sadie Thompson,” but that no accounting had been made to Beckworth. The Beckworth Corp., was formed in 1947 to produce pictures for Columbia release.

Montana Theatre Unit Affiliates with TOA

GREAT FALLS, MONT.: The Montana Theatres Association voted unanimously at its two-day convention here last week to become affiliated with Theatre Owners of America, it was announced by Carl E. Anderson, association president. The affiliation of the Montana theatremen gives TOA a total of 28 states and regional units. TOA president Walter Reade, Jr., hailed the Montana Theatres entry as “indicative of the realization and appreciation of exhibitors everywhere for unity and cooperation on the national level as well as the local level.” Representing TOA at the Montana convention were Robert R. Livingston, of Lincoln, Neb., secretary, and J. J. Rosenfield of Spokane, Wash., member of the executive committee.

Sees "Robe" as Biggest Money-Maker in Australia

SYDNEY: 20th-Fox’s “The Robe,” in engagements at only five theatres, has grossed any other picture ever released in Australia, Ernest Turnbull, managing director of Hoyts Theatres, told the press. Mr. Turnbull, who also is chairman of the directors of 20th-Fox in Australia, estimated that “The Robe” will be seen by at least one in three of Australia’s population in its initial swing around the continent. He based his estimate on the fact that attendance in the first five theatre situations has totaled 1,150,273 out of a combined population of 4,288,040.

Holdings Vote Confidence in Skouras

The success in the launching of CinemaScope, combined with the knowledge that 20th Century-Fox’s profits were substantially up in 1953 over 1952 and that profit for the first quarter in 1954 was double that of the same quarter in 1953 were factors that struck a cheering note at the company’s annual stockholders meeting in New York Tuesday. It was a love feast compared with last year’s meeting when a proxy fight led by Charles Green challenged the company’s management headed by Spyros Skouras.

Mr. Green Tuesday took the floor to commend management on its report to the company stockholders.

Profits Increase

Mr. Skouras reported company profit for this year’s first quarter at $2,048,030 after provision of $1,900,000 for taxes. The result compares with profit of $1,023,965 in the first quarter of the previous year and is equal to 74 cents per share, compared with 37 cents a year ago.

The company president declared that worldwide film rentals of $105,662,000 last year were the highest in the company’s history and compared with $93,167,000 in the preceding year, or a hike of 13.4 per cent. Mr. Skouras told stockholders that 4,600 theatres in the U.S. and Canada are equipped for CinemaScope now, and that the company estimates 7,500 will be by September 1, and that by the end of the year 10,000 “will be able to play CinemaScope productions.” He said 1,500 abroad are equipped “or to be equipped” for CinemaScope now and that an estimated 4,500 will be so equipped by the end of the year.

All directors were re-elected at the meeting. They are L. Sherman Adams, Colby M. Chester, Robert L. Clarkson, Daniel O. Hastings, Robert Lehman, Kevin C. McCann, William C. Michel, B. Earl Puckett, Spyros P. Skouras and Gen. James A. Van Fleet.

Vote Extra Dividend

Mr. Skouras announced the regular 25-cent quarterly dividend and an extra dividend of 10 cents on June 26, to holders of record on June 11, duplicating the action taken in March.

Questioned about the volume of production, Mr. Skouras pointed out that with the company’s $26,000,000 cash investment in CinemaScope last year and the necessity of reducing inventory to put the company in a flexible position, a reduction of the production budget from $45,000,000 to $30,000,000 was necessary.

In reply to another question he said that exhibition has spent more than $50,000,000 for CinemaScope equipment to date and that an additional $25,000,000 will be spent.

Mr. Skouras also lauded the record of executives Al Lichtman and Charles Einfeld.
Tanganyika

Land of the hunter...and the hunted, ruled by a madman's dynasty of terror!

Savage heart of Africa, challenged by a white hunter's lust for vengeance!

Forbidden empire, where love was the prize in the most dangerous game of all!

Starring

VAN HEFLIN • RUTH ROMAN

HOWARD DUFF with JEFF MORROW

JOE COMADORE

DIRECTED BY ANDRE DE TOOTH • SCREENPLAY BY WILLIAM SACHHEIM AND RICHARD ALAN SIMMONS • PRODUCED BY ALBERT J. COHEN • A Universal-International Picture

"Pictures with that Universal appeal"
FOX OFFERS 2-D PRINTS OF CINEMASCOPE FILMS

Modification Surprise to Many; Exhibitors Had Not Asked Full Change

Twentieth Century-Fox CinemaScope policy, the subject of an all-day forum of exhibitors at the home office two weeks ago, has been modified to an even greater extent than was previously indicated. The company this week announced that it had agreed to furnish 2-D prints of its CinemaScope product and has already ordered the equipment necessary to reduce optically the anamorphic pictures to standard size.

This came as a surprise to many industry observers who had attended the 20th-Fox forum. It seemed to be understood at that time that 20th-Fox had agreed only to furnish CinemaScope prints with three types of sound track — four-track magnetic sound, single-track magnetic and single-track optical. Indeed, there seemed to be little or no effort on the part of exhibitors at that time to get the company to release its anamorphic product in standard versions.

The revelation that the company had been “convinced” that it was depriving a number of theatres of product by insisting on anamorphic prints, came as the result of an interchange of telegrams between the 20th-Fox director of distribution, Al Lichtman, and top officials of Allied States Association, who were attending the annual convention last week of North Central Allied in Minneapolis.

In answer to criticism out of Minneapolis, Mr. Lichtman issued the following statement:

"At the exhibitor meeting last Thursday, we informed the trade that we could provide our CinemaScope product in four different versions: (1) with four-track high-fidelity magnetic directional stereophonic sound; (2) with single-track high-fidelity magnetic sound; (3) with single-track optical sound; and (4) in two-dimensional versions with single track optical sound, if this was the will of the majority of exhibitors.

Decided to Utilize Three Sound Systems on Films

"Very early in the meeting, it was the expression of the gathering that there was a most timely request for reducing the CinemaScope process varied only by the different sound systems accompanying it."

"Following complete expression and discussion from the floor we decided to make CinemaScope productions available with the three sound systems, so that a great many more theatres may share in the wonders of this new process."

"During the course of the meeting, however, it was stressed that there are theatres, a great many of them drive-ins, which cannot install CinemaScope profitably, and would find it a great hardship to convert."

"We pointed out that it is possible to make 2-D prints of CinemaScope pictures. These prints will not be available starting July 1, which is the date we previously announced for the first CinemaScope prints in the optional sound systems, but will be ready at a later date this year."

"It is our feeling that the vast majority of exhibitors are anxious to see CinemaScope continue in its most successful form, that is with full stereophonic sound. They have provided us with much encouragement along these lines, and their response to our meeting has resulted in hundreds of orders for CinemaScope installation, the majority of them with magnetic sound."

Cites Obligation Felt for All Nation's Exhibitors

"We do feel an obligation to every exhibitor and where there is a major difficulty in converting to CinemaScope, we are prepared to service our product in 2-D. We must repeat that to show CinemaScope in 2-D would be retrogression and add nothing to the artiste or economic advancement of the industry. But if it is the will of any exhibitor to prefer showing our pictures in 2-D, as soon as these prints can be made, we will make them available. Our laboratories have ordered machinery to optically reduce CinemaScope prints to 2-D, and they are also working night and day to make the recordings with the different sound tracks as described."

Thus, in one fell swoop, 20th-Fox seems to have relaxed its CinemaScope policy even further than MGM, which, in the week previous to the 20th-Fox forum, had announced that it would make its CinemaScope product available with either Perspecta or four-track sound. MGM has not made any commitment so far to release standard versions of the pictures. Neither has Warners, although it has been reported that a standard version of "The Command" was shot at the same time as the CinemaScope version and could be released at any time.

The immediate result of the release of the 2-D prints of CinemaScope product, of course, will be to ease the product shortage felt most acutely by the smaller houses which have experienced a financial pinch relative to the installation of new equipment. There are indications, however, that there will be no stampede to disregard either CinemaScope in its anamorphic form or magnetic stereophonic sound.

FOX ANNOUNCES 26 TO BE CINEMASCOPE

HOLLYWOOD: Twentieth Century-Fox announced here this week that it will step up production to 26 CinemaScope features for the year beginning September 1, compared with 16 in CinemaScope for the current year. Of the new 26 picture total, at least 20 will be "studio-made," according to Darryl F. Zanuck, studio chief, with the remainder coming from independent producers.

Claims No Slackening in CinemaScope Inquiries

The 20th-Fox office reports that there has been absolutely no letup in inquiries concerning CinemaScope equipment. Especially heavy activity has been reported by the company managers in Canada, Jacksonville, Omaha, Los Angeles, Seattle, Pittsburgh, Georgia, North Carolina, Denver and Buffalo. A good number of these inquiries, it was indicated, come from drive-ins and small houses for whom the previous sound policy provided the major re-equipment barrier.

"The industry forum," reported 20th-Fox, "has created vast trade interest. Many exhibitors are proceeding to equip their theatres with full four-track magnetic stereophonic sound; while scores of others are making arrangements to show CinemaScope in one-track magnetic sound."

Along this line, it was announced in New York this week by Max Fellerman, vice-president of Lopert Films, that arrangements have been completed to equip two first run Broadway houses, the Astor and the Victoria, with CinemaScope screens and full stereophonic sound systems, with installations scheduled to be completed and ready for use by July 1.

MGM's First in Perspecta Due at End of June

MGM also announced this week that it will have the first Perspecta sound prints of "Knights of the Round Table," its first CinemaScope production, available late in June. The first single-track magnetic and single-track optical prints from 20th-Fox are due about July 1 according to Mr. Lichtman's statement.

The week also heard the announcement of another low cost, four-channel stereophonic sound system by Motograph. Fred C. Matthews, vice-president of the equipment firm, said that the new Motograph system, designed for theatres of 1,000 seats or less, costs $4058, which includes installation costs and all necessary equipment for stereophonic reproduction.
Which little girl will make it?

All else being equal, she'll be the one on the film which was more carefully selected and processed.

Unless film and handling are technically compatible, skin tones fade and features become wan and haggard—dull and lack-luster, important this beauty care in the days of black and white . . . vital now with color.

To co-operate with the industry in helping solve questions of film selection, processing, and projection, Kodak maintains the Eastman Technical Service for Motion Picture Film. Branches at strategic centers. 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, California
Asks Standardization of Frame Dimensions

Standardization of film frame dimensions on anamorphic prints has been urged by R. O. Jeffreys, technical vice-president of the Drive-In Theatre Owners Association, Charlotte, N. C., in letters to Spyros Skouras, president of 20th Century-Fox Corporation; Loren L. Ryder, head of engineering and sound recording of Paramount; Frank E. Cahill, head of technical research of Warner Bros. and Douglas Shearer, head of the engineering and sound department of MGM.

Mr. Jeffreys points out that he is chiefly concerned about differences in specifications of anamorphic prints having single optical sound tracks. Resolution of these differences to provide a uniform print should be undertaken, he asserts, to make it unnecessary for exhibitors to purchase projection lenses of various focal lengths.

For the same purpose Mr. Jeffreys urges Paramount to change the compression-expansion rate for VistaVision prints from 1.5-to-1 to the 2-to-1 rate of CinemaScope.

With respect to the present CinemaScope multiple track prints, Mr. Jeffreys suggests standardization of the present specifications developed by Earl Sponible and the technical staff of 20th Century-Fox.

Graetz Here with Film

Paul Graetz has arrived in New York from Paris and has brought with him a print of his latest production, "Monsieur Ripois."
Great pictures built
LIFE's great audience

LIFE's great audience can build your pictures

<table>
<thead>
<tr>
<th>Market Area</th>
<th>No.† Theatres</th>
<th>Seating* Capacities</th>
<th>LIFE's† Audience</th>
</tr>
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<tr>
<td>Wash., D.C.</td>
<td>75</td>
<td>63,855</td>
<td>302,630</td>
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<td>Grand Rapids, Mich.</td>
<td>23</td>
<td>15,447</td>
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<td>Portland, Ore.</td>
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<td>Little Rock, Ark.</td>
<td>17</td>
<td>11,502</td>
<td>22,450</td>
</tr>
</tbody>
</table>

*Source: 1954 Film Daily Year Book
†Source: LIFE Accumulative Audience in 696 Local Markets (1955), by Alfred Politz Research, Inc.
Broidy Asks TOA Board Discussion

HOLLYWOOD: Steve Broidy, president of Allied Artists Productions, has issued an open invitation to the board of the Theatre Owners of America, when it convenes here June 17-19 to "sit down with us and discuss ways and means of breaking down the barriers that seem to exist between production and exhibition, of which president Walter Reade, Jr., recently spoke.

"The meeting of the TOA board here can turn out to be a very profitable one for all concerned," said Mr. Broidy. "The timing is just right. The present conditions call for action. The issues involved are serious and important. What's more, the industry in nearly all its phases of operation, should be the gainer if the proper approach is made to resolve the problems that the theatre owners say are confronting members of exhibition right now.

"We at Allied want to make our own kind of contribution to the hoped-for success of the exhibitor meeting here. We think it can prove to be of definite value to the board. We would like to sit down with the TOA people and talk over this whole matter of film shortage."

The Allied Artists president feels that it is necessary for the studios to make some immediate sacrifices to see that the board meeting here and the issues to be dealt with and resolved play themselves out to the satisfaction of the embattled industry. "When Mr. Reade and his 40-man board leave Hollywood June 19, at the end of the session they will have agreed that they got every kind of help possible from the studios," Mr. Broidy explained.

"If we in production, and the men running the theatres can face each other by sitting down and one telling the other what he wants, expressing his thoughts in terms that won't confuse the other, production and distribution can get some place. If so-called shortages exist elsewhere, we don't know of it here at Allied Artists," said Mr. Broidy. As he measured the output of his studio this year, thus far, he felt that no shortage of product existed. He explained that AA is keeping up a release schedule that should meet exhibitor needs.

Mr. Broidy explained that his blueprint of production also called for more big pictures this year.

Hold Americanism Dinner

HOLLYWOOD: The 12th annual Americanism Dinner co-sponsored by Charles P. Skouras was held here last Friday evening, May 14, at the Ambassador Hotel with 200 reserve officers and training corps cadets from 20 high schools in the area as guests of honor. The event was attended by 400 military, naval, civic, business and film leaders.

Three RKO Houses Set To Show Title Bout

Three theatres of the RKO Theatres circuit will have the closed circuit telecast of the heavyweight title bout on June 17 between Rocky Marciano and Ezzard Charles from the Yankee Stadium, William W. Howard, vice-president of the circuit, has announced. Arrangements have been completed with Theatre Network Television for the presentation. RKO houses which have the fight are the Albee in Cincinnati, and Keith's in Dayton with $3, including tax, to be charged for all seats which will be reserved. The Palace in Cleveland will charge $3.50, including tax, for a seat.

Leaders at Perspecta In London

LONDON: The audience last week at Metro's Empire theatre Perspecta demonstration was as impressive as the show itself. More than a thousand film men, including renters, technicians, producers and exhibitors from all parts of the country, reinforced by a considerable phalanx of Continental executives, attended.

They came filled with expectancy and certainly were not disappointed in the event. The show, they said, had been put across with showmanship plus.

Arthur Loew subsequently received the press and had a number of things to say in regard to Metro's sound-track intentions. He protested, for example, that Perspecta was no showman's gimmick or magic nostrum for show business ills. "We don't regard Perspecta as having novelty value," he said. "Exhibitors have been led to expect miracles from new sound techniques. We believe that all these developments, of which Perspecta is one, are natural progressive steps in improving picture presentation."

Perspecta demonstrations will be held, Mr. Loew said, in key centers, in association with Paramount and Warners. Negotiations are in progress with G. B-Kalee, British Thomson Houston, RCA and Westrex for the manufacture of the integrator gear here.

Durwood Wins $1,000,000 In 8-Year-Old Suit

KANSAS CITY: Circuit operator Edward Durwood has been awarded almost $1,000,000 in an eight-year-old legal battle with his brothers. Mr. Durwood was awarded at cost three theatres and their profits which were acquired by his brothers, Irwin and H. W. Dubinsky, while they were in Mr. Durwood's employ from 1946 to 1949. The judgment upheld a previous ruling that Durwood was the intended victim of a "conspiracy to defraud." Under a contract, the two brothers were prohibited from engaging in any other theatre business while in Durwood's employ.

"Where To Buy It" BALLANTYNE DEALERS

ARKANSAS
LITTLE ROCK: Arkansas Theatre Supply Co.

CALIFORNIA
LOS ANGELES: B. F. Shearer Co.
SAN FRANCISCO: B. F. Shearer Co.

FLORIDA
TAMPA: United Theatre Supply Co.
MIAMI: United Theatre Supply Co.

GEORGIA
ALBANY: Dixie Theatre Service & Supply

ILLINOIS
CHICAGO: Ed. Mikkelsen

IOWA
DES MOINES: Theatre Engineering & Installation Service

KENTUCKY
LOUISVILLE: Hadden Theatre Supply Co.

LOUISIANA
NEW ORLEANS: Johnson Theatre Service

MASSACHUSETTS
BOSTON: Independent Theatre Supply

MICHIGAN
DETROIT: M. N. Duffy Co.

MINNESOTA
MINNEAPOLIS: Aved Theatre Service

MISSOURI
KANSAS CITY: Missouri Theatre Supply Co.

NEW YORK
ALBANY: Albany Theatre Supply Co.
BUFFALO: Perkins Electric Co., Ltd.
NEW YORK CITY: Horpel, Inc.

NORTH CAROLINA
CHARLOTTE: Charlotte Theatre Supply

OHIO
CLEVELAND: Ohio Theatre Equipment

OREGON
PORTLAND: B. F. Shearer Co.

PENNSYLVANIA
PHILADELPHIA: Superior Theatre Equipment

SOUTH DAKOTA
SIoux FALLS: American Theatre Supply

TENNESSEE
MEMPHIS: Theatre & Exhibitor Supply

TEXAS
DALLAS: Hardin Theatre Supply Co.

UTAH
SALT LAKE CITY: Service Theatre Supply Co.

WASHINGTON
SEATTLE: B. F. Shearer Co.

WISCONSIN
MILWAUKEE: Theatre Equipment & Supply Co.

CANADA
MONTREAL: Perkins Electric, Ltd.
TORONTO: Perkins Electric, Ltd.
VANCOUVER: B. C. Theatre Equipment & Supply
WINNIPEG: J. M. Rice

EXCLUSIVE EXPORT
NEW YORK CITY: Streuber & La Chlotta
IMMEDIATE DELIVERY

NEW Ballantyne Single Track Magnetic Sound Package for CinemaScope Productions

Approved by 20th-Century Fox May 6, 1954

2 Ballantyne Magnetic Reproducers SX400 984.00
1 Ballantyne Pre-Amplifier SX452 275.00
1 Wide Screen 1.25 sq. ft.
2 Anamorphic Lenses

Drive-In Theatres! can take advantage of big CinemaScope money making attractions during the current season by ordering Ballantyne Magnetic Reproducers and preamplifiers plus anamorphic lenses.

SUPERB SOUND
Ask your Ballantyne representative to demonstrate the Dub'l-Cones. Nowhere will you find more faithful, undistorted sound reproduction at all volume levels.

WEATHERPROOF
Every point in the speaker has been protected against moisture and corrosion. Diaphragm is treated to protect against dampness. The voice coil is noncorrosive aluminum — will not buckle, warp or swell.

DEPENDABLE
A heavy 1.30 oz. Alnico V magnet gives THREE to FIVE TIMES the power of earlier magnetic materials.

For the best reproduction of either magnetic or optical sound, Ballantyne Dub'l-Cone Speakers are unsurpassed and here's why:

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Two cones, one super imposed over the other with a 3/16" airgap between for tonal resonance. The exterior cone protects while the interior cone projects the sound. Both are completely weatherproof. If ever damaged, you can replace it on the spot in a matter of minutes.

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The Ballantyne Company

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CLAIM DECREES NOT EVIDENCE

majors, in Denver Appeal, Say Paramount Verdict Should Have No Force

by J. A. OTTEN

WASHINGTON: Cinema Amusements, Inc., owner of the Broadway theatre in Denver, told the Supreme Court this week that lower courts were absolutely right in upholding its anti-trust suit against major distributors.

Loew’s, 20th Century-Fox and RKO have appealed to the high court a decision of the Tenth Circuit Court of Appeals upholding a $300,000 damage award against them and in favor of Cinema Amusements. Cinema charged a conspiracy to deprive it of first run films.

In appealing the case, Loew’s and 20th-Fox centered their argument on a contention that the consent decrees in the Paramount case should not be admissible as evidence against the distributors in private anti-trust suits, such as this one. They claimed that the Paramount Decrees involved a general conspiracy, had nothing to do with a specific conspiracy in Denver and should not have been admitted as evidence in this case.

Cinema’s reply brief, filed by former Government Anti-Trust chief Thurman Arnold, said the Paramount Decree was admitted in the Denver case only after the plaintiff “had first established by a mass of competent and credible additional evidence that the petitioners (Loew’s, 20th-Fox and RKO) pursued in Denver the identical practices which had been found in the Paramount case to be the result of collusion among the petitioners and the other major distributors.”

Mr. Arnold said the evidence introduced by Cinema Amusements was sufficient to sustain a verdict against the distributors even without reference to the Paramount decree. He declared the jury believed this evidence, the trial court believed it sufficient and the appeals court agreed.

Cites Crest Case

The brief filed here this week warned the court to differentiate the Denver case from the recently decided Crest case in Baltimore, where the justices sided with the distributors and ruled that the relevancy of the Paramount case was slight. The Broadway was a first calibre downtown house, whereas the Crest was six miles from the downtown area, Mr. Arnold said. Moreover, he pointed out, the Crest case involved a period long after the decision in the Paramount case, whereas the Denver case covered at least a year and a half of the period when the Paramount case was still pending.

“In this case,” Mr. Arnold declared, “Respondent’s additional evidence so abundantly proved pursuant of the identical practices in the local competitive area of Denver, during a period coinciding with the nationwide conspiracy, that it would have been reversible error to exclude the Paramount decree.”

MGM Offers 45 Shorts

MGM will have 45 single-reel short subjects, in addition to 104 issues of News of the Day, for release during the 12-month period starting September 1, 1954, according to William B. Zolchner, in charge of sales for short subjects and newsreels.

The list will be headed by 16 cartoons in color by Technicolor, produced by Fred C. Quimby, four of which also will be made available in CineScope. Additionally, there will be five Technicolor Musical Gems in CineScope. These will include the following titles: “Merry Wives of Windsor,” “Poet and Peasant,” “The Jubilee Overture” and “The Thieving Magpie.”

The fifth subject is now in production. In most instances, exhibitors have been showing these musicals as overtures to such features as “Knights of the Round Table,” “Rose Marie” and “The Student Prince.”

There also will be eight Gold Medal Reprint Cartoons and six Fitzpatrick TravelTalks in color by Technicolor, and 10 Pete Smith Specialties. The TravelTalks have been chosen from the list of outstanding subjects made over the years.

Reserve Decision in Jackson Park Case

CHICAGO: Hearings on the Jackson Park decree were heard here May 14 in U.S. District Court by Federal Judge Michael L. Igoe, who took the matter under advisement. Meanwhile, the Court extended the six-month moratorium of some booking phases of the decree, including the two-week limitation on first runs in B. & K. theatres, to September 13.

The motions taken under advisement were B. & K.’s for modification of the decree; the Jackson Park’s counterclaim for additional damages since the decree was imposed; and B. & K.’s for dismissal of the counterclaim. Also, taken under advisement were petitions for dismissal from the decree and proceedings by companies no longer operating in Illinois since divestiture has become effective, such as National Theatres.

Atlas May Buy Hughes RKO Stock

Atlas Corporation, in addition to the estimated million or more shares of RKO Pictures Corp. stock it has acquired in recent months, stands ready to purchase Howard Hughes’ 1,262,120 shares and to ree toivate the company for business other than motion pictures, a statement issued last Friday by Floyd B. Odhuma, president of Atlas, disclosed.

Discussed With Hughes

Mr. Odhuma said he had discussed the proposals with Mr. Hughes and that no decision has been reached, although Mr. Hughes “has indicated that he has no objection whatsoever to the continuance of RKO Pictures Corp. in business provided he is not burdened with the responsibility for its management and given the same rights as he has arranged for others to receive $6 per share for all of his stock holdings or such, if any, as he does not wish to hold.”

Following is the complete text of the Odhuma statement:

“RKO Pictures Corp. is no longer in the motion picture business, having sold all its assets to Howard Hughes for cash equal to $6 per share of outstanding stock. Each stockholder, other than Mr. Hughes, currently has the right to turn in his stock to the corporation and receive $6 per share therefor.

“Atlas Corp. has been a substantial stockholder of RKO Pictures Corp. since its formation and in recent weeks has substantially increased its holdings. Atlas Corp. would prefer that RKO Pictures Corp. not be dissolved but rather that it be maintained as a going concern, using its cash to operate for a profit.

“Atlas Corp. has made such a suggestion to Howard Hughes who has indicated that he has no objection whatever to the continuance of RKO Pictures Corp. in business provided he is not burdened with the responsibility for its management and is given the same rights as he has arranged for others to receive $6 per share for all of his stock holdings or such, if any, as he does not wish to hold.”

Nothing Definite Set

“Mr. Hughes and Mr. Odhuma have been in conversations about the two points last above mentioned although nothing has been made definite as yet with respect to such points.

“This statement is being made so that any stockholder of RKO Pictures Corp. who wishes to do so can refrain from trading in his stock for cash until he has further information as to whether RKO Pictures Corp., following its complete divorce from the motion picture business, is going to be maintained for other types of business or is going to be dissolved.”

MOTION PICTURE HERALD, MAY 22, 1954

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THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending May 15 were:

Albany: FROM HERE TO ETERNITY (Col.) (drive-ins).
Atlanta: FRENCH LINE (RKO) 3rd week, River of No Return (20th-Fox).
Baltimore: EXECUTIVE SUITE ( MGM) 2nd week, ROSE MARIE (MGM), JULIUS CAESAR (MGM).
Boston: INDISCRETION OF AN AMERICAN WIFE (Col.), RAILS INTO LARAMIE (U-I), THE MIAMI STORY (Col.) 2nd week, GENEVIEVE (U-I) 4th week, LA RONDE (Hakim) 2nd week.
Buffalo: EXECUTIVE SUITE (MGM) holdover, MA AND PA KETTLE AT HOME (U-I), CARNIVAL STORY (RKO) holdover, River of No Return (20th-Fox) holdover.
Chicago: PINOCCHIO (Disney-RKO, reissue) 6th week, HEIDI (UA) 5th week.
Cincinnati: River of No Return (20th-Fox), The Moon Is Blue (UA) 2nd week.
Cleveland: BEST YEARS OF OUR LIVES (RKO, classic), GILBERT AND SULLIVAN (UA).
Denver: River of No Return (20th-Fox), EXECUTIVE SUITE (MGM).
Detroit: EXECUTIVE SUITE (MGM), River of No Return (20th-Fox), CARNIVAL STORY (RKO), NEW FACES (20th-Fox).
Hartford: PRISONER OF WAR (MGM), River of No Return (20th-Fox), JUBILEE TRAIL (Rep.).
Indianapolis: CARNIVAL STORY (RKO), RHAPSODY (MGM).
Kansas City: NIGHT PEOPLE (20th-Fox), CASANOVA'S BIG NIGHT (Para.), FRENCH LINE (RKO) 3rd week.
Memphis: ELEPHANT WALK (Para.).
Miami: EXECUTIVE SUITE (MGM) 4th week.
Milwaukee: RIDE CLEAR OF DIABLO (U-I), FRENCH LINE (RKO) 4th week, IT SHOULD HAPPEN (Vista-Par.), 4th week.
Minneapolis: EXECUTIVE SUITE (MGM) holdover, JULIUS CAESAR (MGM) holdover, NIGHT PEOPLE (20th-Fox).
New Orleans: EXECUTIVE SUITE (MGM) 2nd week, River of No Return (20th-Fox) holdover, SHE Couldn't Say No (RKO) 2nd week, MARTIN LUTHER (de Rochemont) 3rd week.
Oklahoma City: FRENCH LINE (RKO) 2nd week, PRINCE VALIANT (20th-Fox) 3rd week.
Philadelphia: ROSE MARIE (MGM), RIVER OF NO RETURN (20th-Fox).
Pittsburgh: EXECUTIVE SUITE (MGM).
Portland: River of No Return (20th-Fox), EXECUTIVE SUITE (MGM) 2nd week.
Providence: ELEPHANT WALK (Para.) 2nd week, BEACHHEAD (UA).
Toronto: EXECUTIVE SUITE (MGM), PRINCE VALIANT (20th-Fox) 2nd week, THE LIVING DESERT (Disney) 8th week.
Vancouver: ELEPHANT WALK (Para.).
Washington: River of No Return (20th-Fox), EXECUTIVE SUITE (MGM) 2nd week, ELEPHANT WALK (Para.), KNOCK ON WOOD (Para.) 4th week.

Alberta Exhibitors Ask End of Ticket Tax
TORONTO: The Province of Alberta has been asked by the Alberta Theatres Association to eliminate the amusement tax. This follows decision at the recent meeting of officers and directors in Calgary.

President of the association, A. W. Shackelford, who is Mayor of Lethbridge, said that failing the complete removal of the tax, it should be eliminated on all tickets up to 50 cents. The second course might be even better than complete removal, he suggested, since it would eliminate the possibility of municipal application.

Doug Miller of Taber, one of the two vice-presidents, took the position that if the amusement tax is continued, the Provincial theatre license should be dropped, it being unfair to impose both.

It was agreed, at the suggestion of Matt Park, a director, that the age limit for apprentices in projection be lowered from 18 to 16, since there is considerable difficulty in hiring as many as needed. Drive-ins will be invited to join the association, organized in 1943, with a fee of five cents per car. Next annual general meeting will be held in Edmonton September 20.

Set 7 Goldwyn Films Reissue Through State Rights
A group of seven Samuel Goldwyn productions has been made available for release through state rights distributors in 32 exchange cities, James A. Mulvey, president of Samuel Goldwyn Productions, Inc., announced in New York this week. The first two pictures, "The Westerner" and "Dead End," will be released under the plan this month. Other features, to be released at 30-day intervals, include "Barbary Coast," "Come and Get It," "Adventures of Marco Polo," "Nana" and "The Cowboy and the Lady." New promotional campaigns are being prepared for each of the films which are offered for re-release.

Paramount Sets Four For Summer

A. W. Schwaberg, president of Paramount Film Distributing Co., announced the release of four productions for July and August. "The showmen of the nation know their business, and when they say they need big pictures with big stars and top-grade production values to keep their theatres thriving and prospering during the summer months, Paramount is ready to cooperate," Mr. Schwaberg said.


"As rich with top-flight product as Paramount's summer release schedule is," Mr. Schwaberg said, "exhibitors may rest assured that there will be no lessening whatever in the grade of product which will be made available by Paramount in the months to follow. Our coast studios have been and continue to be hard at work to supply the theatres with an uninterrupted flow of truly great motion pictures."

"A glance at the list of big pictures to follow," Mr. Schwaberg said, "reveals such titles as Alfred Hitchcock's 'Rear Window,' starring James Stewart and Grace Kelly; the Technicolor spectacle, 'Ulysses,' made in Italy and the Mediterranean and starring Kirk Douglas and Silvana Mangano; 'Sabrina,' the first picture to couple in star roles the two top Academy Award winners of a preceding year—Audrey Hepburn and William Holden—and with Humphrey Bogart also starring; 'White Christmas,' in VistaVision, Technicolor, starring Bing Crosby, Danny Kaye, Rosemary Clooney and Vera-Ellen; George Pal's science-fiction epic, 'Conquest of Space,' 'The Country Girl,' starring Bing Crosby, William Holden and Grace Kelly; war dramas such as 'The Bridges at Toko-Ri,' and 'Strategic Air Command,' in VistaVision, Technicolor, and many others."

Paramount Canadian Sales Force Meets
TORONTO: Paramount's Canadian division held its annual sales convention here starting Thursday, for four days. Meeting at the Royal York Hotel, the meeting was presided over by Gordon Lightstone, general manager for Canada. VistaVision was shown the assembled sales force. At the luncheon Thursday, Adolph Zukor, Paramount board chairman, was the chief speaker. A. W. Schwaberg, president of Paramount Film Distributing Co., and Oscar Morgan, sales manager for shorts and Paramount Newsreel, addressed the delegates. New product also was shown.
How Providence Licks Its Theatre Hoodlums

by G. FRED AIKEN

PROVIDENCE: When William J. Trambukis returned to Providence, three and a half months ago, to take over the management of Loew's State theatre, he was confronted with a problem that has been plaguing theatre owners and operators throughout the country. Vandalism and hoodlumism had been driving family and genial patronage away from the theatre in numbers sufficient to affect grosses drastically.

Mr. Trambukis, who got his start in the theatre business in Providence, having risen from part-time usher to chief-of-service; then assistant manager in almost record-breaking time, was not wholly unfamiliar with existing conditions locally. Despite his sojourn in other cities as manager of Loew's houses, he had always kept watch on the Providence scene.

Sunday Was Dreaded

Sunday, a day that was usually looked forward to, in the past, by exhibitors, was dreaded by members of the new manager's staff; for this was the day that the juvenile delinquents, hoodlums and vandals descended on local theatres like locusts. However, it was also the most important day for many family groups, as working conditions in this textile and machinery manufacturing center had virtually set aside the Sabbath as the only possible day when all the family could get together at the same time.

In his first step in the campaign to stamp out vandalism, Mr. Trambukis shook up his entire staff. After carefully screening all employees, especially ushers, he dispensed with those who had indications of arrogance. Having been an usher years ago, he knew that many times an over-zealous or pugnacious usher could make an otherwise minor situation develop into a major scuffle.

Balcony Kept Closed

Following this, Mr. Trambukis selected from some 50 applicants, after careful investigation, 35 trainees, and they were given schooling over a two-week period. School sessions were held in the mornings, prior to opening, and at night after the end of the evening performance. The manager pulled no punches. Every trainee was given an honest and straight-forward picture of what was expected; and only those who passed the final tests, with exceptional ratings could expect to be retained. After "graduation exercises," a staff of 18 met the acid test; and selecting a 35-year-old chief-of-service, Mr. Trambukis launched his plans.

On Sundays, the balcony was kept closed, and only bona-fide pleasure-seeking couples and families were allowed in the mezzanine and loge sections. By doing this, Mr. Trambukis and his staff kept all known and sus-

picious characters under strict surveillance in the orchestra section. Additionally, to supplement his staff, Mr. Trambukis employed the services of a burly, former member of the Providence Police department. This uniformed member was stationed in the inner lobby, always available and on hand should trouble start; and his presence lent confidence to other staff members.

Then Mr. Trambukis, aided by two of his assistants, alternately took up positions where the girl in the box office could see them. When known or suspicious trouble-makers sought to purchase tickets, a signal from the management was sufficient cue for the ticket-seller to politely but emphatically deny the request. A few renominated, but eventually they "caught on" to the idea that they were not wanted. Many of these "characters" took the hint, and gradually their numbers diminished.

Securing 100 per cent cooperation from his immediate staff, Mr. Trambukis discontinued all "Sundays off," giving executive members their choice of other days. Thus, a full staff was on hand every Sunday. That his careful plan worked successfully is indicated in the fact that not a single arrest has been made in the three and a half months the campaign has been under way.

Incidentally, where the troubles in the past had caused a rash of resignations by ushers, many quitting after the first week, saying "they had had enough"; the present staff still includes many of the original 'trainees' who sought employment when Mr. Trambukis first took over.

Furthermore, the $300 to $400 lost every Sunday, either by disgruntled patrons, or by denying admission to troublesome characters, has been all won back, and more, too.

As a matter of fact, Bill Trambukis reports that, to date, he has received between 350 and 400 letters; hundreds of telephone calls, and many personal messages complimenting Loew's State, the management, and the staff on the extremely pleasant and favorable conditions that have resulted from this intensive campaign. In addition, Trambukis states that many patrons, recognizing him, in the lobby, and in restaurants, take the time and trouble to congratulate him because of his success in making Loew's State atmosphere so quiet, respectable and free from former annoying situations.

Local TV and Radio commentators have added their praise, in special programs and broadcasts.

Despite the fact that Loew's has won back many of its former patrons, and that the rowdism is a thing of the past, the management has not, and will not, relax its vigilance.

Fines Cut Vandalism In Fall River

After a local court fined each of ten youths $40 for larceny involving loudspeakers, vandalism at open air theatres in the Fall River area decreased drastically. Losses till then had been alarming managers seriously. The youths are part of a "hot rod" set for which the damages were a sort of sport connected with an element of social prestige.

Pittsburgh Club Plans Hospital Fund Drive

PITTSBURGH: Tent No. 1 of the Variety Club here has named Reggie Wilson, vice-president of the Commonwealth Trust Co., to head the forthcoming drive to raise $750,000 for the construction of an addition to the Roselia Foundling and Maternity Hospital, which the local club helps support. The Catherine Variety Fund, a non-profit corporation, organized last year to handle the project, disclosed that it will sponsor a telephone on April 24 to give the drive its final spurt. George W. Eby, president, named several top civic leaders to the Variety Club committee to stage the drive, including Judge Samuel A. Weiss, Leon Falk, Jr., John Harris, Carl Dozer, Norman Mervis and Harry Kodinsky.

Earnings of Heller & Co. Increase in Quarter

CHICAGO: Walter E. Heller & Company, and subsidiaries, installment bankers active in motion picture financing, earned $480,281 after provision for income taxes in the three months ended March 31, 1954. This compares with $405,668 in the like period last year. Earnings were equal to 70 cents a share on $56,718 shares of common, compared with 80 cents a share on 433,544 shares of common last year. The figures were announced by Walter E. Heller, president of the company.
**Lower Rental Sought By Exhibitors**

A move to demand lower rentals and percentage terms on pictures for which there is a scarcity of prints at the time of availability is being quietly mobilized by exhibitor groups. This action is reported to have been discussed at recent exhibitor association meetings and although the plan will be pushed initially by individual exhibitors, the campaign may branch out into a national issue.

The print shortage, it is charged by exhibitors, is as acute as the product shortage and if a theatre is ready to play a picture on availability and there is no print with which the exchange can serve it, then the terms should drop to a lower figure based on the later date on which the print is available. If a picture is worth more on national release, it is argued, then the rentals should be less if the engagement has to be pushed back because of the unavailability of the print.

These points were brought out at closed meetings of exhibitor groups and definite drastic action was blueprinted to either force distributors to make more prints available or reduce the rental terms on delayed product due to print shortages.

**Stars Help Promote "High and the Mighty"**

Jan Sterling, one of the eight top stars in the Warner release, “The High and the Mighty”; Doe Avedon, and Karen Sharpe, two who make their debuts in it—these this week were added to the list of players boosting the Wayne-Peppers CinemaScope production, by appearing on radio and TV, and submitting to newspaper interviews. Miss Sterling is to appear on the Art Linkletter Houseparty May 31. Miss Avedon was to be on the spotlight spot in the Lux Video Theatre Thursday. Miss Sharpe appeared there Monday. Miss Sterling, Larraine Day, and Claire Trevor have been in San Francisco, where the picture is to open May 27, at the Paramount theatre, coincident with its opening at the Egyptian theatre, Hollywood.

**New COMPO Ad Features Men Behind the Camera**

Captioned “Back of the Bijou,” the 12th in the series of COMPO ads now appearing in “Editor & Publisher” describes the immense pool of talent—artists, technicians, executives and others—that is behind the local theatre. The ad states that a typical motion picture requires the arts and crafts of some 300 specialists representing 35 unions and guilds. “For every performer imaged on the film,” it says, “15 non-actors work behind the camera.” It adds that the “local movie house is the nerve center of this vast and continuing accomplishment that is called ‘production.’”

**Variety Club Announces International Agents**

International representatives were named recently for Variety Clubs International, by International Chief Barker George Hoo-ver. The men are: Ralph Fries, New Haven, New York, Philadelphia; Jake Flax, Baltimore, Washington; Ruben W. Bolstad, Boston, Albany, Buffalo, and Toronto; Marc Wolf, Pittsburgh, Cleveland, and Detroit; Roy Wells, Cincinnati, Indianapolis, Dayton; John J. Jones, Chicago, Grand Rapids, Milwaukee; J. Robert Hoff, St. Louis, Des Moines, Omaha, Minneapolis; C. A. Dolsen, Memphis, Houston, Dallas, Oklahoma City; John Fulton, Charlotte, Atlanta, Jacksonville, Miami; Rotus Harvey, Denver, Las Vegas, Salt Lake City; Al Grubstake, San Francisco, Los Angeles; C. J. Latta, Europe; Luis Montes, Mexico City.

**Malaya Theatre Has CinemaScope Unit**

Loke Theatres, Ltd., has reopened its Cathay Cinema, Penang, Straits Settlements, after eight months of renovation for CinemaScope. The reopening featured “The Big Rock,” and was attended by 300 specially invited guests. Steel and concrete have replaced the wood in the balcony floor. There is a new theatre front. The proscenium opening of 30 feet with a 24 foot screen has been widened for a CinemaScope screen of 48 feet. Seating has been changed to GB Consul, and increased from 900 to 1,000. The lobby was enlarged and now has a candy shop. Above it now is a milk bar and a liquor bar. Above the bar is a new projection booth with GB-20 projectors and GB-21 sound equipment. Above all this is a roof garden. There also is a 30 foot neon sign.

**Survey Shows 638 Ohio Houses; Compared with 1,034 in 1948**

A survey by Independent Theatre Owners of Ohio has revealed that there are 638 indoor theatres operating in the state, compared with 1,034 in existence in 1948. Of the houses now operating, 50 are closed more than one day in each week. In the drive-in category, there are 175 operating; in 1948 there were 113. Three of the outdoor theatres are equipped with heaters for year-round operation.

**TV Set Production Off in Three Months**

WASHINGTON: Television set production during the first three months of 1954 was sharply below the like 1953 period but slightly ahead of 1952, the Radio-Electronics-Television Manufacturers Association has reported. It said 1,447,110 TV sets were produced during the first 13 weeks of this year, compared with 2,259,943 in the like period last year and 1,324,831 sets in the like 1952 period. Production in March of this year was put at 599,606 sets, compared to 810,112 sets produced last March and 510,561 sets in March, 1952.

**CEA-KRS in New Row on Break Total**

LONDON: Yet another impediment has been thrown in the way of settlement of the long-drawn-out break-figure dispute between renters and exhibitors here. Following months-long wrangling between the two associations concerned—the Kinetograph Renters Society and the Cinematograph Exhibitors Association—it was agreed that the matter be considered by a joint committee of the two bodies under the presidency of an independent chairman.

**Monkey Wrench Thrown**

Mr. Cyril Salmon, Q. C., a lawyer with considerable reputation as a pleader at the bar, was eventually selected for the post, at which point another monkey wrench was thrown in the works by the exhibitors. CEA’s executive announced that it had “relinquished Sir Hartley Shawcross, Q. C., for presentation of our case.”

In a letter to CEA’s Walter Fuller, the KRS secretary, Frank Hill, says: “I was instructed to point out that the engaging of counsel by either side to appear at Joint Conciliation Committee meetings is not in accordance with the terms of reference and conditions by which the Committee came into being on November 24, 1943, and, further, is not in accordance in our view with the spirit of the discussions and decisions arrived at the Four Trade Associations’ meeting held on April 21 last.

“The KRS Council is unanimously opposed to counsel appearing for one side or the other in order to present a case at which conciliatory discussions are to take place before the independent chairman who is to render advice upon the dispute in question.”

**CEA Reacts Quickly**

CEA quickly reacted to the letter. It wrote to Mr. Hill in the following terms: “Comment from your Council now comes too late and cannot be considered. You know that Sir Hartley Shawcross has advised us and will recollect that counsel to plead our respective causes was envisaged at the last meeting of the Joint Committee of the CEA and KRS when you suggested each party paid its own costs, the fee of the independent chairman to be shared.”

The whole industry here hopes that both disputants will drop their preliminary legalistic sparring and get down to a settlement of the sore-thumb break-figure dispute which has irked the business for far too long in the general view.

**UA Gets "Hobson’s Choice"**

“Hobson’s Choice,” which David Lean made and which stars Charles Laughton and John Mills, has been acquired for release by United Artists. It is a London Films picture.
THIS WEEK Monday Universal-International announced the placement of emphasis in their talent-building program, on the development of leading men, naming seven actors whose future, along with its own, the company is undertaking to insure by proper procedures of casting, publicity and promotion. The actors are Keith Andes, John Agar, Lex Barker, Jeff Morrow, George Nader, Bart Roberts and Race Gentry. The announcement says the studio is “carefully grooming them to take their places along with Jeff Chandler, Tony Curtis, Rock Hudson and Audie Murphy”, contract stars whom the studio describes as “graduates of U-I’s talent building program.”

The announcement brings into clear definition a studio-administered solution of the leading-man problem which, otherwise, might have been left to the habit of the trade of the tremendous product successes registered by the company in recent seasons. For the leading-man problem is, for reasons, nobody ever agrees on with anybody else, the thorniest in the whole field of talent.

Last year’s Top Ten Stars of Tomorrow, as determined by exhibitors voting in The HERALD’s annual poll of that title, yielded six feminine winners to four males—Tony Curtis, Robert Wagner, Scott Brady and Jack Palance. Whereas the Top Ten Money-Making Stars of the same year, as established by The HERALD’s 22-year-old poll of that name, turned up eight men and only two girls.

The results of the two pollings, combined, reflect dramatically the now quite well known fact that male stars, although harder to build than their opposites, last longer and, collectively, sell the most tickets. This is a grievously unappallant truism that many a studio has sought, by various means, to utilize advantageously through setting up training schools, and so on, without notable success. The U-I method seems to work well.

Five pictures were started during the week, and five others finished, keeping the over-all production level intact.


MGM launched “Jupiter’s Darling,” in CinemaScope and Eastman color, with Esther Williams, Marge and Gower Champion, Howard Keel, George Sanders, James Whitmore and Richard Haydn in principal roles. George Wells is producing and George Sidney directing.


Allied Artists producer Ben Schwartz started “Jungle Gents,” a Bowery Boys’ number with Leo Gorcey, Huntz Hall, Laurette Luez, Patrick O’Moore, Woody Strode and others, under Edward Brends’ direction. “Crashout” is a Palo Alto production, with John Ireland and Dorothy Malone in leading roles. Roger Corman is producing, with Jack Milner as associate, and Ed Sampson and Ireland are directing. No distribution channel has been announced.

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**SUGGESTIONS OFFERED HAVE WIDE RANGE**

The suggestions offered Mr. Makelim range over a wide area, but they stack up pretty deeply on a few points. One of these is the need for color. Another is for movement. Importance of titles is a third, although exhibitors display more less-an-unanimity about exactly what makes a good title and what makes a bad one than do producers, distributors, writers or pollsters.

There’s no unanimity among exhibitors concerning screen shapes, either, save on the point that shape is no substitute for content, exploitation and customer satisfaction. Mr. Makelim is keeping track of the advice as closely as the contracts signed.
Castle Urges No Overseas U.S. Program

WASHINGTON: Eugene W. Castle, former documentary producer, last Friday urged a Senate Appropriations subcommittee not to vote any funds for the Government's overseas film program.

He said the $13,186,000 cut by the House of Representatives from the United States Information Agency was not enough. He made recommendations that would cut at least $15,000,000 more from the $89,000,000 the agency had asked. About $3,000,000 could be saved, he argued, by cutting out the film program.

Mr. Castle said that for better or for worse, U. S. entertainment films portray American life as it is and are our best propaganda overseas, being shown to 200,000,000 persons weekly. The U.S.I.A. documentaries are a "complete waste," he declared.

In any event, he added, U.S.I.A. has enough documentaries on hand to supply the world for five years.

Senators Bridges (R., N. H.) and Knowland (R., Calif.) listened with apparent sympathy as Mr. Castle declared that the U. S. had more friends abroad when it was spending a fifth as much as at present on information programs.

Mr. Castle charged that the film service's panel of consultants, headed by Cecil B. DeMille, were never actually consulted by U.S.I.A. and in fact practically never functioned.

Equipment Makers Donate 3-D to Rogers Hospital

New 3-D equipment has been installed and soon will be dedicated, at the Will Rogers Memorial Hospital, Saranac Lake, New York. It has been donated by the Ballantine Company, Williams Screen Company, Wenzel Proectors Company, Goldberg Brothers, Raytone Screen, Projection Optics, Altec Service, and Altec Lansing. It will be dedicated at the June meeting of the board of directors, at the hospital. The latter have invited representatives of these companies to the meeting, which is part of an annual tour of inspection.

National May Ask Divestiture Delay

WASHINGTON: National Theatres will ask the Justice Department for another extension of its divestiture deadline, it was reported this week. The circuit is supposed to complete its divestiture program by June 7. Under the original 20th Century-Fox consent decree, it was to have sold 110 theatres in two years. National has already received two six months extensions of the divestiture deadline, and when the last extension was granted in December, still had about 27 theatres to dispose of.

Manager's Calm Averts Fire Panic

More than 150 children were saved from panic and disaster Saturday afternoon at the Walden Theatre, Buffalo, when manager and co-owner Edward Whalen, after noticing smoke pouring from projection room ports, told the children in his calmest manner "we are having a little trouble" and asked them to file out. "They were really good—they went out in an orderly manner," he said. Damage was estimated at $3,000.

Paramount 3-Month Net $1,404,000

Paramount Pictures Corporation estimates the earnings of the Corporation and its domestic and Canadian subsidiaries for the first quarter ended April 3, 1954 at $1,404,000 after provision for income taxes. This compares with earnings for the quarter ended April 4, 1953 which were reported at $1,374,000.

The consolidated earnings for the first quarter 1954 represent $6.39 per share on the 2,217,044 shares outstanding and in the hands of the public on April 3, 1954 which compares with $5.95 per share for the quarter ended April 4, 1953 on 2,339,471 shares then outstanding.

Chromatic Working on New Color TV Tube

Pilot production of an improved version of the Lawrence Color TV tube has begun at Chromatic Television Laboratories, West Coast development, he laboratory, Richard Hodgson, president, announced Monday. Known as the Chromatron PDR 21-3, the tube will, he claimed, give a true rectangular picture 11 by 14 inches. Its rectangular shape allows a cabinet size 20 per cent smaller than demanded by round tubes, he continued. The tube is 25 inches long, is a “single-gun” type, and can be mass produced at less than $100, he said.

Market New Variable Anamorphic Lens

Adjustable anamorphic lenses of the prismatic type have been developed by the Projection Optics Company, Rochester, N. Y., and are expected to be available within a week or so through the Raytone Screen Corporation, Brooklyn, N. Y., distributors of the manufacturers' "Hilux" line of projection lenses. The anamorphic lenses are adjustable to various rates of expansion, as used for CinemaScope and comparable processes, up to 3-to-1, and down to 1-to-1 for projection of standard prints.

Technicolor Plans Plant In France

Technicolor Motion Picture Corp., and French motion picture interests have completed negotiations for the establishment of the Societe Technicolor with a capital of about one billion francs to operate a Technicolor plant in Paris, it was announced by Dr. Herbert T. Kalmus, president and general manager of Technicolor, Inc., at the annual stockholders meeting in New York Monday.

Dr. Kalmus reported the consolidated net profit of Technicolor for the first three months of this year to be $363,403, or 19 cents per share on the outstanding stock. Dr. Kalmus said that this increase of five cents per share over the last quarter of 1953 probably will continue upward with the increased number of features he expects to be processed by Technicolor.

Concerning the foreign situation, Dr. Kal-

muss added that Technicolor, Ltd., the British affiliate, had shown a net profit for the first quarter of 1954 of $299,149. He compared this favorably with the initial quarter in 1953 of $231,837 despite a two-week shutdown due to a strike earlier in the year.

Election of William G. Rabe and James Bruce to the board of directors was announced also. The former is a director of the Manufacturers Trust Co., and the latter, former U. S. Minister to the Argentine, is director of several other firms.

Loew's International Will Build in South Africa

Loew's International is expanding in South African exhibition, according to Arthur M. Loew, president. He said in New York last week his company plans to build three houses in the Capetown area, and more elsewhere in South Africa and also in Rhodesia. Where building is not alone by MGM, it will be with the cooperation of franchised independent exhibitors of community standing. The firm now operates the 3,000 seat Metro, Johannesburg, and the 2,000 seat Metro at Durban.

Buffalo Dispute Rages On "The French Line"

RKO's "The French Line" last week was the subject of sharp debate in the Buffalo Common Council. A resolution offered to the body by Councilman Joseph J. Cooley, who would have the picture reviewed by the State Board of Regents, failed to pass. The vote was seven to seven. Council President Elmer F. Lux, a circuit owner, refrained from voting. The resolution would have called the picture, in part "obscene, indecent" and tending to "corrupt morals." Councilmen who objected to its language and intent noted that it prejudged "something we are asking the Regents to review."
MEXICO EXPORT UNIT FORMED

by LUIS BECERRA CELIS
in Mexico City

Cinex, the company formed by the Mexican Government to control foreign distribution of Mexican pictures—and which takes over Exportex, originally founded for the purpose, has been legally constituted and is now an operating concern. Eduardo Garduno, director general of the trade's own bank, the semi-official Banco Nacional Cine-matográfico, is the Cinex president. Included in the membership are 47 top producers.

The new firm has a capital of $580,000, according to Alfonso Cortina, chairman of the National Cinematographic Board, under whose direction the company was established. Any producer will be accepted as a Cinex partner on payment of a contribution of $500. Those who desire to join but lack the ready cash will be lent the amount by the trade's own bank. The latter has provided $150,000 of the total capital.

Permit Is Requested

A permit to establish Cinex was asked of the Ministry of National Economy by Cesar Santos Galindo, president of the Producers Association. The by-laws call for a board membership of a minimum of seven and a maximum of 11.

Mr. Galindo recently was reelected president of the Producers Association, but under the Association's new officers' rules, his term of office will be for six months instead of a year, as previously was the case. His associate members on the executive committee—Santiago Reachi and Adolfo Lagos, automatically become candidates to succeed Mr. Galindo. Juan Bruguera is the Association's new treasurer.

"All we can do now is to play very strong pictures and for as long as possible," according to a local exhibitor anent the Government's policy to sustain the stand against any increase in admission prices, in view of the general upswing in living costs following devaluation of the peso to eight cents from 11 cents. The Ministry of National Economy warned that exhibitors who raise admission prices will be heavily fined.

Exhibitors regard this as the final defeat in their campaign to raise prices that has been waging since December, 1952, when those rates were put at ceilings at levels 20 to 35 per cent below the former charges. However, some big circuit heads say that now is not the time to raise prices, that exhibitors must cooperate with the Government in its efforts to straighten out Mexico's economy. These men say too that the cost of living will not go higher than 10 to 15 per cent over rates that prevailed when the peso was worth 11.6 cents.

The defeat is a disappointment to distributors of U. S. and other foreign films. They had hoped that allowance of higher prices for exhibitors would retrieve some of the 45 per cent loss from the totals they will be sending to their home offices. They had expected that their percentages would yield more from the higher admission prices by theatres.

The technical and annual workers sections of the Picture Production Workers Union (STPC) estimated that about 80 films will be produced in Mexico this year, basing the estimate on the 30 films which had been made as of April 10 and the expectation that 50 more will have been produced by December 31. The union indicates too that 80 films will be "the right" to furnish the needs of the domestic and foreign market. Four American pictures already have been made here this year and two more are being completed. It is expected that a total of 10 American films will have been made in Mexico before the year's end.

FRANCE

by HENRI KAHN
in Paris

Representatives of eight European countries met in Paris recently to set up plans for the first extended Western Europe TV hookup. The eight countries are France, Germany, Great Britain, Holland, Italy, Switzerland, Denmark and Belgium. The international hookup will last one month beginning June 7.

M. Emile Hugues, the French Minister of Information, pointed out at the conference that if TV can become European and thereby drop its national identification, the cost problems would be largely solved. Each nation could put on programs for the whole continent.

The program schedule for the month-long test is being kept secret at present. It is known, however, that there will be 19 programs in all, afternoon and evening, and that eight of the programs will be national. That is to say, each of the eight countries will put on one program designed primarily for its own citizens. The language problem will be overcome with a commentator, at home, who will comment, when necessary in the receiving nation's tongue. It is planned that the programs will be primarily visual, however, so that as little language as possible will be necessary.

See Threat to Cinema

If the programs are a success and the programs do capture the imagination of the public, the cinema will have to face up to another threat.

The press recently was invited to witness a demonstration here of another anamorphic film process, Cinepanoramic, based on a lens developed in the last century by Professor Abe of Iowa University. Technically the system is similar to CinemaScope. Financially, however, there is a difference. Exhibitors can buy two Cinepanoramic lenses for 433,000 francs, compared with 500,000 for two CinemaScope lenses. Cinepanoramic camera lenses can be rented for 2,000,000 francs per picture.

Visually, the Cinepanoramic demonstration was a marked success. However, no sound was used in the showings. At the moment, there are 20 projection lenses and 10 camera lenses in existence in this new motion picture process.

The School of Advanced Cinematographic Studies recently celebrated its 10th anniversary. The school was set up to provide the French cinema with trained technicians for all sections of the industry. Monsieur Louvel, chief of the Ministry of Commerce, which is directly responsible for the industry in France, in a speech to mark the anniversary said that in 10 years the school had turned out 350 highly trained men, many of whom were now working in the far corners of the world. Besides the French students the school now has students from more than 40 different countries.

The National Assembly's Press and Cinema Committee soon will get a report on the censorship question in France. Following the local ban of certain films, the Government has taken the position that the whole censorship problem must be reconsidered. Some quarters expect that the Committee is likely to recommend a manner of categorizing films, as is done in Great Britain, and/or the scrapping of the present censorship board and the establishment of a new one, excluding members of the film industry who, it is felt, are subjected to a great deal of pressure.

The industry itself is urging the abolition of censorship altogether and will violently oppose a board on which it is not represented.

AUSTRALIA

by FRANK O'CONNELL
in Sydney

Paramount this year celebrates its 40th anniversary in Australia. It was the first major company to have direct representation here and it was the first major overseas company to have its own exchange here. In 1914, "Prisoner of Zenda" opened at Spencer's Lyceum and "Caprice" opened at the Crystal Palace.

Paramount also proudly claims that many top men in the industry began their careers with the old firm, among them being three managing directors: Herc C. McIntyre, Universal; Bernard N. Freeman, MGM, and Doug Lotherington, RKO.

The first theatre to be built in Australia exclusively as an art house is the claim for Perth's Liberty, a well-appointed 450-seater, which opened recently. One of the directors is Errol S. Heath of Independent Film Distributors, importer of continental films which will be the staple diet of the Liberty.
ALBANY

20th Century-Fox's decision to make stero-ophonic sound optional for CinemaScope prompted certain exchange district drive-in operators to study installation costs and to prepare inquiries about distributor terms. Harry Lamont revealed he had instituted a survey for one of his six out-doorers and there were reports others had done likewise. ... Visitors included: Richard Harper, Metro sales executive; Jack Mundstuk, MGM branch manager in Buffalo; Sam Davis, returned, from a winter in Florida to prepare for reopening of Fleischmanns theatre, Memorial Day; Phil Baroudi, North Creek and Indian Lake; Clarence Dopp, Frankfort, Northville and Poland; Mr. and Mrs. John V. Gardiner, Westmore. Strand Theatre Building, Johnstown, fell to wreckers, preparing for erection of a store. Mr. and Mrs. Leland Warner were recent lessees. ... Faithful cooperation in Variety Club Camp Thacher project won prominent mention for Times-Union publisher Gene Robb, city editor Con Heffernan, circulation manager Mark D. Bohan.

ATLANTA

Cliff Parker, general sales manager of Alexander Films, has returned to the home office after attending the convention here. ... George H. Mayer, supervisor for National Carbon Co., was in visiting, W. B. Jones, Belvins Popcorn Co., Nashville, was in, ... The Fox Theatre Co., Chattanooga, has taken over the Skyway drive-in, Oxford, Ala., George Cochran, former booker with Columbia Pictures, is now with Allied Artists Southern Exchanges booking department, H. Laird, branch manager for Republic Pictures, Tampa, was in visiting, ... Mrs. C. O. Jeffery, wife of C. O. Jeffery of Alexander Films, came up from Florida to pay her first visit in ten years. ... Lou Finsek, Florida State Theatres, was an Atlanta visitor. ... Henry Fayard, of the Meyer theatre, Biloxi, Miss., has installed a new screen and CinemaScope equipment. ... The new Riverside drive-in theatre, Brunswick, N. C., has been opened by Frank, John and Jess Cooper, ... M. C. Moore, Lake Shore theatre, Jacksonville, Fla., was in looking for his theatre, ... E. C. Sanderson and R. D. McGowan are the new owners of the Gatesville theatre, Gatesville, N. C.

Baltimore

Mrs. Moe Rendleman, wife of Berlo Vending official, was a patient at Sinai Hospital, ... Frank Walker, head of MGM Records, was in town, ... Mrs. Helen Leonard, secretary to the Allied MPTOM, is back on the job, ... Al Pratt, Stanley Warner sales department, in town visiting the Stanley, ... I. M. Rappaport, Town & Hippodrome theatre, made a quick New York trip, ... Mark Silver, AA salesman, still in Sinai as the result of a heart attack, ... Dermin Scannan, formerly manager of the Hippodrome theatre, is now the general manager of Bayshore Park, ... Fred J. Schanberger, Jr., Keith's theatre, underwent more surgery at Bon Secours Hospital, ... Morris Mechanic, New and Centre theatres, hosted a group of friends at the Glenn Norris testimonial dinner which will be held in Washington.

BOSTON

George Roberts, former mayor of Beverly, was re-elected president of Beverly Lodge B'Nai B'rith at annual dinner dance and installation of officers May 16 at Hotel Bradford Roof, Henri Schwartzberg, Nat Cinema film buyer and Benn Rosenwald, MGM manager, received special awards for their services during the year. Highlight of the evening was the "surprise" presentation of a special "Oscar" to Samuel Pianaske as "Beverly's Man of Distinction for '54." ... Frank Bosckett, owner-operator of Star theatre, Lawrence, is in New England Baptist Hospital for operation, ... Sonia Zarsky, secretary at Interstate Theatres Corp., married Charles Waxman of Danvers May 20 in Brookline. ... Howard Duffy, 54, concessionaire of Old Orchard, Maine, and former exhibitor there, died May 11. ... The Quonset, R. I. drive-in, situated opposite the Quonset Naval Base, will open its gates May 26. Owned by Joseph Standler who operates the Boro drive-in, North Attleboro, Mass., the new theatre is equipped with a large CinemaScope screen.

BUFFALO

Gil Golden, advertising manager, Warner Bros., was in town last week for a two-day conference with Arthur Krolskik, Charles B. Taylor, Leon Serin and Edward Miller at the UPT executive offices, lining up camapigns on coming pictures, with special emphasis on "Dial M For Murder," an early attraction at the Center. While in town, Gil who was accompanied to Buffalo by Mrs. Golden, visited Niagara Falls, ... When "Beachhead" played Shea's Belrlieve at Niagara Falls, manager Lou Jaffe put on a big advance exploitation campaign, including a parade of Marines to the theatre on opening night. ... Buffalo area drive-ins collected a goodly sum for the Children's Hospital Building Fund last Wednesday night when all receipts were turned over to the fund by the Aero, Broadway, Buffalo, Delaware, Lakeshore, Niagara, Lakeshore, Park, Sheridan and Star. ... The Center will telecast the Rocky Marciano-Ezzard Charles bout June 17 direct from the Yankee Stadium. ... The new North Park drive-in, first out-doorer to be built within the Rochester city limits, will be ready for its grand opening in a few weeks. Sam Salone will be the manager and Anthony Sukowski, assistant. It will have a CinemaScope screen.

CHICAGO

Herbert Biberman, producer of "Salt Of The Earth," controversial film, was in town to lead the battle to get a first run for the picture, which originally was booked into the Riverside Park and then cancelled. It's set for Cinema Annex May 28. ... The Starlite drive-in is making a bid for more business with quadruple features, ... The Internal Revenue Department is cracking down on delinquent tax payers. One neighborhood theatre was closed down until back taxes for 1952 and 1953 were paid up. ... Opening date of MGM's "Prisoner Of War," booked by the Loop theatre, has been pushed back because of the phenomenal run of "Pinocchio," now in its sixth week. ... John Jones of Jones, Linick, and Scherfer, has returned from an extended vacation. ... Harry Walford moves from L.F.E. to the local Columbia exchange, replacing the late Oscar Bloom. ... The De Luxe, formerly operated by Charlie Golan, has been reopened by Duke Shumow, after being closed two months for refurbishing.

CINCINNATI

United Artists' "The Moon Is Blue," previously appearing here as a stage play, banned by the Ohio censors in film form and subsequently released following the U. S. Supreme Court decision on censorship, is currently in its third consecutive week at the S. & S. Keith's theatre, where the grosses, while not sensational, are satisfactory, ... The Cincinnati Variety Club, Tour No. 3, will hold a Decoration Day dance in the club quarters May 20, Jules Sien, Robert McNabb, Max Marcus, Robert Jacobs and Art Van Gelder comprise the entertainment committee, ... W. B. and Elizabeth Eckrod have acquired the Cozy theatre, at Cedarville, Ohio, formerly operated by A. D. Cushman, ... A source of stiff theatre competition soon will be faced by local and area exhibitors in the form of the annual Summer operators at the Cincinnati Gardens, with prominent guest stars appearing at each performance. In previous years the project has drawn capacity audiences from throughout the territory to the local opera presentation. (Continued on following page)
COLUMBUS

Other cities the size of Columbus have proved "the hard way" that they cannot support two art houses, said Charles Sugarman of the World, in answer to requests by Beasley and other East Side residents for a World-type art house in that area. Sugarman said a downtown location is best for an art theatre. The World is located on the third floor of the M. and Mrs. J. McGee, co-managers of the Gayety Hills, col-
tiong following seasonal closing of the theatre. . . A group of business men have approached Mayor Maynard Sennbrunner for help in selection of a site for a 6000-
capacity sports and spectacle-show arena. Ben Cowall, local promoter, has asked the city about availability of a city playground at Olentangy River Road and Goodale Street. . . New members of the Independ-
ent Theatre Owners of Ohio in this area include: Carlos Crum, Skyview drive-in, Lancaster; Paul Russell, New Lex, New Lexington and C. E. Huprich, Skyway drive-in, Zanesville.

DENVER

Mrs. Alna D. Simpson, with Metro 26 years, contract clerk, is retiring and moving to Los Angeles. Eastman has opened a 300-car drive-in, the Panhandle, at Kimball, Neb. . . Jean Gerbase, secretary at West-
ern Service & Supply, will vacation in Calif-
aifornia and Nevada, hoping to recoup her 
vacation money at the latter spot. . . Robert 
Pattuck, Preferred Pictures exchange owner, is father to a second daughter, 7'/2, Marial Jo. . . Ed Ballard, assistant to E. J. Baum-
bartner, Lippert Pictures, was in for a couple of days conferring with Tom Bailey, fran-
chise owner. . . Alex Kling will open his new drive-in four miles east of Belle Fourche, S. D., next month. . . Ralph Roe, city manager for Fox Inter-Mountain The-
atre, Nampa, Idaho, has been promoted to a similar post at Pocatello, Idaho, succeed-
ing Robert Sweeten, who was made man-
ger of the new Centre, Denver. The 
Nampa job went to Robert Vanderpool, as-
sistant city manager at Pocatello.

DES MOINES

Bill Toney, who has been purchasing agent for the Tri-States Theatre Corp. for many years, has resigned to take a position with the Wilkins Theatre Supply Co. of Atlanta. Ga. The Wilkins Bros. is an affiliate of ABC-Paramount which owns Tri-States. . . Howard Ross, branch manager for 
United Artists, has left his post, also. He is 
joining Edward L. Alpers, an inde-
pendent exhibitor, of Beverly Hills, Calif. 
The company is establishing foreign dis-
tribution of its films and Ross will represent it abroad. He sails June 1. Sol Franca, 
Omaha branch manager, will supervise the exchange here pending the naming of a 
new manager. . . Mrs. A. H. Blank gave a 
tea for nurses of Raymond Blank Mem-
orial Hospital for Children at the Blank 
home the other day. . . The Pianfeld the-
atre has closed its doors after a career of 
only five years. The house first opened in 
April, 1949.

DETROIT

C. E. O'Bryan, Palms theatre manager, has put tickets on sale for the Rocky Mar-
cliano-Ezzard Charles fight telecast, June 17. . . Alice Gorham, UDT press rep, is back from Thunder River where she reported watching husband, Jack, fish. . . Nortown 
operator, Michael Badarak, died at 51. . . Arthur Herzog, Jr., has opened a free lance 
public relations office to specialize in assign-
ments for distributors. . . Bob Haskins has 
left Allied Artists for WWJ-TV. . . Har-
old Brown, United Detroit Theatres presi-
dent, spoke at the Greater Detroit Motion 
Picture Council annual luncheon. Harold 
Hotaling, elected president of Co-Oper-
ative Theatres. Delno Ritter is vice-presi-
dent, and James Peck, secretary-treasurer. . . Eddie Loye of KKO is home after 
hurturgery in Osteopathic hospital.

HARTFORD

Groton Open Air Theatre, Inc., Pleasant 
Valley Rd., Groton, Conn., a new corpora-
tion, has filed a certificate of incorporation. . . Ed O'Neill has resigned as general 
manager of the Markoff Bros. Theatres, to 
join Associated Management Corp., which has disclosed plans to build another 
drive-in, to be known as the Bridge 
drive-in, at Groton. . . Harry Finger has 
been named general manager of the Mans-
field (Conn.) drive-in theatre. . . Jack 
Keppner, general manager of the Burnside 
Theatre Corp., East Hartford, and Mrs. Keppner, has left Hartford Hospital, 
following hip surgery. . . John R. Hesse, 
senior of the late John Hesse, Connecticut dis-
trict manager for Stanley Warner Theatres, 
has been named to the editorial board of 
the Yale University Scientific Magazine at 
New Haven. . . Stanley Warner has an-
nounced the sale of the Circle theatre, Man-
chester, Conn., in compliance with the Fed-
eral anti-trust suit. The new owners are 
House and Hale Corp., a real estate firm.

INDIANAPOLIS

Marie Wilson will present the victor's 
rophy at the end of the 500-mile Speedway 
race here Decoration Day. . . Time trials 
at the Speedway Saturday drew a record 
crowd of 120,000. First run trials, al-
ready hit by the transit strike, suffered. . . 
Ben Carlson, National Allied Theatres of 
Indiana, has sent his reservation for the Allied 
Theatre Owners of Indiana spring con-
vention at Lake Wawasee June 15-16. . . 
Bob Conn, 20th-Fox branch manager, has 
set up 50 state bookings in a fast break on 
"The Rocket Man," starting at Keith's here 
May 19. . . Russ Brentlinger, RKQ branch 
manager, has "French Line" set for a simul-
aneous first run at six drive-in and neigh-
borhood theatres, opening June 2. . . Rex 
Carlson has leased the Clark Theatre for a 
second week at the Ritz. . . Drive-ins here are 
plugging their chicken and shrimp dinners 
almost as hard as their pictures.

JACKSONVILLE

Praise for the possibilities of Paramount's 
VistaVision came from many Florida ex-
hibitors who attended the recent demonstra-
tion. . . Mrs. F. E. Cloughton, co-owner with her husband of the 
Cloughton circuit, is heading arrange-
ments for a mid-June regional meeting in 
Miami of the Motion Picture Exhibitors of 
Florida, a non-profit, nongovernment, MPEF 
president. . . Milton Singer, of the Rex 
Specialty Bag Co, called on the Florida 
trade. . . Members re-elected Miss Irene 
Scoulton to the presidency of the city's Mo-
tion Picture Council. . . The San Marco 
Square Merchants Association has adopted 
a group advertising program which is dis-
rected by Allen Armstrong, manager of the 
San Marco theatre, and by a midwestern 
MG M booker, spent her annual leave at the Welaka 
 fishing grounds. . . George Hoffman, Na-
tional Screen Service salesman, was here 
from Orlando, and Walt Woodward, Wil-
kin Theatre Supply, came up from Miami. 
Exhibitors in town included Jimmy 
Biddle; Jasper; Rex Norris, Clermont; E. 
Walcukehler, DeLand; and Milton 
Frackman, Key West.

KANSAS CITY

Harold Lyon, manager of the Paramount 
at Kansas City, had a visit recently with 
James Cagniy, who was westward bound 
for the production of "Run for Cover." . . 
Frank Kennedy, manager for Common-
wealth Theatres at Norton, Kas., is general 
chairman for the American Legion's dis-
tract convention here. Kansas exhibitors 
and circuit managers have grown 
heads, as participants in a centennial 
observation of trail days. . . For Saturday, 
May 15, eight drive-ins had double bills 
and a showing of "The Great Sioux War" and " 
William Terrill has been transferred from the 
Goodland to the Lawrence drive-in of 
Commonwealth Theatres. George Phynon 
has been transferred to the Goodland 
managerial position from the staff at the 
Fulton.

LOS ANGELES

Off to Arizona on company business was 
Jack Sherriff, Realart Pictures. Also headed 
in the same direction was Al Blumberg, 
National Screen, and Ben Taylor, Favorite 
Films. . . John Danz, Seattle circuit oper-
ator, came in from his northern headquarters 
for conferences with Walt Appleman, his 
local representative and manager of the 
Hastings and La Mirada drive-ins. . . Al 
Bruno, Fox West Coast city booker, is rec-
uperating at home after undergoing major 
surgery here. California on a vacation was 
Elmer Freitas, Warner Bros. shipper, . . . Harri L. Nace, Jr., and 
Vince Murphy of the Harry L. Nace Thea-
tres, flew into town from Phoenix on busi-
ness. . . Harold Wensler, operator of the 
Oaks theatre in Pasadena, was back with 
his family from a vacation spent in Yuma. 
. . . Seen on the row were Charlie Macstri,
Lippert Theatres; Joe Markowitz, La Pa-
loa, Encinitas; Ernie Harper, Fontana, and 
Jim Harper, Corona.

MIAMI

Don Titzer, assistant general manager 
and publicity executive with Cloughton The-
atres, was handing out stories recently when 
his wife, Barbara, presented him with a 
daughter, Fern Janice. . . The many friends 
of Harry W. Reiners, will be saddened to 
heed of his death May 13, after an illness 
of 10 days. The 62-year-old exploiter had 
been in semi-retirement for some time. . . 
Norman S. Bean, WTVJ's electronics and 
electrician, in town briefly for a meeting at 
a luncheon of the Florida Public Relations 
Association. . . Mel Haber, of the Miracle, 
arranged a mutually beneficial exploitation 
 stunt for the showing of "Three Coins in 
(Continued on opposite page)
the Fountain," when he placed 50 fountains at scenic points, advertising the film, of course—but also asking people to drop donations in the fountain for the benefit of Variety Hospital. . . Lillian Cloughland and her son, Ed, Jr., were in Atlanta recently for the motion picture exhibitions convention there.

MILWAUKEE

Floyd Woodsman, 42, projectionist at the Princess theatre here, died unexpectedly last week at his home on Nagawicka lake, Nash- otah. He formerly had been the projectionist at the Ritz theatre. . . Billy Pierce, Sawyer theatre here, was one of Mr. Woodsman's pallbearers. . . The father of Sidney Margoles, Regal theatre here, passed away last week. . . The Comet theatre, operated by A. J. Honthamer, was broken recently. . . John Mednikow held another successful meeting, in his office at National Screen Service, on plans for Variety's coming Brave's dinner June 3 and Braves Night June 7 at the Stadium. Mr. Mednikow is program chairman for Tent No. 14.

MINNEAPOLIS

Lorel Parthenos donated six paragraphs in a recent syndicated column to the Volk brothers' Terrace theatre in suburban Robbinsdale. . . ."Going With the Wind" will be re-released in the area some time in July. . . . RKO Pan has received its top admission price from $3.75 to 75 cents. . . . Ivan Fuldaumer, MGM Midwest press representative, was in. . . . Harry Weiss, RKO Theatres district manager, returned from a visit to situations in Denver and Kansas City. . . . Nancy Peck, bookers clerk at MGM, resigned. . . . Ben Marcus, Columbia Midwest district manager, was in. . . . Irene Christopherson, inspectress at Warners, is vacations in Phoenix and Los Angeles.

. . . Pomboki's new single-wing 3D projection system has been installed in the State, Minneapolis, and the Riviera, St. Paul, according to Jack Bradley, area distributor. . . . Minnesota Amusement Co. has trimmed 10 cents off the admission price for CinemaScope pictures in eight key situations in the territory. . . . The Lake theatre at Lake Bronson, Minn., which has been closed for about a year, will be operated by the local American Legion post as a community project.

NEW ORLEANS

"Temple Of Mystery," E. W. Brunold's stage show attraction, has just completed a successful trek over Joy Theatres circuit. . . . "Babe" Cohen, Lippert Pictures, accompanied his field representative, Larry Nieder, on a trip in the territory. . . . "Hank" Welker, Theatre Poster Exchange, Memphis, paid his mother a visit here on Mother's Day. The lure of fishing sneaked in on him so he stayed over an extra day to fish, and then over in Madisonville, La. . . . W. B. Butz, formerly with Stevens Pictures here, holding the reins of the Dallas exchange of Stevens Pictures for television, was in town. . . . Bernard Woolner is looking after a two-day stay in Touro Infirmary for dental surgery. . . . Clara Cote, Paramount Gulf's "Hello Girl," observed her 12th year with the company on May 20. . . . Louis G. "Mike" Gut-}

MAN, a 25-year employee at Columbia Pictures, was feted by 34 fellow employees on the eve of his 80th birthday, May 17.

OKLAHOMA CITY

The Skyview drive-in theatre had Hawaiian orchid flocks in for Mother's Day. Every Mother's Day this week was presented an orchid. . . . The Agnew theatre was held up May 11 and robbed of about $50. . . . A Free Pass was given every mother attending any of Barton's 14 theatres on Mother's Day, over all annual feature of Barton Theatres. . . . Starlite drive-in theatre, Ardmore, Okla., featured "Bargain Nite" May 12. A carload was admitted for 50 cents.

OMAHA

Walt Bradley, Neligh, Neb., exhibitor, will charge of the entertainment program at the annual Farmers' Night barbecue sponsored by the Chamber of Commerce. . . . Don Shance, former manager of the Orpheum theatre, has been named city manager for Bar's Theatres, including the Omaha, Orpheum and Paramount, the latter now used only for stage attractions. He succeeds William Miskell, who resigned as western district manager to become a partner in a $325,000 drive-in venture. Charles D. Richardson and Ted Emerson the Omaha. . . . Mothers present at the 84th and Center Street drive-in on Mother's Day received baby orchid gifts from exhibitor Herman Gould. . . . Everett Olthoff has bought the theater in Sutherland, Neb., from D. C. Henry. . . . Harry Hummel, owner of the theatre at Scribner, was chosen president of the public school board. . . . Dorothy Kozak, former cashier for MGM, and Alden Lincoln were married at St. Francis Church.

PHILADELPHIA

Ray O'Connell, Stanley Warner, representative in York, Pa., and his wife and son are in the Lancaster hospital alter an automobile accident. . . . Harvey Schwartz leaves Paramount for a position looking post at Clark Film Distributors for the handling of Walt Disney Buena Vista Productions. . . . Paramount salesman Bob Shissler is now a booker. . . . Independent circuit head Michael Beld and station owner William A. Banks named co-chairmen for the "Johnny Night" baseball-charity show which will be staged by the local Variety Club at Shibe Park in June. . . . Ruth Chatterton received the first charity award of the local Variety Club Ladies Auxiliary at the group's annual donor luncheon held this week at which time a check was presented to Jack Beresin, former International Chief Barker, who heads the local Ten's Heart Fund. . . . Harold Sel- denger, managing director of the Fox, back from a meeting of National Theatre executives in Los Angeles. . . . John P. Morgan, Jr., has the chair installation contract at the Viking. . . . Borough Council in Kutztown, Pa., has on its calendar a proposed ordinance establishing a curfew hour for boys and girls which would have a bearing on movie attendances. . . . The lobby of the Colonial has been remodeled. . . . Amanda Dickey, manager, is handling the direction of house manager Jack O'Neal. . . . Stanley Warner circuit added CinemaScope at its Virginia, Atlantic City.

PIPPUSBURGH

The Pittsburgh Opera signed a contract to sponsor the televised opening of the Metropolitan Opera on a closed circuit on Nov. 8, but the film house or houses to show the Opera have not yet been set. . . . The current trolley strike of 2,000 bus and street car operators, now in its second week, is still playing havoc with downtown theatre attendance, but didn't mean any obstacle whatsoever for Liberace, who jamed Syria Mosque for three straight nights. . . . "The Student Prince" opened on opening week, depending upon the settlement of the trolley strike, while other big pictures are liable to be held up too for the same reason. . . . Ambrose McKeown has been appointed new sales representative for "Gועלra", and Bob Suits, manager director of the local Warner theatre. . . . "Gilbert and Sulli- van" went into the Art Cinema. . . . "The Golden Coach" will replace "The Holly and the Ivy" in the Squirrel Hill.

PORTLAND

First run business continues spotty with only so product being shown. . . . 20th-Fox character actor, Jack Robinson, was set to make personal appearances here May 17. Evergreen's Oscar Nyberg, manager of the Oriental theatre has lined up a complete and full program for the guy. . . Hannicks city manager Marvin Fox is off on a vacation vacation. . . Liberty theatre manager Harold Lorrimer received more then 1,000 entries for his "Lucky Me" contest. . . . Paramount theatre manager Dick Newton has a swim suit window tie-in at one of Portland's downtown stores and will feature "The Carnival Story", "South of Bombay" and "The Playhouse theatre, an old landmark, has been completely torn down and is now a parking lot. . . . Mrs. J. J. Parker has been ill for a few days.

PROVIDENCE

Edward J. Maguire, assistant engineer at Loew's State theatre since 1945, died suddenly in his 44th year. . . . Besides his widow, Mr. Maguire leaves four children. . . 8. Oscar Dool, Arthur Canton and Floyd FitzSimmons, MGM's advertising men in the city, conferred with William Trambulks, Loew's State manager, relative to the forthcoming re-presentation of "Going With the Wind." . . . Incidentally, Bill Trambulks, Loew's State manager, has been chosen theatre chairman for the Greater Providence "Red Feather" (Community Chest) Campaign. . . . Five continuous rainy days virtually "washed out" attendance at surrounding open-air houses. . . . Robert Peterson, state theatre chairman, was swamped around cigars, celebrating the birth of his third child, a son. This makes three boys in the Peterson family. . . Drive-in theatres were the subject of a feature article recently in the "Providence Journal." (Continued on following page)
TORONTO

The newspaper and the radio station got behind the annual benefit show of the Niagara Theatre Managers' Association for Variety Village held at the Palace, St. Catharines, to yield about $300. The picture was contributed by RKO. ... Merchandising of candy, ice cream and soft drinks will be discussed at the regional meeting of the International Popcorn Association to be held May 28 at the King Edward Hotel, Toronto. Coca-Cola is giving a luncheon and Pepsi-Cola a cocktail party. ... A. E. Cates, national field supervisor for the Pola-Lite Company, has been appointed Canadian division manager in charge of the company's sales activities. ... James P. McDonough, manager, Tivoli theatre, Hamilton, is first in the Ballyhoo Banana contest conducted among managers of the Ontario "B" District. Second spot goes to Bob Harvey, manager, Capitol, North Bay. ... Paramount Pictures, which is holding its annual Canadian sales meeting here May 20-22, will introduce VistaVision to the Canadian film industry at a special showing on the first day of the meeting.

VANCOUVER

CinemaScope admission prices have been reduced in Vancouver downtown theatres. ... Lance Webber, manager of the Capitol, Penticton, who has been away on sick leave for the past year, returned to work. ... Barry Freeman, who was in charge of the Capitol during Webber's absence, was moved to the FPCC Starlite, ozoner at Nanaimo, on Vancouver Island. ... Ray Wroe, formerly with Hoyts circuit at the Arccliff theatre, Sydney, Australia, is a new addition to the floor staff at the Odeon-Vogue, which now has three Australians on the staff. ... Four drive-in theatres in this area are under new ownership this year. They are: the Rusk in near Haney, the Cascades at Burnaby, the Hill-Crest near Langley Prairie, and the North Star at Aldergrove. B. C. ... Sam Diamond, Vancouver, who purchased the old Lonsdale, North Vancouver, from Odeon Theatres, is renovating the property for stores.

WASHINGTON

Jack Fruchtmann, of St. Mary's Theatres Inc., has moved his offices from New Jersey Avenue to the Warner Building. ... Nate Shor, Universal-International booker, has resigned to go into business with his father-in-law. ... The Variety Club of Washington presented a sterilizer to Emergency Hospital to complete a dental clinic donated by the club. ... The Cambria theatre in Johnston, Pa., has been added to the Fruchtmann chain of theatres. ... The Hilltop drive-in in West Virginia was scheduled to open May 15. ... RKO Keith's will play "The Came Mutiny" June 30.

Herzog Opens Detroit Office

Arthur Herzog, Jr., independent publicist, this week opened a new office in the Royal Palm Hotel, Detroit. Mr. Herzog, with long exploitation experience, has handled "Hamlet," "Cyranos," "David and Bathsheba," "The Glenn Miller Story," and "Genevieve," in the Detroit area, and was executive director of the Detroit Metropolitan Committee's campaign.

GREATEST NEWS YET IN THEATRE SOUND!

Perspecta Stereophonic Sound

Multi-directional sound on a standard optical track

This is it! The simple, permanent sound system that solves all the exhibitor's stereophonic sound problems—and it's fully compatible with conventional sound systems. Projection procedures remain the same, too.

Exhibitors with stereophonic sound can switch to Perspecta Stereophonic Sound by installing only an integrator unit, design-engineered by Fairchild. Theatres equipped for conventional sound need only that single miracle unit plus additional power amplifiers, loudspeakers and a multiple gang fader.

REMEMBER! MGM, Paramount and Warner Bros. are now filming all productions with this new technique.

See your theatre supply dealer for full information or write:

Fairchild Recording and Equipment

Motion Picture Sound Division • Whitestone 57, New York

Foreign Film Imports Into Canada Gain

TORONTO: The number of foreign pictures brought into the Province of Ontario has trebled in the last three years, according to the annual report of the Ontario Board of Censors, headed by O. J. Silverthorne. The Board reviewed 591 features from all countries. Of these, 495 were approved without treatment or classification. Of the total, 401 were of United States origin; 81 were made in the British Isles and the remainder, with one exception, were produced on the European continent, principally in France, West Germany and Italy.

There were 109 foreign films brought in the last fiscal year, as compared with 59 the previous year, and 34 two years ago. Reason for this interest in foreign films may be gathered from the fact that Canada's large-scale immigration program has brought hundreds of thousands of new residents from Europe.

"The board chairman cites a 'tendency in advertising to over-emphasize sex even for pictures which deal sparingly with sex problems.' Consequently, it became increasingly difficult to deal with the advertising and certain distributors and exhibitors attempted to take advantage of our position with regard to newspaper advertisements and theatre fronts." But with the promulgation of the new Theatres Act, "the authority of the Board has been increased considerably and we do not expect further difficulty."

During the fiscal year, 575 theatre licenses were issued, an increase of 11 over the previous year. Seven theatres closed permanently, and six closed voluntarily temporarily. In three locations, theatres of an antiquated nature were replaced with buildings of modern design and construction.

There were 1,184 projectionists' licenses issued, a slight increase over the year's total. Only two prosecutions were instituted against theatres, one for obstructed exits, and the other for admitting unaccompanied children. Ten projectionists were suspended for various periods.

Dr. Hammarskjold Pays Tribute to U. S. Films

HOLLYWOOD: Dr. Dag Hammarskjold, United Nations Secretary-General speaking before the World Affairs Council last Friday, paid tribute to American films. He declared: "American motion pictures have had much to do with the fact that through a large part of the world, wherever one wants to bang his neighbor on the head, he stops and thinks before doing it. Generally movies oppose intolerance. Without them people of the world would know much less about each other and we would be much further from our goal of living together peacefully."
**Film Heads Weigh Army Picture**

WASHINGTON: The possibility of popular release of a 90-minute color documentary film of the Army was discussed by industry leaders and Army officials here at a meeting in the Pentagon this week.

Some 40 industry leaders attended the meeting. Spokesmen said the Army did not ask the industry for any immediate commitment, and no commitments were volunteered. The film, titled “This Is Your Army,” is a feature-length picture, the longest film ever made by the Army. It is now being used for troop orientation purposes. The industry officials reportedly were enthusiastic about the film and will notify the Army shortly on the best way to handle it.

Among those attending the session were: 20th Century-Fox president Spyros Skouras; Edmund Reek, Fox Movietone News producer and producer of “This Is Your Army”; Joseph Vogel, Loew’s; Abe Montague, Columbia; William Gehring, 20th-Fox; Harry Munkel, RKO; Al Schwalberg, Paramount; Richard Abschuler, Republic; Ben Kalmenson and Norman Moray, Warners; Morey Goldberg, Allied Artists; M’chell Wolfson, WOMETCO; Abram F. Myers, Allied States Association; Elmer T. Rhoden, Fox Midwest Theatres; Harry Arthur, St. Louis; Frank Ricketson, Fox Intermountain; Kenneth W. Clark, Motion Picture Association, and Washington representatives for studios and newsreel companies.

Legion Reviews Nine; Puts Two in Class B

Of the nine motion pictures reviewed this week by the national Legion of Decency, two were regarded as morally objectionable for all. These are “Flame and the Flesh,” for which the objection is that it has “suggestive situations and dialogue” and tends to condone immoral actions; and “Hell Raiders of the Deep,” which has “suggestive costuming.” Morally objectionable for adults are “Dial M for Murder,” “Star of India,” and “Johnny Guitar.” Unobjectionable for general patronage are “Johnny Dark,” “Men of the Fighting Lady,” “Out of This World,” and “The Student Prince.”

**People in The News**

Matthew Fox, industry executive, and Yolande Betzree, Miss America of 1951, have announced their engagement, with the wedding to take place in July in the home of N. J. Blumberg in Los Angeles.

Herbert T. Kalmus, president of Technicolor Motion Picture Corp. of America, and Mrs. Kalmus, left New York for Europe Wednesday on the S.S. Queen Elizabeth.

Marcel Gentel, RKO Pictures manager for France, has been reelected president of the Franco-American Syndicate, for the fifth consecutive time.

William Moclair temporarily is manager of the Roxy theatre in New York following the withdrawal of Dick Dickson as managing director. Mr. Dickson reportedly is returning to the Fox West Coast headquarters in Los Angeles. Mr. Moclair is senior floor manager of the Roxy.

George Berthelon has been engaged by J nagar Productions in an executive capacity, it was announced in Hollywood by the Alan Ladd film company. For many years Mr. Berthelon was with Paramount as a production manager.

Mervyn House, eastern publicity and advertising director for RKO Radio for the past year and a half, has returned to Hollywood, where he will be executive assistant to Perry Lepper, national director of advertising and publicity of RKO studios.

Russell C. Holslag, vice-president of Precision Film Laboratories, and Kern Mover, president of Peerless Film Processing Corp., have been elected to the board of directors of the Association of Cinema Laboratories.

Dominick J. Cafano has been elected vice-president of S. O. S. Cinema Supply Corp. in charge of TV studio and film production sales. In another company promotion William H. Allen has been named production manager.

Thomas F. Duane, branch manager for Republic Pictures in Pittsburgh, has been named manager of Paramount Pictures Detroit branch, succeeding Mike Simon, resigned.

James O’Neill, public relations man, has been appointed eastern publicity representative for Hecht-LaCaster Productions.

William P. Howard and Robin R. Lewis have been appointed east coast salesman and supervisor of quality control, respectively, of Pathé Laboratories.

Arthur L. Mayer has severed his connection with Arthur Mayer-Edward Kingsley, Inc., disposing of his holdings to Mr. Kingsley. The company, which specializes in the importation of foreign pictures, will continue as Kingsley International Pictures Corp. Mr. Mayer said he would continue to be engaged in matters related to foreign film production.

**Many Query Filmmakers**

The pre-production licensing plan appears to be in remarkable good favor. The second producer to be approached is Filmmakers Releasing Organization, reports tremendous response. Via trade papers last week, the company invited exhibitors to bid for its projected “Private Hell—36.” It announced this week telegraphic replies have come in from such companies as American Broadcasting-Paramount Theatres, Stanley Warner, RKO Theatres, Skouras Theatres. Also, inquiries were made by Walter Reade, Jr., of Reade Theatres; Fred Schwartz, Century Circuit: Harold Hinzler, Randforce Theatres; and Bernard Brooks, Fabian Theatres. The idea is somewhat similar to that of producer Hal Malkem, who has Allied support for a program of films. Filmmakers announce it will ask support for “Mad at the World” and then for “Crash-Out.” Company president Irving H. Levin said it plans to deliver a picture per month.
**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 119 attractions, 1,406 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>Me and Pa Kettle at Home (U-I)</td>
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<td>Man Between, The (UK)</td>
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<td>Rails Into Laramie (U-I)</td>
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<td>She Couldn't Say No (RKO)</td>
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<td>*So Big (WB)</td>
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<td>Yankee Pease (U-I)</td>
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38 MOTION PICTURE HERALD, MAY 22, 1954
What the Picture Did for me

Columbia

IT SHOULD HAPPEN TO YOU: Judy Holliday, Peter Lawford.—Very good comedy. Those who saw it raved about it—but not enough saw it, lest bad average business. Played Sunday, Monday, Tuesday, Monday, May 3, 4.—Jay Sadow, Starlite Drive-In Theatre, Rossville, Ga.

JUGGLER, THE: Kirk Douglas, Milly Vitale.—Very good story about a refugee juggler from Germany who has arrived in Israel and can’t seem to get adjusted. The picture is slick and has been very enlightening; but it also did well. Suggest that you use it if you can on Sunday in the drive-in or on Tuesday, May 3.—Played Tuesday, Wednesday, May 4, 5.—Major I. Jay Sadow, Starlite Drive-In Theatre, Rossville, Ga.

MISS SADIE THOMPSON: Rita Hayworth, Jose Ferrer.—I was shocked, but not by the picture only by the number of fans who praised it. Ferrer’s performance was perfect. Played Tuesday, Wednesday, April 25, 26.—Elaine & George, Star Theatre, Heppner, Ore.

Metro-Goldwyn-Mayer

ESCAPE FROM FT. BRAVO: William Holden, Eleanor Parker.—Excellent! This is one of the best Indian pictures I have ever seen. However, business on this was bad. Too many Indian pictures lately and my patrons just won’t pay to see them any more. Stop mailing ‘em for a while! Played Sunday, Monday, May 2, 3.—George Kelloff, Ute Theatre, Aguilar, Colo.

Mogambo: Clark Gable, Ava Gardner.—An excellent picture of its type and this type always goes over big here. Ava’s screen presence is double of what it was in her first film. Certainly stole the show. Clark Gable good as the rugged white hunter, although he’s beginning to show signs of wear and tear. If you haven’t played this one yet, by all means do so. Played Sunday, Monday, May 2, 3.—Mike Olenyik, Belkfield Theatre, Belkfield, N. Dak.

SAADIA: Cornel Wilde, Mel Ferrer.—Very good. This is a story that your patrons will like. Not strong enough for single bill, however, Played Thursday, Friday, Saturday, May 17, 18, 19.—George Kelloff, Ute Theatre, Aguilar, Colo.

Scandal at Scourie: Greer Garson, Walter Pidgeon.—Excellent business! The Garson-Pidgeon combination rang the bell and the till. Nice family picture did 175% on a short mid-week—should have given it better playing time. We can use more just like it. Played Wednesday, Thursday, Friday, May 24, 25.—Mike Olenyik, Belkfield Theatre, Belkfield, N. Dak.

TENNESSEE CHAMP: Shelley Winters, Dewey Martin.—One of the best pictures I have ever seen in that I have never seen the like of it before. Played Sunday, Monday, May 3, 4.—Major I. Jay Sadow, Starlite Drive-In Theatre, Rossville, Ga.

REPUBLIC

CRAZYLEGGS—ALL AMERICAN: Elio Hirsch, Lloyd Nolan.—Strong pull among the high school group—a fascinating football picture. Played Sunday, Monday, May 2, 3.—Elaine G. Steele, Rita Theatre, Pownee, Okla.

Heart of the Rockies: Roy Rogers, Penny Edwards.—Not as good as he used to be. These black and white prints haven’t the appeal the colored ones have. Played Thursday, Friday, Saturday, April 30, May 1, 2.—George Kelloff, Ute Theatre, Aguilar, Colo.

Twentieth Century-Fox

Beneath the 12-Mile Reef: Terry Moore, Robert Wagner.—A wonderful picture! The underwater scenes and accompanying music truly “out of this world.” Played Monday, Tuesday, Wednesday, Thursday, May 3, 4, 5, 6.—Mike Olenyik, Belkfield Theatre, Belkfield, N. Dak.

How to Marry a Millionaire: Marilyn Monroe, Betty Grable, Lauren Bacall.—An entertaining picture that seemed to please better-than-average crowds. Marilyn Monroe is not a draw here, so business was not up to expectations. Photography is still held in high regard because of its possible to bring into sharp focus. Comments ranging from “good,” “cute” to “not so bad.” Personally, I liked it. The shot of the airplane landing was the nearest thing to the right kind of theme I have experienced. Played Friday, Saturday, Sunday, Monday, May 23, 24, 25, 26.—Mike Olenyik, Belkfield Theatre, Belkfield, N. Dak.

SIEGE AT RED RIVER: John Wayne, Johnnie Downs.—Played this one “hot” on a saturation booking. It’s a good Civil War-Indian-action picture that gave us only normal business. John Wayne good in what I believe is his first western. Played Friday, Saturday, May 7, 8.—Mike Olenyik, Belkfield Theatre, Belkfield, N. Dak.

United Artists

SABRE JET: Robert Stack, Colleen Gray.—Very good. Really a “raining on but not raining” play. So, since most women don’t go for war pictures, they stayed away. Push the women act. Played Sunday, Monday, Tuesday, April 25, 26, 27.—Milan G. Steele, Rita Theatre, Pownee, Okla.

Universal

GOLDEN BLADE: Rock Hudson, Piper Laurie.—A good small-screen version of “Prince Valiant.” Little Miss Laurie is not much of an actress, but she is a joy to behold, and Hudson has done a serviceable job in everything we’ve seen him in. Played Thursday, Friday, Saturday, April 29, 30, May 1.—Elaine S. George, Star Theatre, Heppner, Ore.

Warner Bros.

ABBOTT & COSTELLO MEET CAPTAIN KIDD: Abbott & Costello, Charles Laughton.—This is their worst picture to date. Why this had so much money beyond me. They would just start mbling them laugh and then someone would break in and start singing. Played Thursday, Friday, Saturday, Tuesday, April 30, May 1.—George Kelloff, Ute Theatre, Aguilar, Colo.

MOONLIGHTER, THE: Barbara Stanwyck, Fred MacMurray.—Very good picture but very hot business. The title didn’t help. Better double this with something that wouldn’t concern the same type. Once these people like what they see, they will like what they see. Played Thursday, Friday, Saturday, Tuesday, May 6, 7, 8.—George Kelloff, Ute Theatre, Aguilar, Colo.

Shorts

Metro-Goldwyn-Mayer

TEE FOR TWO: Gold Medal Reprint Cartoon.—They enjoyed this as much as the feature. Most of my patrons saw this twice.—George Kelloff, Ute Theatre, Aguilar, Colo.

Warner Bros.

THAT SHE BLOWS: Special—Excellent documentary on whaling.—W. B. Shepherd, Reformer Cinema, South Shields, England.

Platypus

Paramount

CADDY, THE: Martin & Lewis, Donna Reed.—Excellent! My draw was low due to this being so old. Most of my people had already seen it. Played Sunday, Monday, May 3, 4.—Major I. Jay Sadow, Starlite Drive-In Theatre, Rossville, Ga.
Charles Jones Opens New House in Iowa

DES MOINES: The Northwood theatre, Northwood, Ia., was formally opened May 16 by Charles Jones, secretary of the I.T.O. of Iowa-Nebraska. Mr. Jones, columnist for "Better Theatres," formerly operated the Dawn theatre at Elkhorn, Ia., which was destroyed by fire last March. The Northwood was purchased from Nathan Sandler of this city. L. E. Whitten became its manager for the past 12 years, will remain until Mr. Jones has familiarized himself with the operation and then will retire for reasons of health.

Goldwyn's "Hans" to Go into General Release July 1

Plans have been completed for the general release of Samuel Goldwyn's "Hans Christian Andersen" July 1, James Mulvey, president of Samuel Goldwyn Productions, announced New York. This week a special summer exploitation campaign has been prepared, according to Charles Boosberg, general sales manager for RKO Radio Pictures, which is handling the distribution. Completely new ads, TV and theatre trailers, and publicity material will be employed.

Metropolitan Playhouses Reports $1,748 Loss

Metropolitan Playhouses, Inc., of New York, last week reported a net loss for the year ended January 31, of $1,748. Its gross income was $3,221,063. Expenses and other deductions listed $2,480,092 as rent. Sales of theatre property brought in a profit of $43,691. United Artists Theatre Circuit, Inc., reporting for the year ended August 31, 1953, lists a net income of $177,324.

Joseph J. Unger, Industry Veteran, Dies in New York

Joseph J. Unger, industry executive, was found dead in his New York apartment May 12, apparently from a cerebral hemorrhage. In the industry 34 years, Mr. Unger entered the field as a booker for the General Film Co. in 1920. Up to his death he was a partner in Rogers and Unger Associates, which was formed in 1949. In 1921 he joined First National Pictures as branch manager, then transferred to Paramount three years later in a similar capacity. He was named district manager in 1928, eastern division sales manager in 1932, and eastern and Canadian sales manager in 1939. He later became western sales manager for United Artists before becoming general sales manager in 1946. He resigned in 1948 to form his association with Mr. Rogers. He is survived by three brothers and three sisters.

Herbert I. Leeds

Herbert I. Leeds, 42, film director for manager of the nation's important companies, killed himself May 16 at a New York hotel, with a shotgun. He leaves his widow, Evie, and four-year-old daughter Lydia.
NOT long ago, there came to this desk a well-printed brochure, "Motion Picture Theatre Operation As a Career," which was published in 1939 by The Institute for Vocational Research, Chicago, and which is made more interesting by the comparisons that follow such a study, fifteen years later. The editorial board responsible for the contents are heads of educational departments in various colleges and universities, and we are flattered that they used the Motion Picture Herald and Better Theatres as authorities in reaching their conclusions. We can't dispute their sources.

But Walter Reade's observations at the Quigley Awards luncheon serve to point up the differences that obtain today, as compared with the figures quoted in this study, especially with regard to wages and salaries. For instance, the book concludes with the pungent line, "The theatre manager must be a jack of many trades and master of one." We like that sentence, and hope to use it again, for it contains so much truth. But they also say that salaries for theatre managers vary with the size of the theatre, and they print a scale which ranges from $45 up to $70 per week, in houses of from 500 to 1,000 seats.

They also refer to the assistant manager's job, at $20 per week; the projectionist at $35; the cashier at $14 and up, so things must be considerably better today than they used to be, back in 1939. If this wasn't such an elaborate study, so well printed and prepared, we'd be inclined to laugh at some conclusions with regard to wages and salaries. For it is obvious that we have grown to a different stature in the salary brackets. Many who come to our door, as visitors, tell us that the manager's job is worth $100 a week and up, these days, and further proof of that fact is found in the classified ads in Motion Picture Herald. It's encouraging to know that the manager's outlook is so much brighter, and that this phase of management is improving.

We note, too, the outline of "the manager's day"—which the professors agree, starts at 9:30 A.M. and continues, "Some-
No matter where you look, you'll find interesting examples of ingenious exploitation, as represented by the pictorial evidence on this page, quite varied, quite valuable, to members of the Round Table, as inspiration for their own showmanship.

Carl Rogers, manager of Loew's theatre, Dayton, Ohio, staged the "Executive Suite" scene above, with "Miss Secretary" to take dictation from patrons wishing to record their own voices, on the Dictaphone tie-in, which is suggested in the pressbook. Good ballyhoo, right on the box-office line, where it matters most. Below, you see one of the wonderful window displays arranged by Wannemaker's in New York, for the run of "Executive Suite" at the Radio City Music Hall. They're doing it all over the country—in store windows and theatre lobbies—simulating "Executive Suite" as the scene of exciting business drama.

Clifford Lorbeck made excellent use of a vacant store, adjoining the theatre, to extend his front display for "Prince Valiant"—using the art materials from a 24-sheet as the basis. It all adds up to complete the highly pictorial effect.

Alice Gorham, in charge of ticket sales promotion for United Detroit Theatres, planned the fine geographical display for "Elephant Walk" in the lobby of the Michigan Theatre, Detroit, and below, the huge street display for the same picture at the Stanley theatre, in Philadelphia.

Johnny Corbett, city manager for Schine theatres in Gloversville, N.Y., had teen-agers on stage to sing in a half-hour tieup with a local disc jockey.
"That Girl From Sault Ste. Marie"

We keep looking at the map and wishing we could go to Canada, and it's not altogether the vacation country up there that we find attractive. It's that attractive Round Table member, Miss Olga Sharabara, and her showmanship from the Orpheum theatre, in addition to the beauties of nature. She says she's operating a small theatre, but giving it all she's got, and results show.

For "Rob Roy," she turned out a killed piper band, in keeping with the occasion, and the photos she sends prove that this was just the right idea to pay off at the box office. Dan Kreddel gave her first prize in her group for the ballyhoo, and now she's a contender in the Quiagley Awards with the same campaign. The theatre front was bold and colorful—and by the way, we like that maple leaf trademark of Famous Player's theatres, in neon lights, above the marquee. It pays to sell your theatre along with the attraction.

The Scotch atmosphere was carried into many window displays by cooperative merchants, and a full-page newspaper ad was sponsored by half a dozen merchants who plastered their ads with "Rob Roy" slugs, and left a good area, top center, for the theatre. Some throwaway heralds were also sponsored by a cooperative advertiser. By coincidence, the junior champion Scottish dancer was in town, and with that bagpipe parade, had everybody talking about the picture, the theatre, and the manager, who deserved all credit for tying in everything to make the promotion possible.

"Miss Federalsburg" Is A Pearl Bryant Production

Miss Pearl Bryant, manager of Schine's Federal theatre, Federalsburg, Md., has again put on her annual production of "Miss Federalsburg," a contest that seems to be a bigger success every year. 1954's "Miss Federalsburg" is certainly a beauty, and she deserved the front-page break she got in local papers. The new Queen received a complete wardrobe, and her expenses to the Delmarva contest in June, which is the big affair on the Shore. That coined word is made up of Delaware, Maryland and Virginia—and it's the Eastern shore of those States that borders on Chesapeake Bay and the Atlantic. Wonderful public relations, in this idea—and accumulative, through the years. No doubt about what it means to the theatre, and its able manager.

Seymour Morris reports that "the boys from Syracuse" (and this doesn't mean the Stuaberts) did a phenomenal job with "Prince Valiant"—under the direction of Harry Untercue, at Schine's Paramount.

Harry Shaw, division manager for the Loew-Poli Theatres in New England, has left for San Francisco to take over the duties of Boyd Sparrow, manager of Loew's Warfield, while the latter is on vacation.

Arnold Kirsch, manager of the DeLuxe theatre in the Bronx, New York, has regular stunts lined up for holidays, with a commercial tieup to pay the way. His morning show was sponsored by the Bronx Savings Bank and the Easter show by neighborhood merchants.

Lou Hart contacted 26 Junior High, Senior High, Central and Parochial schools to put over his engagement of "Julius Caesar" at Schine's Avon theatre, Watertown, N. Y., and diversified his selling approach to handle this as a special attraction.

Sorry that we spelled the name wrong, of the overseas winner in the first quarter, who will find his name spelled correctly when he receives his certificate. Our apologies to M. Golazi, publicity director for Republic Pictures of Italy, in Rome.

Bob Helm, manager of the United Artists theatre, San Jose, California, had pretty girls on the street in a co-op ballyhoo stunt for "The Glenn Miller Story" and station KRRX.

Tommy Edwards, Jr., of Edwards and Plumlee Theatres, Farmington, Mo., says he likes the new Refreshment Merchandising section in the Herald, and will contribute some things for it. We'd like to hear from Tommy, Sr., too.

Joe Boyle, manager of Loew's Poli theatre, Norwich, has "Bozo, the Clown" as a guest for his children's show on a recent Saturday morning, with newspaper breaks.

Jerry Schur, manager of Shonias Crotova theatre, in the Bronx, used flash heralds and equally exciting lobby display, for "Riot in Cell Block 11."

Dale Baldwin, manager of Statesville's Railway theatre at West Jefferson, N. C., who seldom misses a bet, had a special herald for "Little Boy Lost."

Ray McNamara, manager of the Allyn theatre, Hartford, arranged a contest in the Hartford Times for "Elephant Walk" with guest tickets for those who could assemble the longest list of films containing the word "walk" in the titles.

Jack Hamaker, manager of the Fox theatre, Spokane, had his attractive usherettes in Hawaiian costumes as atmosphere for "His Majesty O'Keefe"—and the candy counter trimmed with a tropical decor.

Jack McDougall, manager of the Fox theatre, Oakland, Calif., had "water skiers"—on roller skates, that is—towed by a speed-boat—on wheels, that is—as street ballyhoo for "Easy to Love" to make a good exploitation stunt for a good picture.

More than 100 FW Coasters gathered in Los Angeles to wish retiring general manager George Bowser bon voyage. He was in New York last week, sailing on a six-weeks trip abroad.

One of Loew's Theatres oldest employees, in length of service, Mrs. Bessie Dove, manager of Loew's Avenue B theatre, says farewell to Joseph R. Vogel, vice-president, as she retires after 43 years with the company. Mrs. Dove began as a cashier at Loew's famous American Theatre, and since 1929 she has managed Loew's Embassy, Ziegfeld, Criterion, 42nd Street, Woodside and 86th Street theatres, all in New York. The Round Table salutes a good manager, who tops all of our records.
Limited Ads Sell “Lili”

A most unusual campaign, submitted by Emil Hollenstein, from the Studio 4 theatre, Zurich, Switzerland, shows how he sold “Lili” for an extended run, with limitations on his advertising such as we’ve never known. The Swiss don’t exactly encourage showmanship. There can be no exploitation by either distributor or exhibitor under penalty of heavy fines; no street stunts, no front displays and even the size of the posters and newspaper ads are fixed by Swiss law.

It’s extraordinary to see how this genuine showman sold his picture and stayed within the legal limits. With all the handicaps, he has done such a masterful job that we hope he attracts attention with this entry for the Quigley Awards in the second quarter. There are sixty-three ads, all measuring just 4½ and 2 inches, each with a picture of “Lili” with the name of the picture in strong display, and half of each space devoted to a different, compact sales talk, which sparkles with originality, good humor and practical showmanship. We can’t reproduce them to any advantage, and the language is different. But every one of the messages are pertinent, pithy, punchy, convincing.

It’s enough to say that “Lili” played 88 days, to break all records. In length of run, and in gross receipts, “Lili” beat “The Robe,” which is a runner-up for honors. The little ads became the talk of the town — the Swiss teasers sold the picture, to us!

Steve O’Byran, manager of Schine’s State theatre, Hamilton, N. Y.—the home of Colgate University—found that it paid to query students about return dates for pictures they may have missed, and now he sends out special postcards.

“Wild One” Safety Drive

Jack Alger, publicity manager for Alger Theatres in La Salle, Ill., supplies an unusual campaign which he devised for the run of “The Wild One” at the La Salle theatre. It’s a difficult film to handle, for it acccents juvenile delinquency on the wrong side, and we compliment him on the way he overcame a major objection by creating a municipal benefit. He promoted a safety drive, in the name of the picture, the Mayor of La Salle and the publishers of the Daily News-Tribune cooperating. The newspaper gave front page space, and editorial copy, to the fact that a $100 prize was offered in a “Youth-Maturity Test.”

The Chicago Motor Club were participants in the 11-way tieup, with their “Detonator Test” idea, whereby drivers of contending cars were to stop within 25 feet, after a black cartridge exploded and put a yellow mark on the pavement. We can tell you that nobody won the $100—because nobody could stop within 25 feet, and, of course, that was the whole point. The newspaper played up the idea for several days, on the front page, and both the editor and the Mayor tried to win, still not convinced that 25 miles was too fast to stop within 25 feet from the signal. The local schools, automotive dealers, radio station, Chamber of Commerce, and Police Departments were co-sponsors with the theatre in the drive to sell a picture for its lesson in safety. Street ballyhoo, consisting of wrecked cars, were furnished by garages.

Jim Womble, manager of the Lompoc theatre, Lompoc, California, submits his cooperative ads for “Executive Suite”—done with a furniture store—and it all fits together perfectly to furnish a newspaper ad for both parties.

East or west, “Julius Caesar” is best—in the special handling of MGM pictures. In New York, for instance, 50 independent and circuit theatre managers gathered to hear Arthur Canton, eastern divisional press representative, outline a contest to award the best showmanship in the metropolitan area, in the subsequent runs immediately following the original engagement here. That’s Oscar Doob, in charge of special promotions for MGM, smiling broadly in a front row seat. At right, Emery Austin, MGM exploitation director, meets his western divisional field men in San Francisco. He’s seated with Ted Gallanter, divisional head in that area, and Howard Herty, who has the similar post in Los Angeles. Standing are Alan Wieder, Seattle; Frank Jenkins, Denver; and John Nucrop, of the exploitation stuff.

MOTION PICTURE HERALD, MAY 22, 1954
Showman In A New Town

We've written before of the good showmanship submitted by Fred Godwin, manager of Martin & Thompson's Wellston theatre, in the brand-new town of Warner Robins, Georgia. This is a growing city, built around industrial development in the area, and as we understand it, there wasn't any town there, a decade ago. Just one of America's frontiers, in Georgia, Fred was a contender, and a winner, in MGM's "Lucky 7" contest, and we recall his excellent campaign on "Fort Bravo." He had some confederate money gags that were amusing to all of us Southerners.

It's pretty obvious that the Wellston theatre is a stronghold for MGM Pictures, for he advertises "Quo Vadis" in two local papers to get front page and editorial comment on the attraction. He also had editorial praise for "Easy to Love"—which had its own points in favor. For "All the Brothers Were Valiant," he used the pressbook suggestion of a "Honeymoon contest," that was well received in both local papers, and a $100 wrist watch was promised from a local jeweler as a prize.

Space Ship Flying Over Four Midwest States

More than 100 cities in Ohio, Indiana, Kentucky and West Virginia will be visited by a huge space ship, 500 feet long and weighing five tons, during the period May 15th to June 13th, as part of 20th Century-Fox's promotional campaign for "The Rocket Man" to highlight openings of the film and add impact to the box office in both large and small situations. The craft, transformed into a mobile exhibit, will draw the attention of thousands of potential patrons. The film is described as "the tender, hilarious story of a boy who turned an American town upside down"—and the pressbook looks like a showman's opportunity.

Rhodes Theatre, Atlanta, Gets Best Publicity

Ernest De Lamater, Jr., manager of the Rhodes theatre, Atlanta, says the tieups for "Long, Long Trailer" worked out better for the theatre than anything in their history. The Philip Morris representative in Atlanta cooperated, the Atlanta Trailer Mart furnished a trailer similar to one used in the picture, and the Lincoln-Mercury dealer supplied a new car.

EXECUTIVE SUITE—MGM. A great novel becomes the picture of the year, with the cast of the year, William Holden, June Allyson, Barbara Stanwyck, Frederick March, Walter Pidgeon, Shelley Winters, Paul Douglas, Louis Calhern—in a film that will obtain more word-of-mouth advertising than any motion picture in your memory. The story is such that producers will intrigue every business man, and business girl. Frankly shocking revelations of what goes on when men strive for control around a director's table. Powerful, exciting conflict, the dynamic story of reckless and daring in the tower suites of a typical big corporation, 24-sheet and other posters have major trials for cutouts, for these are loaded with the names of cast and credits that hurt the poster quality. Giant herald, from Cota Show Print, is tabloid size. A special 40x80 standee sells "big shots and blondes" at a fair price, $8.50. A set of 1x22 star heads, in color, is offered at only $1.00 a set, to sell this big cast. Newspaper ad mats are also loaded with cast names and credits, but how else can you sell such a big package to those who run and read? Try for some that command attention and hold it long enough to read all the type. The MGM economy mat, at 35c from National Screen, gives you ten ad mats and slugs, two publicity mats and a yard of linotype borders—who can ask for more? Book tieups are natural, and window displays of office furniture are flooding the country.

THE MIAMI STORY—Columbia Pictures. Filmed the way it happened, where it happened, UNDER POLICE PROTECTION. Now gang rule was smashed in the crime capital of America. This was the home of the murder syndicate, the vice ring, the fixed game, the shake-down, the paid killer. Here is the amazing, violent truth about the way Miami put the big heat on the Mobi! With the warning—don't come back! Quite a picture, this one! Special tabloid herald offered in pressbook simulates actual news story of why it was done. No poster larger than the 6-sheet, for reasons unknown, but these will give you key-art for special front display. You can build up the idea yourself. Newspaper ad mats are similarly handicapped, with some too big for other than first-run theatres, who can roll their own, but you can find sufficient to sell the picture in small situations. Consider printing your own herald with one of these oversized ad mats, used as a throwaway. The 35c economy mat isn't particularly well selected, either, but gives you seven ad mats and slugs, and two publicity mats, all for the price of a single ad mat, at National Screen. Seek the cooperation of your own Police Department, in special previews.

DIAL M FOR MURDER—Warner Brothers. Alfred Hitchcock's dramatic production from the international stage success. In WarnerColor, with superior skill. The interrupted ring—was it the man she was waiting for, or the man who was waiting for her? If a woman answers, hang on for dear life! Suspense—suspense, as only Alfred Hitchcock can get it. 24-sheet and other posters are unusually fine for dramatic, pictorial quality, in lobby and marquee displays. You can find suggestions in the pressbook that will work for you, at small cost, plus a little effort. Newspaper ads follow the single, dramatic scene which sets the advertising style. You'll find it compelling, newspaper ad mats are numerous and something new in your advertising styles. A set of teasers is done to whet curiosity, and the larger ads follow it up with proper strength. Use a number of these in different sizes and shapes, to hammer home the sales idea. The economy mat, on standing order at National Screen, gives you six one and two-column ad mats, which include the half-tone scene that stirs your interest—in murder. Film is available in 3-D and should be wonderful, with such a director as Alfred Hitchcock to handle it. You can use the reference to 3-D that is placed in most of the mats, or leave it out, as you may desire. Snipes are provided to add the 3-D advertising to any or all of the posters. This one will prove to your doubting Thomases that movies are better than ever.

RIVER OF NO RETURN—20th Century-Fox. In color by Technicolor, CinemaScope with stereophonic sound, Marilyn Monroe teams Robert Mitchum, in a frontier story that has practically everything, Marilyn sings, and Mitchum fights. Through CREEAMBUSH and Thunder Gorge, you are engulfed in the swirling rapids with the honky-tonk girl and the man who was used to taking what he wants. 24-sheet and all posters are designed to make lobby and marquee display. The herald keys the campaign, with all the right selling approach. Newspaper ad mats are numerous and varied, in all sizes and shapes, and many original styles. You'll find this pressbook a better job than most, and you'll want to use at least one flash ad, such as No. 404 or 214. A series of smaller mats introduces a special, bordered background style that is something different. The 35c economy mat gives you six ad mats and two publicity mats, all good. A special lobby musical record will play continuously with Marilyn's songs. Special new Marilyn Monroe art for exploitation and tie-ins. RCA Victor have a tie-up that includes a free recording for local disc jockeys. You'll find it easy to sell all this film offers in sight and sound, of Marilyn.

MANAGERS' ROUND TABLE SECTION, MAY 22, 1954
New Group Takes Over Mills Industries, Inc.

New officers and directors have been elected for Mills Industries, Inc., manufacturers of a line of beverage coolers, vending and ice cream freezers, following purchase of the capital stock of the company, including that of former chairman Ralph J. Mills and former president Herbert S. Mills.

The new officers are as follows: A. E. Tregenza, formerly executive vice-president, now president; Richard F. Dooley, executive vice-president; Walter F. Hertman, vice-president in charge of manufacturing; G. T. Lawler, treasurer; Fred G. Pace, secretary; and Joseph J. Koster, assistant secretary and assistant treasurer.

The following were named directors: William P. Ronan, Harold S. Russell, Matt O. Blesius, Charles T. Scott, Frank E. Reilly, Mr. Dooley and Mr. Tregenza.

The company, which was established in 1889, will be continued with the same corporate name and line of equipment. The management also plans to release for early production a number of new products that have been engineered and field tested.

NEW "SODAMASTER" LINE

A new line of its "Sodamaster" soft drink dispensers has been introduced for 1954 by Carboquick Dispenser, Inc., Canfield, Ohio. A special feature of the new units is a display case built into the superstructure, behind which are mounted the faucets. These display cases are illuminated and have a colored plastic face which opens easily so that posters may be changed as often as desired. There are also three plastic medallions for flavor identification on each side of the superstructure which are also illuminated and changeable. The "Mix Monitor" faucets on the units are designed to serve three flavors each plus a coarse and fine stream soda with no intermingling of flavors.

FLOOR PADDING FOR REFRESHMENT STANDS

The Durkee-Axwood Company, Minneapolis, has developed a new vinyl-faced sponge rubber padding especially designed to provide relief from foot and ankle fatigue for employees who stand for long periods behind counters or machines. It is particularly adaptable, it is pointed out, for use behind refreshment stands and in the kitchens of drive-in theatres. Called "Dura-pad," the new material can also be used as a cushion against shock and noise on counter tops and work tables, according to the manufacturer.

NEW "MALT-ETTS" PACKAGE

A redesigned package for the "Malt-ets" candy employing a cellophane "window" has resulted in a 30% increase in sales, according to Marshall S. Leaf, vice-president in charge of advertising and sales promotion for Leaf Brands, Inc., Chicago. The new box was tested in the field for three months, he said, and resulted in conversion of the company's entire production of "Malt-ets" to this type.

How To Win Friends and Influence Bosses

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 as detailed as you can.

Include photos of your stand and any samples of printed matter used.

Reports considered by the editors to be of interest to readers will be published, with credit to the contributor.

From the published reports, quarterly selections will be made for citations.

Citation-holders will qualify as finalists for the annual Special Merit Awards.

Remember, BRM also means Better Recognition for Managers. Send your entries today to: The Editor, Better Refreshment Merchandising dept., Motion Picture Herald.
Whether the picture was made in:

- **CinemaScope**
- **VistaVision**
- **Superscope**
- **3-D** (as well as 2-D)

Whether prints are available with:

- **Stereophonic sound**
  - (4-track magnetic)
  - or
- **Perspecta sound**
  - or
- **Single-track sound**
  - (magnetic
    - or
  - or
- **3-D** (dual prints
  - or
- single strip)

The Release Chart shows it at a glance

The industry’s *original* Release Chart, in the Product Digest section of the *Herald*, has added still another service to its record of leadership. From the outset of features in new techniques, the Release Chart has identified all product accordingly. Now, hot on the heels of newly adopted policies of major film companies, the *Herald* has expanded its data service.

This week, and every week, you can instantly see the up-to-date information you need to know, concerning every feature. Simply glance at the right-hand column in line with the picture title—and you are immediately informed on the production process and also the types of prints currently available. And, of course, all the other helpful reference data for each picture continues to be included.
FROM NOW ON... ALL CINEMASCOPE PRODUCTIONS CAN BE SHOWN BY ALL EXHIBITORS HAVING WIDE SCREEN AND ANAMORPHIC LENSES!

* * * Exhibitor leaders acclaim Tushinsky Brothers’ Variable Anamorphic SUPERSCOPE* Lenses. The BEST BUY in the market!

ONLY $700 PER PAIR

*Trade Mark Reg. and Patents Pending

available from NATIONAL SCREEN SERVICE
At Your Local Exchange
ARBITRATION
Exhibitor and distributor delegates seek formula to break two-year deadlock

TAX EMERGENCY
New York exhibitors rally to fight sudden imposition of city tax on admissions

The Box-Office Sings!

"VALLEY OF THE KINGS"

Flaming COLOR!

M-G-M's mighty production starring

ROBERT TAYLOR • ELEANOR PARKER

CARLOS THOMPSON

With

KURT KASZNAR • VICTOR JORY and SAMIA GAMAL

Written by ROBERT PIROSH and KARL TUNBERG

Suggested by Historical Data in "Gods, Graves and Scholars" by C. W. Ceram

Photographed in EASTMAN COLOR

Print by TECHNICOLOR

Directed by ROBERT PIROSH
"I'm usually silent, but I've gotta talk now. I watched M.G.M making 'VALLEY OF THE KINGS' over here and I haven't seen anything so exciting in thousands of years. They've really captured the mystery and majesty of this fabulous land of the Pharaohs."

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TRADE SHOWS – JUNE 18th (Except Lafayette, La.)

**ALBANY**
20th-Fox Screen Room
150 Broadway
6/18
2 P.M.

**ATLANTA**
M-G-M Screen Room
179 Walton St., N.W.
6/18
2 P.M.

**BOSTON**
20th-Fox Screen Room
46 Church Street
6/18
2 P.M.

**BUFFALO**
Warner Screen Room
200 S. Church Street
6/18
1:30 P.M.

**CHARLOTTE**
20th-Fox Screen Room
1307 S. Wabash Ave.
6/18
2:15 P.M.

**CHICAGO**
M-G-M Screen Room
16 East Sixth Street
6/18
8 P.M.

**Cleveland**
20th-Fox Screen Room
2739 Payne Avenue
6/18
1 P.M.

**CINCINNATI**
Paramount Screen Room
2100 Wood Street
6/18
2 P.M.

**DENVER**
20th-Fox Screen Room
1300 High Street
6/18
1 P.M.

**DES MOINES**
20th-Fox Screen Room
1210 Cass Avenue
6/18
1:30 P.M.

**DETROIT**
Max Blumenthal's Sc. Rm.
2300 Cass Avenue
6/18
1 P.M.

**INDIANAPOLIS**
20th-Fox Screen Room
236 No. Illinois St.
6/18
1 P.M.

**JACKSONVILLE**
Florida State Screen Room
112 East Forsyth St.
6/18
2 P.M.

**KANSAS CITY**
20th-Fox Screen Room
1720 Wyandotte St.
6/18
1:30 P.M.

**LOS ANGELES**
United Artists' Screen Rm.
1851 S. Westmoreland
6/18
2 P.M.

**MEMPHIS**
20th-Fox Screen Room
191 Vance Avenue
6/18
2 P.M.

**MINNEAPOLIS**
Warner Screen Room
212 W. Wisconsin Ave.
6/18
1:30 P.M.

**NEW HAVEN**
20th-Fox Screen Room
151 Currie Avenue
6/18
2 P.M.

**NEW ORLEANS**
20th-Fox Screen Room
40 Whitting St.
6/18
1:30 P.M.

**NEW YORK**
M-G-M Screen Room
652 Fifth Avenue
6/18
2:15 P.M.

**OKLAHOMA CITY**
20th-Fox Screen Room
630 Ninth Avenue
6/18
2 P.M.

**OMAHA**
20th-Fox Screen Room
10 North Lee Street
6/18
1 P.M.

**PHILADELPHIA**
M-G-M Screen Room
1002 Davenport St.
6/18
1 P.M.

**PITTSBURGH**
M-G-M Screen Room
123 Summer Street
6/18
2 P.M.

**PORTLAND**
B. F. Shearer Screen Rm.
1847 N. W. Kearney St.
6/18
2 P.M.

**ST. LOUIS**
Paramount Screen Room
2949 Olive Street
6/18
1 P.M.

**SALT LAKE CITY**
20th-Fox Screen Room
216 E. First St., S.
6/18
1:30 P.M.

**SAN FRANCISCO**
20th-Fox Screen Room
245 Hyde Street
6/18
1 P.M.

**SEATTLE**
Jewel Box Preview Thea.
200 Second Avenue
6/18
1 P.M.

**WASHINGTON**
RKO Screen Room
932 N. Jersey Ave., N.W.
6/18
2 P.M.
Ballyhoo unmatched in entertainment annals!
Across the nation
(on top of the big blast in newspapers and magazines)
the most powerful
daytime-nighttime
TV and Radio
spot-time penetration ever pounded into the homes!
Super-promotion history for you and WARNER BROS.

"THEM."
STARRING
JAMES WHITMORE · EDMUND GWENN · JOAN WELDON · JAMES ARNESS ·
NGS STARTING JUNE 15!!!

A HORROR-HORDE OF CRAWL-AND-CRUSH GIANTS CLAWING UP OUT OF THE EARTH'S STEAMING DEPTHS!

"This city is under martial law until we annihilate THEM!"

ON PICTURE OF OUR TIME!

WITH
ONSLOW STEVENS • SEAN MCCLORY • CHRIS DRAKE • Screen Play by TED SHERDEMAN

Music by BRONISLAW KAPER • Produced by DAVID WEISBART • Directed by GORDON DOUGLAS
The Most Powerful National Advertising Campaign In The History of 20th Century-Fox Is Pre-selling Demetrius and The GLADIATORS

color by TECHNICOLOR

the CINEMASCOPE production that begins where The Robe left off!

* Starting May 31 in LIFE, LOOK, THIS WEEK, AMERICAN WEEKLY, PARADE, PICTORIAL REVIEW and 15 OTHER MAGAZINES!

(TOTAL READERSHIP: 175,114,561)

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Another Try at Arbitration

DELEGATES from exhibitor organizations, with the exception of Allied, and distributor sales chiefs labored this week at the Astor Hotel in New York in an effort to hammer out an arbitration plan that would be worth putting into operation.

For years many exhibitors have believed that they have nothing to lose by agreeing to the establishment of some kind of an arbitration system. No such system can take away any legal rights of an exhibitor. It never has been contemplated that an arbitration proceeding could be instituted by any distributor. Also under the plan formulated in 1952, which is serving as the basis for the new discussions, only a distributor may be subject to any fine.

Al Lichtman, spokesman for the distributors at the initial session May 23, said, "The distributors are prepared to discuss each and every specific item considered by any party to the conference as pertaining to the distribution of film, except film rental terms." Prudently it was pointed out that there could be no agreement to arbitrate unknown matters.

One factor that up to now has made realization of an industry voluntary arbitration system difficult has been that distribution and exhibition seek different ends. Distribution looks for a diminution of litigation; exhibition looks for changes that will result in more revenue for theatres. The two ends are not mutually exclusive. Both distribution and exhibition collectively stand to gain by arbitration.

This is the time to work out and promptly put into operation an arbitration system. The matter has been allowed to drag on needlessly for years. An arbitration plan should be adopted or the subject definitely put aside. If a practical system is evolved, all exhibitors, including Allied members, obviously will be prepared to use the machinery as suitable occasions arise.

Blueprint for COMPO

FIRST steps to keep COMPO as a vital force within the industry have been taken. At a meeting recently in New York the governing triumvirate of Al Lichtman, Wilbur Snaper and Sam Pinanski formulated an extensive program. Problems set down for attention include an attempt at technological coordination, a campaign against juvenile delinquency, a national audience poll to select best pictures, statistical research and assistance—where asked by exhibitors—in connection with state and local admission taxes. A program of this magnitude would place a heavy burden on any organization. It inevitably will be too much for COMPO unless real "grass roots" support develops. The new COMPO program needs to have the endorsement of the COMPO board of directors and the wholehearted support of the membership. Pat McGee, co-chairman of the tax committee, has pleaded for continued exhibitor financial support of COMPO in the words, "It isn't enough to give lip support. You must contribute funds."

Eyes on N. Y. Tax Fight

THE entire industry has a substantial stake in the fight being waged by New York exhibitors against the proposed five per cent New York City tax on admissions. The measure first was announced on Friday, May 21, as a substitute for extending the city's sales tax. The original time-table called for passage of the measure May 23 or 24. Protests by a committee representing all branches of the industry resulted in assurances by Mayor Wagner that some kind of a public hearing would be held in advance of action on the bill. At mid-week the outcome was uncertain.

Any unjust and discriminatory tax that is allowed to become law is a precedent for similar action elsewhere. The New York measure is of importance not simply because so many theatres would be affected but also because this attempt on the part of a local community to step in and partake of the hard-won relief comes so soon after Congress reduced the Federal tax.

It should be understood that the industry in New York was caught by surprise not because it was not on guard but because politicians change their minds so quickly. Mayor Wagner and other officials involved had been reported to be unanimously against an admissions tax up until very recently. It is asserted that the New York City administration is in desperate straits to find more tax revenue, although New York State officials do not agree. Unhappily throughout the country other municipalities and states also are as eager to tap new or additional revenue sources.

Once again COMPO has demonstrated its usefulness by immediately helping the industry in its emergency campaign in New York. Taxes, fees or licenses that place a burden on theatres disproportionate to the burden on other businesses, must be fought with every available proper means.

---Quotable Quote: "The man with the best attraction and the best facilities will get the audience—and the money"—Paul Raibourn, vice-president of Paramount Pictures, in an address May 21 to the Television Council of Chicago.

---Martin Quigley, Jr.
Letters to the Herald

Financing COMPO

To the Editor:

The financing of COMPO is a problem which must be faced squarely rather than evaded, as has so often in the past been the treatment given when any united action was suggested. I wonder if anyone has come forward with a specific formula along the following lines which is designed to meet the situation?

If we can get everyone concerned to agree that COMPO almost single-handedly won the recent tax battle, wouldn't it follow that as a matter of justice that a minute fraction of the resultant saving be passed along to COMPO to breathe new life into such a worthwhile organization?

Since tax cuts amounted to a whopping 20 per cent of the gross in most cases, and a hefty 10 percent when admissions go above the 50 cents mark, shouldn't it be one per cent of the gross as "insurance," if nothing else, for the next battle which is sure to come? (They would still be 9 1/2 percent or 195 percent ahead of the time before COMPO fought the tax campaign).

And if the exhibitors could be induced to contribute this amount, then surely the distributors/producers would match that dollar-for-dollar, as they have contributed in the past.

Collections for COMPO on such a basis would be relatively simple. At the time of settlement on each engagement with the exchange, the exhibitors could add one-half of one percent of the gross to his film payment check. The distributor would then add an equal amount from his own "treasury," turning over to COMPO the total of one percent of the gross on each participating engagement.

On flat rental pictures a sliding scale could be settled upon, possibly on the basis of the total cost of the flat feature.

This is just one way the money might be collected on a fair and equitable basis—providing sufficient support can be given to make such a plan cover the vast majority of the theatres and distributors. Putting across such a deal would require one helluva strong selling job! Which brings us back to the purpose of such a suggested public relations program as I have outlined.—Curtis Mees, Roxy Theatre, Atlanta, Ga.

On CinemaScope

To the Editor:

To Spyros Skouras: My personal belief is that every picture should be made in CinemaScope to combat TV competition. The elimination of the various screen sizes that look insignificant by comparison is essential.

Jealousy on the part of some producers is the root of all evil and for the sake of the entire motion picture industry every producer should get on the CinemaScope band wagon. Any improvement such as the VistaVision photography should be added to CinemaScope for a better definition of focus.

I doubt that anything in the near future can surpass CinemaScope. However, if novelty is needed occasionally, 3-D would serve that purpose providing viewers were reduced to live cents so that no price change would be necessary at the box office and run on one projector to eliminate any possible out of sync.

For this generation, all good stories of the past with a little modification and CinemaScope can be remade with the new look that would appear different than the movies we knew. As some patrons have said, "an outdoor scene in CinemaScope is worth the price of admission." Comment like the above speaks for itself for the benefit of the theatre.

Every picture should be 90 minutes or longer and we must stop giving the public indigestion from over-seeing, like over-eating, that double features are causing. Good surrounding shorts or live theatre TV that were nationally advertised should round out a complete two and a half hour show. Providing Eidophor was within the reach of the average theatre, this too would be the next step to combat TV competition. Orchestra CinemaScope preludes should be eliminated as the average movie-goer wants more movement in the movies.

Last but not least, the surface hasn't even been scratched by the sound technicians of Hollywood. The potential effects that could be had on our auditorium speakers are terrific. Where is their ingenuity gone? I find keeping the sound soft as possible makes it easier to control the sound. If soundmen and noise-makers realize that the patrons themselves will help you control that class. Softness is more soothing entertainment too unless a scene justifies loudness.

I trust the above is a partial answer to our problem as an exhibitor sees it.—C. V. Martina, Albion, New York.

BEST REWARD

To the Editor:

Glad to receive the news of my winning the Quigley Grand Award for Best Overseas Campaign in The HERALD Managers Round Table competition for 1953. I am most happy for it is the best reward I ever hoped to receive.—Jack Plunkett, Director of Publicity for Films Paramount, Paris, France.

MOTION PICTURE HERALD

May 29, 1954

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ALLIED ARTISTS is getting the artists. It informed the industry this week it had signed John Huston as producer, director, and writer; it is negotiating with Billy Wilder for similar work; and that it also is talking with director William Wyler. Allied Artists said Mr. Huston’s first will be Kipling’s “The Man Who Would Be King.” Steve Broidy, president, said: “The changing condition of the business made it especially advantageous that our company make a major move. The public is buying outstanding pictures such as made by these three distinguished artists who represent the kind of boxoffice manpower sought by every major company in our industry. Allied Artists will be in a strategic position to capitalize on the current market.”

Joseph Tushinsky, co-inventor of the Tushinsky lens, added a new filip Tuesday. In Hollywood, he demonstrated an all-purpose anamorphic print, and a kit of modifiers for his Superscope variable anamorphic lens. The new print provides any ratio between 1:66 to 1, 2 to 1, without distortion, and without using an aperture less in height than the standard Academy frame. The lens kit modifies the prime lens into several focal lengths. Mr. Tushinsky also claimed Cinerama’s three prints may be transferred by the Superscope system to one print.

Our British office reports comedy seems to be on the mark over there. “Genevieve” was outstanding; “Doctor in the House” is still breaking records, and in the British market at least, local studios may, it appears, again have the money makers. The HERALD’s survey last year showed four of five top money makers were British.

The Department of Justice won’t stop National Theatres from buying $1,000,000 in Magna Theatre Corporation debentures. Magna plans to produce and distribute films under the Todd-AO Process, which is wide screen, and wide film plus special projectors. Its first will be “Oklahoma.” The Department merely observed that National Theatres should observe conditions of the consent decree. On Friday afternoon, in New York Federal Court, it will petition for permission to buy the debentures, and the Justice Department will not oppose. The decree stipulates National may not invest in a firm distributing films, without court permission, and without showing such investment would not restrain competition.

It now looks almost certain as though film industry firms—along with all other industries—will be paying higher social security taxes next year. The House Ways and Means Committee has approved the administration’s social security bill, which makes the maximum amount of earnings subject to social security taxes $4,200 a year, rather than $3,600 as at present.

Chicago’s censorship ordinance is constitutional, the Illinois Supreme Court ruled this week. Circuit Judge Harry Fisher last July called the ordinance invalid in deciding on the city’s refusal to allow “The Miracle.” The Supreme Court told Judge Fisher to consider only whether the picture is immoral.

An extension of the June 7 deadline for National Theatres to complete its divestiture under the 20th Century-Fox consent decree is almost certain to be granted by the Justice Department.

Exhibitors not only will be receiving 20th-Fox’s “The Robe” after June 19 with single-track optical and magnetic sound, from July on they also will be able to choose from four types of trailers available for each CinemaScope picture. These are in: CinemaScope, with four-track magnetic sound, stressing high fidelity and directional values; 2-D, with optical sound, but selling CinemaScope and stereophonic sound; CinemaScope, with optical sound, for theatres equipped for it, or for one-track magnetic sound; and 2-D, with optical or single-track magnetic sound, which can be used to demonstrate the theatre’s magnetic sound which may be compared with optical sound.

It’s 20,000 dates for “High Noon,” United Artists announced this week. This makes it one of the “big” pictures of all time.

Television producers, please note: A housewife in a small Illinois town reports that her two and a half-year-old son thinks television is just fine. His favorite programs, however, are not “Kukla, Fran and Ollie” or “Space Patrol.” His very favorite programs come through the round window of the automatic home washer, before which he sits with rapt attention.

LOOKING AHEAD

As of Feb. 14, 1931

Excerpt from an editorial by Martin Quigley in The HERALD of February 14, 1931:

“There is only one fixed, stable certainty about the motion picture industry, and that is that it will be different. . . . Sometimes the changes are so rapid that the superficial manifestations look disorderly. The consequence is that a great deal which tends to be greeted as revolution is merely evolution. . . . "Now in the offing, and temporarily on ice perhaps, are color, the wide screen and television."
A break in the convention; a luncheon scene during the Paramount Canadian sales convention in Toronto. Around the table, Dr. Charles Daily, studio technician; A. W. Schwalberg, sales chief; Adolph Zukor, board chairman; John J. Pittigibbons, Famous Players Canadian president; Gordon Litchstone, Canadian manager; Reuben Bostadt, FPC vice-president; Loren Ryder, studio technical head; and Robert J. Rubin, assistant to Paramount president Barney Balaban.

And, of course, Vista-Vision. The new Paramount medium was shown for the first time in a "foreign" area, at the Imperial Theatre. Above, exhibitor guests Robert and Sam Feingold, Ralph Dole, Richard Main, and Donald Klendell.

Washington's Variety Club tendered its compliments, at dinner, the other night, to 20th Fox's new eastern sales manager, Glenn Norris. Above, at the affair: Harley Davidson, Independent Buying and Booking of Virginia; Al Lichtman, 20th Fox distribution director; Mr. Norris; and John Murphy, Loew's.

And, in Detroit, Thomas Duane, center, who has become Paramount's Detroit manager, is seen with some of the group who gave him a welcome luncheon. The men are Alden Smith, Mutual Circuit president; Robert Burmele, General Theatres; Milton Herman, Cohen Circuit general manager; and Carl Burmele, General Theatres president.

John Wayne and June Allyson, left, who've been voted by readers of the "Woman's Home Companion" top movie stars of the year, receive the magazine's Family Movie Award from Jack Kimball, its West Coast representative. The scene at left is in footage shot by newsreels of Universal, Paramount, and Warner-Pathe.
A MOMENT OF DRAMA in a long and exciting story of passengers in flight. In Warner's epic "The High and The Mighty," copilot John Wayne explains their plight to his companions, who shortly begin to reveal private tensions and secrets. The picture opened in San Francisco and Hollywood Thursday evening. It is in CinemaScope and Warner-Color and is reviewed in this issue, Product Digest, Page 9.

TOP BRASS turned out at the Warner studio to entertain A. E. Harmel, chief of the Schlesinger theatre interests of South Africa. In array are Milton Sperling, Steve Trilling, Mr. Harmel, Jack L. Warner, executive head of production; Mort Blumentstock, advertising and publicity chief; and Bill Orr.

PRODUCER Leonard Goldstein came to New York last week to discuss with United Artists executives his ten coming films. Here he is, standing, below, right, with president Arthur B. Krim. His brother, Robert, is seated, left, with board chairman Robert Benjamin.

HAROLD DAVIS, a director of Dublin Cinemas, which operates four houses in the Irish capital, and of National Film Distributors, selling independent pictures, paid The HERALD a visit in New York. He is on a business trip.

IN NEW YORK, Universal executive vice-president Alfred E. Daff had as visitors some international film industry executives. At the right are Latin American supervisor Al Lowe, Dario Vasquez, managing director of Cine Colombia; Universal's foreign manager America Aboof; Louis Ellimen, managing director of Odeon of Ireland; Mr. Daff, Eric A. Patterson, president of the Swedish Motion Picture Exhibitors Association; and U-I assistant foreign manager Ben Cohn.
Arbitration—Front and Center

AL LICHTMAN stresses his contention rentals are not to be included in arbitration. Ralph Hetzel watches him.

The arbitration ball, kicked around sporadically ever since the system operated under the Consent Decree of 1940 ended almost ten years ago, was put back into play with vigor and resolution this week. Representatives of distribution and of all segments of organized exhibition with the notable exception of Allied, met Monday at the Hotel Astor, New York, to try to evolve a workable plan.

Scheduled for only one day in the invitation issued a month ago by Eric Johnston, president of the Motion Picture Association, the conference was under way less than an hour when it became apparent that it would last at least three days. By midweek only broad general principles were in view.

Drafting Committee Is Selected for Adjustment

The meeting adjourned late Wednesday afternoon after a drafting committee had been appointed to try to adjust differences between what exhibitors want included in the plan and what distributors are willing to give. The committee includes Herman Levy, Leo Brecher, Max Cohen and S. H. Fabian for exhibition; and Adolph Schimel, A. Montague, A. W. Schwalberg and Al Lichtman for distribution. Charles Feldman is an alternate for the distributors.

The exhibitor members of the committee are to poll members of exhibitor organizations to determine what disputes exhibitors think should be arbitrable. These are to be sifted and submitted to the full committee in "not longer than 60 days."

After preliminary skirmishing, and after starting from the draft of a plan drawn up two years ago, the conference by Tuesday afternoon had reached agreement on one point and had split on another. They were:

1. Agreed that a provision in the plan of two years ago that each major distributor should be limited to two pre-releases a year should be dropped but that pre-release runs should be subject to all the conditions, provisions and terms of any arbitration plan, including those covering runs and clearances.

2. Split on a firm contention, agreed upon by the exhibitor representatives among themselves, that "any matter affecting the orderly distribution of motion pictures, except the amount of money the exhibitor shall pay for film, shall be arbitrable."

On this point distribution, represented by Al Lichtman, chairman of the distributors committee, just as firmly held to the point that "distributors cannot now agree to arbitrate matters not now known to them and not agreed upon at this conference."

Exhibitor agreement on their stand came Monday after a brief disagreement among them during which Harry Arthur, representing the Southern California Theatre Owners, made a bid for including film rentals also. This brought a brief discussion of the terms of Mr. Johnston’s invitation, which Mr. Arthur charged was broad enough to cover his point.

Agreement was reached in caucus, however, and the exhibitors’ stand was announced by Herman Levy, general counsel for Theatre Owners of America. In addition to the broad terms indicated it specified: "This shall include but not be restricted to clearances, runs, conditioning (forcing), contract violations, print shortages, competitive bidding and pre-release pictures."

Mitchell Wolfson, a member of the TOA arbitration committee, also proposed that availability of prints be included as an arbitrable matter. He said there have been many complaints from exhibitors charging failure to receive prints at the time specified in their contracts and he maintained that such exhibitors should have some channel of relief available.

Clyde Exell, representing the International Drive-In Theatres Association, proposed that any final system of arbitration also contain provisions covering fair trade practices and "some means of controlling" houses which regularly play "morally objectionable pictures."

The distributors’ opening position, enunciated Monday by Mr. Lichtman, was that they were "prepared to discuss each and every specific item, considered by any party to the conference as pertaining to the distribution of films, except rental terms."

"In addition," the prepared statement said, "they (the distributors) are willing that the arbitration agreement reached here should specify that other matters not now specifically agreed upon may be added to the matters subject to arbitration at any time during the operation of the arbitration system when proposed by any party to the arbitration agreement and which has the approval of all the other parties."

"They cannot now agree to arbitrate matters not now known to them and not agreed upon at this conference. They take this..."
position because the exhibitors have the
right to invoke arbitration but no such right
is given to distributors.

"Moreover, effective arbitration adminis-
tration requires that with respect to each
matter agreed upon to be arbitrated, prin-
ciples will be incorporated into the arbitra-
tion agreement to guide the arbitrators in
reaching a decision. If the agreement is to
include the arbitration of matters not now
known or determined, obviously it is im-
possible to lay down principles for the arbi-
tration of such matters."

Urge Submission to
Local Arbitration Unit

Announcement that the distributors would
not depart from this position came Tuesday
after the exhibitor side agreed that dis-
tribution should enjoy the same appeals
privileges as exhibition. This was contained
in a proposal that a complaint by a theatre
owner on a matter not specifically covered
in the arbitration plan should be submitted
to an arbitration tribunal functioning at the
local level, with the exhibitor having the
right to go to a national appeal body.

In presenting the tribunal idea to the con-
ference, Max Cohen of New York had sug-
gested that subjects outside the limits of
the arbitration plan on which complaints
are brought by exhibitors should be arbi-
trable if they are complaints which have
"validity."

Countering, Mr. Lichtman proposed the
creation of a "continued committee to
which would be referred any matter not
now thought to be arbitrable. The com-
mittee, after considering the matter, would
pass it on to all parties to the arbitration
agreement for a decision on whether the
item ought to be included in the arbitration
system."

Interpretation of Mr. Johnston's invita-
tion to the conference was the subject of
bitter argument. Mr. Arthur said it was an
invitation to "a fresh endeavor to a simple,
 inexpensive method of arbitration of dis-
putes."

Austin Keough, general counsel for Para-
mount Pictures, took issue with him and
offered his own interpretation which was
to the effect that the distributors were leav-
ing the door open on many matters but that
there had always been agreement on their
fixed position that film rentals themselves
were not and could not be arbitrable.

Mr. Arthur stressed that a "start from
scratch" method of setting up arbitration
boards should be adopted and later on in-
sisted, "Unless a system of self-regulation
(of trade practices) is forthcoming from
these meetings, the SCTOA will ask for
aid from outside the industry." Mr. Levy
dissociated TOA from this stand.

Ralph Hetzel, MPAA vice-president, was
named permanent chairman of the confer-
ence at the opening session Monday and
Mr. Levy was appointed secretary.

Among those in attendance at the opening
session were: Herman Levy, Mitchell Wolf-
son, Si Fabian, of TOA; A. W. Schwalberg,
E. K. (Ted) O'Shea, Austin Keough, Sid
Blumenstock, Hugh Owen, Monroe Good-
man, Jerry Pickman, Paramount; Lichtman
and William Gehring, 20th-Fox; Morey
Goldstein, Allied Artists; International
Drive-Ins Sidney Lust and Claude Ezell;
Julius Sanders, Max Cohen, Ray Rhone,
Abe Leff, ITOA; Leo Brecher of MMPTA;
Charles Boasberg, Leon Bamberger, RKO;
Eric Johnston, Ralph Hetzel, Sidney Schrei-
ber, MPAA; Robert Perkins, Howard
Levinson and Ben Kalmenson, Warner
Brothers; Harry C. Arthur, Jr., Al Hanson
and James H. Arthur, SCTOA; Abe Mon-
tague and Irving Moross, Columbia; Ben
Melliner, M-G-M; Bernard Kranze from
United Artists; and Charles Feldman of
Universal.

MITCHELL WOLFS0N, TOA, urged adoption
of a seven point plan. He also noted com-
plaints about late prints, among matters he felt
needling attention.

HERMAN LEVY, also of the TOA, reads the
results of an exhibitor conference reconciling
points of view. "Any matter except money,
should be arbitrable."

SIDNEY LUST, standing below, with Claude
Ezell, has his say. Mr. Ezell argued for cov-
erage of fair trade practices and houses play-
ing immoral films.
You’ll thank 20th CENTURY FOX for giving you sufficient advance notice to hold extra playing time for one of the finest attractions that ever graced your screen!
AVAILABLE FOR JULY 4th!
See your 20th Century-Fox Branch Manager Now!

TRESPASS INTO THE
ARDEN OF EVIL
20th Century-Fox's Production in
TEMA SCOPE

SUSAN HAYWARD • RICHARD WIDMARK
as LEAH who tempted! as FISKE who cheated!

TECHNICOLOR . . . In the wonder of 4-TRACK, HIGH-FIDELITY STEREOPHONIC SOUND

E L L • RITA MORENO • VICTOR MANUEL MENDOZA • Produced by CHARLES BRACKETT
Directed by HENRY HATHAWAY • Screen Play by FRANK FENTON
From a Story by FRED FREIBERGER and WILLIAM TUNBERG
TRADE SPRINGS TO ARMS TO FIGHT NEW YORK TAX

Exhibitors Unite as Mayor Makes Screen Fall Guy for Financial Woes

The eyes of the industry were focused on New York City this week, where a proposed five per cent tax on motion picture admissions hung ominously. Moving with quick efficiency exhibitors mobilized to persuade Mayor Wagner against the measure. Meanwhile, throughout the nation showmen were awaiting developments, knowing that passage of the tax in New York could set the pattern for an outbreak of similar taxes in other cities.

Following a meeting of exhibitors with Mayor Wagner Monday indications were that the industry would be given time to present its case at a public hearing.

Tuesday the Board of Estimate approved the tax. It was announced the public hearing would be held Tuesday, June 1. City Hall expectations were that the bill would go through the City Council the same day and the tax would be ready for collection by June 15.

At his Tuesday press conference the Mayor declared the amusement tax, which would tax everything from merry-go-rounds to legitimate theatres, except racing, wrestling and boxing, would bring in $17,500,000 a year.

A special committee of exhibitors and union representatives was appointed last weekend to lead the fight against the measure. The committee was named at an emergency meeting at which Harry Brandt and Emanuel Frisch were co-chairmen.

Top Executives Comprise Emergency Committee

The emergency committee that met with the Mayor Monday, giving facts and figures to prove the tax more ruinous than helpful, were Nicholas M. Schenck, Mr. Brandt, Mr. Frisch, J. R. Vogel, Sol A. Schwartz, Leonard Goldenson, Robert Coyne, Jerome Chaiken, Samuel Rosen, Herman Geller, Tom Murtha and John McDowell.

At a meeting at the Rivoli theatre Wednesday morning a simultaneous “blackout” of over 600 theatre marques was decided for Monday evening at 9 P.M. The theatres would be asked to remain closed until 1 P.M. Tuesday. Tuesday morning some 10,000 industry employees and friends were scheduled to march to City Hall in a protest rally.

Exhibitor feeling on the proposed five per cent city tax on admissions was epitomized by Mr. Brandt, president of the Independent Theatre Owners Association. He said: “This attempt to pick out the motion picture theatres for a special discriminatory tax at this time is a shocking thing . . . instead of tapping a new source of tax revenue, the city will destroy one of New York’s most important industries. We are fighting for our lives.”

Mr. Chaiken, representing Local 54, porters and cleaners union, speaking for thousands of theatre workers, pointed out that the proposed tax bill would bring about the loss of jobs and prevent the workers from progressing salary-wise.

Legitimate Theatres Also Join Protest

Legitimate theatres, through the League of New York Theatres, also joined in the opposition. The League said the tax would be “oppression on an industry that is unfortunately in a weakened position, but which nevertheless is the biggest single attraction to bring visitors to New York City with the resultant benefits to hotels, restaurants, department stores and the like.

Among the arguments against the tax presented to the mayor by committee spokesmen were:

- The estimate that the five per cent tax would produce $16,000,000 is erroneous so far as motion picture theatres are concerned. Based on actual box office figures, the tax would produce not more than $4,000,000 from films and probably only $3,000,000 if attendance is harmed as much as anticipated.

- A list of 144 theatres closed in the Metropolitan area since 1929 was presented. The loss of jobs by theatre workers, the adverse effect on neighboring real estate and stores was underscored.

- The motion picture industry was one of two industries which the U. S. Government found most in need of tax relief. Government statisticians convinced the President, the Congress, the Treasury Department that the movies must have tax relief from the 20 per cent levy. The movies were given consideration beyond any other industry. Now, New York City Hall is closing its eyes to the distress of one of the city’s most important industries.

- This threatened tax blow comes just at a time when the struggling theatres are still working their way out of their troubles due to TV competition and the Federal tax. The recent reduction of the Federal tax has not yet had a chance to lead the distressed theatres out of the woods. It will take a long time to wipe out past losses. The city tax will close many theatres hanging on by a thread, it is indicated by the industry leaders.

- New York is the hub of the film business. The national home offices and film exchanges, employing thousands, are located here. These will be affected, as well as the theatres.

- The New York City theatres comprise one of the largest tax-paying groups in the city; they already pay all general taxes, plus a number of special taxes and licenses aimed at this business.

- It has always been the policy of the film groups never to oppose any general tax which applies to all businesses and citizens. They do oppose bitterly being singled out for a discriminatory tax which will drive away their customers.

Thousands of wires reached the mayor, many of them from film-goers who resist being super-taxed on films. Within hours after the tax storm broke, a surprise in view of previous assurances that no such tax would be considered, committees were at work.

Oscar A. Dooh, chairman of the executive committee of the Metropolitan Motion Picture Theatres Association, said the field, “has never been so aroused.” He announced that Albert Sindingler, noted market analyst whose research was instrumental in the recent reduction of the Federal admission tax, has been recruited to compile statistics to determine just what revenues could be paid by a five per cent city tax. Mr. Sindingler also will study the profit situation here to determine the number of local theatres currently losing money.

Paramount Gets "Desire"

Paramount has acquired the film rights to "Desire Under the Elms," one of the great plays of Eugene O'Neill, Don Harman, production head, has assigned H. L. Davis, Pulitzer Prize-winning novelist to write the screen treatment of the O'Neill drama.

MOTION PICTURE HERALD, MAY 29, 1954
THE MAYOR GREET Emanuel Frisch, a committee leader.

THE COMMITTEE poses with the Mayor, for the newspapers.

THE MEETING OVER, Nicholas M. Schenck manages a smile.

TELLING THE REPORTERS: Robert Coyne, right, is spokesman.

THE COMMITTEE TELLS THE PUBLIC, through the newsreels.

AND IT TELLS FELLOW EXHIBITORS, at an emergency meeting.

MOTION PICTURE HERALD, MAY 29, 1954
It’s headed to beat every Martin & Lewis gross to date—because it’s their first show based on a smash musical straight from the Broadway stage. A barrage of big production, blazing color, hit songs, gags and fun fired by your top boxoffice stars teamed with scintillating Janet Leigh and sizzle-lating Sheree North.

**SONGS**
That’s What I Like • Champagne and Wedding Cake • Money Burns A Hole In My Pocket Ev’ry Street’s A Boulevard In Old New York • You Are The Bravest • How Do You Speak To An Angel • You’re Gonna Dance With Me Baby.

Co-starring
JANET LEIGH
Edward Arnold

Produced by PAUL JONES • NORMAN TAUROG
Directed by PAUL JONES • NORMAN TAUROG
Screenplay by JACK ROSE & MELVILLE SHAVELSON
From the Musical Comedy HAZEL FLAGG
Book by Ben Hecht • Music by Jule Styne • Lyrics by Bob Hilliard
Based on a Story by James Street

**WHEN SHEREE SHAKES THE WHOLE TOWN QUAKES!**
Anatomically speaking, boys, the gal’s atomic. Stand back while she dances because she hits with a high voltage shock. First time on the screen—for the sensational personality who stopped the show in "Hazel Flagg" and made it the outstanding sell-out it was!
EXHIBITORS PITCH INTO DISTRIBUTION PRACTICES

Cole Hits Tax Split; SCTO Also Threatens Move to Government Authority

While the prickly question of film rentals was agitating the arbitration conference in New York this week, the same problem was the source of a renewal of the old threat to "call the cops" from exhibitors in two other sections of the country.

\[Q\] Fresh from the Federal tax victory, Col. H. A. Cole, chairman of the board of Allied Theatre Owners of Texas, blasted distributors for "siphoning off" any relief inherent to exhibitors in the tax reduction. He threatened that a request for an "official investigation" would be made to the Ways and Means Committee of the House of Representatives.

\[Q\] In an invitation to "all exhibitors . . . to unite . . . for our mutual protection and benefit," the Southern California Theatre Owners Association declared: "should the arbitrary method of operation of both producers and distributors . . . fail to change materially we shall advocate and strive for some form of governmental regulation for the motion picture industry."

Col. Cole summed up his threat in the following words:

"After conferences with many exhibitors and after viewing the fact that numerous unsuccessful attempts have been made by exhibitor organizations to persuade those who control, toward a more sane and businesslike attitude, the conclusion seems inevitable that these same 18,000 theatres, which carried through the campaign on tax relief, will be forced to go back to Congress with the request that an official investigation be made. . . ."

The investigation would be to determine whether or not the refund by the Government to the motion picture industry has been confiscated inequitably, if not illegally, by the one branch of our industry which needed it least, contrary to the express intent of Congress."

The Colonel's statement admitted that this would be a drastic step and one which he approached "with reluctance."

At the recent National Allied board meeting in Minneapolis, Ben Marcus, Allied president, expressed a similar view, charging the distributors were getting an unfair share of the tax cut.

Referring to the two-year tax campaign, Col. Cole said: "During the course of hearings before Congressional committees we had warning from a number of Congressmen that relief, supposedly granted to theatres, would be siphoned off and the producer-distributors would receive practically all the benefit. We tried to soften this viewpoint, calling attention to the fact that the industry was suffering and that both exhibition and distribution would benefit in usual proportions from any relief.

"I am greatly disturbed by authentic reports received from all parts of the country that the pessimistic predictions . . . have come to pass. . . . With the shortage of pictures of box office value, selling terms have become more and more onerous, and it appears that the relief accorded theatres is due to shrink more and more and shortly disappear."

The SCTOA invitation listed the organization's "aims and purposes" and said, "If you believe these . . . to be right and worthy, while we cordially invite you to join us in an action campaign during 1954 to achieve these ends for the betterment of the entire industry."

The aims and purposes were:

1. We are unalterably opposed to advanced admission prices and to special priced productions. The statement charged that these were devices to increase film rental. It further urged a return to "popular prices" by all theatres.

2. . . . Film rentals are excessive and exorbitant and we are making every effort to achieve their reduction to a more fair and equitable figure.

3. We believe that more film productions should be made and released annually by the major film companies than they are presently scheduling.

4. Exhibitors shall have freedom of choice in the selection of CinemaScope and stereophonic sound equipment, or any other new equipment which may be developed." The statement pointed out that in the case of CinemaScope this already had been accomplished.

5. We believe the independent exhibitor is the backbone of the industry and that every effort must be expected to assure that his needs are given serious consideration.

6. We believe the (Production) Code is entirely adequate in its present form but we submit that its administration is being handled badly. We believe that, properly interpreted, and administered by a committee composed of producers, exhibitors and representatives of several selected lay groups, the Code can reflect considerable credit on the motion picture industry and can contribute to increased grosses."

The seventh and final item was the attack on "the arbitrary method of operation" on the part of distributors and the threat to ask for governmental regulation. The statement said, "We realize full well that this is not ideal for our industry and for our freedom of operation . . . but we believe it will be more beneficial than the evils of the present system. . . ."

Court Denies Denver Case Rehearing

WASHINGTON: The Supreme Court Monday refused to overturn a lower court decision upholding an anti-trust action brought against major distributors by Cinema Amusements, Inc., owner of the Broadway theatre in Denver.

In so doing, the high Court turned down a bid by distributors for a ruling that the consent decrees in the Paramount case should not be admitted as evidence in private anti-trust suits against them.

Cinema's suit charged a conspiracy to deprive it of first-run films, and a District Court awarded it $300,000 damages. This decision was upheld by the Tenth Circuit Court of Appeals, and Loew's, Twentieth Century-Fox and RKO appealed to the Supreme Court.

The Supreme Court Monday, however, said it would not take the appeal, in effect upholding the lower court decision.

In their appeal, Loew's and Fox had argued that the District Court and Circuit Court had been wrong in permitting use of the Paramount consent decrees in the Denver case. They said a Supreme Court ruling that the Paramount decrees were not admissible as evidence in private anti-trust suits would bring an end to many "untenable" exhibitor suits now pending in lower courts.

However, Cinema Amusements answered that the evidence it had produced was sufficient to sustain a verdict against the distributors even without reference to the Paramount decree.

The justices gave no reason for their decision not to grant the appeal, merely noting their decision in a long list of orders handed down. The decision not to hear the Denver case clears the Supreme Court docket for the time being of all film cases.

Wolfson Gets TV Award

On behalf of WTVJ, Miami, which has been named "the television station in the U. S. which did the most for public safety," Mitchell Wolfson, co-owner of Wometco Theatres and president of the station, was presented with the Alfred Sloan Award last week by General Motors Corp.
Back again... because your box-office asked for it!

U-I's Big One NOW has added audience potential with the ESTABLISHED POPULARITY of the FAMOUS KETTLE FAMILY!

Universal International presents

CLAUDETTE COLBERT, FRED COLBERT, MACMURRAY

“The EGG and I”

CO-STARRING

Marjorie MAIN, Percy KILBRIDE

as

“Ma Kettle”, “Pa Kettle”

WITH

RICHARD LONG, LOUISE ALLBRITTON

Produced and Written for the screen by CHESTER ERSKINE and FRED F. FINKLEHOFFE. Directed by CHESTER ERSKINE. A UNIVERSAL INTERNATIONAL Re-release.

“Pictures with that Universal Appeal”
YATES INVITES TOA BOARD TO TALK PRODUCT PROBLEM

HOLLYWOOD: While independent producers take to the road to solidify their pre-production plans in meetings with exhibitors, some studio heads see a golden opportunity in the forthcoming meeting here, June 17-19, of the governing board of Theatre Owners of America to accomplish even more.

Another "open invitation" to TOA board members to help resolve one of the industry's most controversial questions—the need for more pictures produced at lower budgets has come, this time from Herbert J. Yates, president of Republic.

"I'd like the visiting exhibitors to take time out to visit Hollywood and schedule, and come out here to our studios," Mr. Yates said. "All we'd want with Walter Reade, Jr., president of the TOA, and his board is one big meeting. It should be serious minded in nature. We feel that a lot of good for all concerned can be accomplished."

He pointed out that such a discussion, if it were to mean anything, would have to be "open minded." Mr. Yates hopes to be able to show the exhibitors how his studio is blueprinting a production schedule that should result in the kind of films that would make the exhibitors reasonably sure of their box office potential, played in any situation in the country.

"Mr. Reade pointed out recently," said Mr. Yates, "that there's a lot of misunderstanding between production and exhibition. Impartially enough, the TOA head made it seem as if his brother exhibitor stood in the wrong on that issue." Mr. Yates went on to recall that it was Mr. Reade who said that it was the exhibitor who failed to channel enough important information to the producers, and because of that, perhaps, the studios were allegedly not giving the exhibitors what they wanted and needed.

"We're in a position, now that the TOA group will have time to be able to give them all the vital information they need and want. It would help all of us," he said.

Mr. Yates said he is in hopes of getting the right kind of answers to the following questions: What films make for bigger revenues? What can Republic do to help the theatre-owner picturewise? How can the studio help in the matter of extended runs? What can the exhibitor suggest in the way of using the kind of stories that make for greater profit? Mr. Yates pointed out that profits for the exhibitor, in the final analysis, should mean "profits for everyone else in the film business."

CHICAGO: The present economic problems now under investigation in Washington in the hearings to determine what can be done regarding the failure of ultra high frequency stations would be best solved by color and pay-as-you-see television, Paul Raibourn, Paramount Pictures vice-president, declared here last Friday. He spoke to the Television Council of Chicago at a luncheon.

Mr. Raibourn, a director of the Chicago TV Council, outlined 12 proposals which were being discussed in the industry and in Washington as a solution to the UHF problem.

Some of these proposals were: remission of the 10 per cent manufacturers' excise tax; additional UHF channels; subsidies for UHF operators; arbitrary inclusion of UHF stations; relocation of FM band; stations to bid for all programs.

"A logical way both of developing television to greater possibilities and of furnishing income in which UHF stations would be bound to share," is pay television operation of stations, Mr. Raibourn pointed out. He then discussed the proposal for standards in this field.

He defined the methods of payment used, thus: Phonevision—pay after seeing; Telemeter—pay as you see; Skatiron—pay before you see; noted that Phonevision and Skatiron have been experimenting with other methods; and said Telemeter had a strong patent position on variable instantaneous pricing, cash operation with coding, recording accounting and program identity information, Barker sound for selling programs, credit storage, and a simple cash collection system.

Mr. Raibourn also noted the Federal Communications Commission May 6 commented on a House Interstate Commerce Committee bill to declare operators of broadcasts sent into homes for free, common carriers. It said its opinion was pay television was a broadcast service, not a common carrier, and not subject to rate regulation. He commented that 28,000,000 sets multiplied by a low goal of ten dollars as a fee, is $280,000,000, and added: "The possibilities of reward are worth the effort.

ATTACK U.S. CONTTEMPT
RIGHT IN SCHINE CASE

BUFFALO: The right of the Government to institute civil contempt proceedings in cases where it has suffered no direct loss came under attack in Federal Court here this week as a hearing on motions involving Schine Chain Theatres, Inc., its officers and affiliated corporations began before District Court Judge John Knight.

The Schine chain, its officers, J. Meyer Schine, John A. May and Louis W. Schine; three other individuals and eight other corporations have been named by the Department of Justice in civil and criminal contempt show cause orders charging them with alleged failure to comply with the 1949 anti-trust consent decree issued by Judge Knight. The decree ordered the Schine chain to divest itself of 39 theatres and to make available to competing theatres first run films.

JERSEY EXHIBITORS SEE
COMPARATIVE LENS SHOWING

New Jersey Allied's "comparative" demonstration of anamorphic lenses at the Mayfair theatre, Hillside, N. J., this week was "revealing" and "informative," according to exhibitors who attended. Approximately 70 theatre men saw four different makes of lenses, using clips from Warners "The Command" as the guide. Expressions of opinion following the showings pointed to a need for similar demonstrations in all parts of the country, inasmuch as both the demonstration and the question-and-answer forum which followed gave the exhibitors an opportunity to have many of the confusing technical issues clarified.

VIRGINIA THEATRE UNIT TO DISCUSS PROBLEMS

RICHMOND: Plans for the Virginia Motion Picture Theatre Association convention to be held at the Chamberlin Hotel, Old Point Comfort, Va., June 8-10 were announced this week by Syd Gates, Norfolk, and Roy Richardson, Suffolk, chairmen of the convention.

Speakers for the three-day session are George Murphy, Robert Coyne, special counsel for COMPO, Ben Marcus, president, Allied States Association; Rube Shor, chairman Allied drive-in committee who will conduct a special drive-in session; Mike Simon, director of customer relations for MGM, and Hal Makelim, who will present his plans for making 12 features per year under Allied sponsorship. Principal discussions concerning the Virginia exhibitors only will be a projected group insurance plan, and the increased rates in Virginia Electric Power Company's contract which are threatening to hit some theatres very drastically.

APPROVE NEW NATIONAL WRITERS' ORGANIZATION

HOLLYWOOD: The Screen Writers Guild membership last week voted unanimous approval of a reorganization plan which will bring Eastern and Western writing groups together in an organization to be called American Writers Guild. The unit, which will take six months to formulate completely, will consist of two groups, Eastern and Western, the former comprising radio and television writers, and the Western including radio, television and motion picture script writers.

MOTION PICTURE HERALD, MAY 29, 1954
ALLIED ARTISTS has the “BIGGIE” for BIG Business!
says FILM DAILY

BOOKED INTO HOLLYWOOD’S FAMED SHOWCASE, THE EGYPTIAN THEATRE, FOLLOWING THE PREMIERE ENGAGEMENT OF “EXECUTIVE SUITE”

Egyptian

AND THE BIG THEATRES ARE BUYING IT HOT!

LOS ANGELES — EGYPTIAN
BOSTON — LOEW’S STATE
DetroIt — BROADWAY CAPITOL
HOUSTON — MAJESTIC
MINNEAPOLIS — STATE
MILWAUKEE — TOWNE
BUFFALO — WARNER
MEMPHIS — CENTURY
KANSAS CITY — MISSOURI
SEATTLE — COLISEUM
OMAHA — OMAHA
PROVIDENCE — STRAND
DES MOINES — PARAMOUNT
INDIANAPOLIS — CIRCLE
FORT WORTH — PALACE
BRIDGEPORT — WARNER
PORTLAND — PARAMOUNT
CHARLOTTE — IMPERIAL
GALVESTON — STATE
LOUISVILLE — MARY ANDERSON
ST. PAUL — RIVIERA
HARRISBURG — COLONIAL
SALT LAKE — GEM, HYLAND D.I.
EL PASO — ELLENAY
RICHMOND — COLONIAL
LINCOLN — VARSITY

ARROW IN THE DUST

“Fast moving melodrama...packed with selling angles!” says THE EXHIBITOR

SPECTACULAR COLOR TECHNICOLOR

AN ALLIED ARTISTS PICTURE starring
STERLING HAYDEN • COLEEN GRAY
KEITH LARSEN • TOM TULLY • JIMMY WAKELEY with Tudor Owen • Lee Van Cleef

PRODUCED BY HAYES GOETZ DIRECTED BY Lesley Selander SCREENPLAY BY Don Martin
DOCTOR, WINNER OF QUIGLEY AWARD, HONORED IN TORONTO

TORONTO: Charles Doctor, manager of the Capitol theatre, Vancouver, and Quigley Award winner, was honored at a luncheon held by Famous Players Canadian Corp. here for about 50 persons. Also present was Mrs. Doctor.

Mr. Doctor was described by Rube Bolstad, vice-president, as an "individualist" who learned his lessons in showmanship well under the guidance of the late Larry Bearg.

The Quigley Award is the "Oscar" of showmanship, said Mr. Bolstad, just as the Pulitzer Prize is to the field of literary arts, and the Oscar statuette is to the making of motion pictures.

"Not only has Charlie Doctor brought honor to himself through the winning of the prize, but he has also brought honor to the company and the motion picture industry," Mr. Bolstad said. "We need that kind of showmanship, showmanship which will teach the younger fellows coming up."

In introducing Mr. Doctor to the assembled, representatives of every branch of the industry, and the press, Robert Eves, western supervisor, said the way he handles his theatre is a "real treat." He said there was a feeling of hospitality in the theatre from the moment you reached the box office.

Mr. Doctor said he couldn't say anything without giving credit where credit was due, to men like Mr. Bolstad and Mr. Fitzgibbons. "I don't know of any business that has as much of a family feeling as is found in Famous Players," he said.

Peter Meyers, president of the Canadian Motion Picture Distributors' Association, said it was "showmanship which will meet the competition of TV."

Canada Sees VistaVision

TORONTO: Paramount unveiled VistaVision for the Canadian industry at the Imperial here, flagship of Famous Players Canadian Corp., Adolph Zukor, chairman of the Paramount's board of directors, was present in place of Barney Balaban, president, who was unable to come.

Mr. Zukor read an address prepared for delivery by Mr Balaban. Gordon Lightstone, Canadian general manager of Paramount, introduced Mr. Zukor as "the youngest old man in the industry." In the talk, it was stressed that VistaVision's merits were in its simplicity, flexibility and economy.

It was pointed out by Mr. Balaban that it was "statesmanlike leadership" of John J. Fitzgibbons, president of Famous Players, which had brought many friends to the Canadian motion picture industry. He said, "We are proud of John Fitzgibbons."

The showing of the film was introduced by Loren Ryder, research director, and Dr. Charles Daily of the Paramount studios. The unveiling of Paramount's new technique coincided with the first day of a Canadian Paramount sales convention.

British Circuits Equip For Perspecta Sound

Arthur M. Loew, president of Loew's International Corporation, announced on Wednesday that the A.B.C. circuit of England had agreed to equip its theatres with Perspecta Stereophonic Sound. Installation will proceed immediately to permit the showing of Perspecta stereophonic sound prints of "Knights of the Round Table," "Rose Marie," "The Student Prince" and "Rhapsody."

French Trade to Hear Perspecta Sound June 1

The first demonstration for the French trade and press of Perspecta stereophonic sound has been scheduled for the Rex theatre, Paris, June 1, according to MGM's Continental European headquarters in Paris. It will be followed by additional demonstrations in all French key cities. Demonstrations are also being scheduled for the near future in capital cities of all European countries, to introduce to exhibitors, producers, equipment manufacturers and dealers the single, optical track stereophonic sound system which has been adopted by MGM, Paramount Pictures and Warner Brothers.

Denver Trust Action Is Settled Out of Court

DENVER: A $300,000 triple damage suit against Wolfgberg Theatres and United Artists, filed by K. Lee, head of Kar-Vu Theatres, Inc., has been settled out of court for what was said to be a "fair-sized amount." Mr. Lee had alleged violation of anti-trust laws, claiming he was not able to obtain the same terms for second run United Artists films that were enjoyed by Wolfgberg Theatres. Wolfgberg operates five drive-ins in Denver, with Mr. Lee operating one at the time the suit was filed. He now has opened a second drive-in here, and operates two at Colorado Springs and one at Greeley, all in Colorado.

Theatre for Levittown

PHILADELPHIA: Melvin J. Fox, president of Fox Theatres, Inc, announces the opening May 30 of the Town theatre, a 1,200-seat house in Levittown. The Town, designed by architect David Supowitz, will be the first new theatre built in the Delaware Valley area since 1950.

CinemaScope Increasing In Britain

LONDON: The sharp upturn in the installation of CinemaScope equipment in British houses continues following the lifting of the stereophonic sound requirement. Spyros Skouras, president of 20th Century-Fox, here again this week, resumed talks with John Davis of the J. Arthur Rank organization, with respect to CinemaScope equipping of Rank houses.

Contracts have been signed for installations in 18 of Sidney L. Bernstein's Granada theatres. Sir Alexander King, key exhibitor in Scotland, announces that 14 of his larger theatres will be equipped. "CinemaScope will make its debut in my houses with 'Flight of the White Heron,'" says Sir Alexander.

The Army Kinema Corporation, an increasingly important factor in the booking position here, will put CinemaScope into 13 of its bigger houses attached to military camps. It plans an opening of "The Robe" at one of the larger camps July 19.

Paramount's Loren Ryder, here for the pending VistaVision demonstration, has left for the Continent finalising arrangements for demonstrations in various European centres. There will be four demonstrations; in London, Paris, Frankfurt and Rome. The first will be that in London in June.

Sam Eckman, Jr., managing director of MGM here, has summoned all the company's branch managers and salesmen to London for a Perspecta conference. "These are the most important motion picture days for many, many years and with the vast impact of development made in both stereophonic sound and CinemaScope and panoramic screens, it is imperative that our full sales organisation gets the earliest opportunity of hearing and seeing the developments and then of discussing them," said Mr. Eckman.

Percentage Suits Filed

PHILADELPHIA: Six percentage actions were filed here last week in the Pennsylvania state courts. The actions by Paramount, Loew's, Twentieth Century-Fox, Warner Bros., Universal and Columbia named George Resnick and William Fishman as defendants. The theatre involved are the Vogue, Cayuga and Grant in Philadelphia.
AIMS AND PURPOSES OF SCTOA
AND AN
Invitation to All Exhibitors to Unite With Us
For Our Mutual Protection and Benefit

The Board of Directors of the Southern California Theatre Owners Association has adopted a PLAN OF AIMS AND PURPOSES toward which we shall exert our every effort during this current year. Each principle is dedicated to the welfare of the independent exhibitor and to the better entertainment of his audiences. Many among us in the Association are chain-operated theatre owners and exhibitors, but it is our considered opinion that the small-theatre exhibitor is the backbone of our entire motion picture industry and as such, that it is he whose needs and desires must be heard and acted upon.

If, in your opinion, you believe these AIMS AND PURPOSES to be right and worthwhile, we cordially invite you to join us in an Action Campaign during 1954 to achieve these ends for the betterment of our entire motion picture industry.

1. We are unalterably opposed to advanced admission-prices, and to special-priced motion picture productions. In our opinion, advanced-priced films serve but one major purpose, i.e., to increase film rental to theatres. We further believe that a revision to "popular prices" by all theatres, will tend to bring back to our theatres many millions of those regular movie patrons who now cannot afford the luxury of advanced-prices, regardless of the excellence of a film production.

2. We are committed to the proposition that film rentals are excessive and exorbitant, and we are making every effort to achieve their reduction to a more fair and equitable figure.

3. We believe that more film productions should be made and released annually by the major film companies than they are presently scheduling. The gradual lessening of films produced yearly by the major studios has had a devastating effect upon both large and small exhibitors, who must have a steady and unstinted supply of product for their screens, and who, without this supply, are forced to fall back upon re-issues and unworthy product made available through other sources, a practice which has contributed greatly to a downward trend in box office figures nationally.

4. We are committed to the principle that exhibitors shall have freedom of choice in the selection of CINEMASCOPE and stereophonic sound equipment, or any other new equipment which may be developed, installing that equipment, or not, as he sees fit. We believe it should not be obligatory for him to install such equipment in order to feature a specific film production.

5. We believe the independent exhibitor is the backbone of the motion picture industry and that every effort must be exerted to assure that his needs are given serious consideration and acted upon favorably wherever possible.

6. We believe the Code for the motion picture industry is entirely adequate in its present form—but we submit that its administration is being handled badly. We believe that, properly interpreted and administered by a Committee composed of producers, exhibitors and representatives of several selected lay groups, the Code can reflect considerable credit to the motion picture industry, and can contribute as well to increased grosses. We further believe that, with proper administration, and a possible designation of categories of motion picture productions, American producers can avail themselves of every film-production possibility without sacrifice of quality or reality, and without need for resorting to cheapness, and that these same producers can better compete with the growing influx of foreign film productions aimed at an "adult" market.

7. Finally, we favor an immediate change in the arbitrary method of operation of both producers and distributors. We resolve that should their method of operation fail to change materially we shall advocate and strive for some form of governmental regulation for the motion picture industry. We realize full well that this is not ideal for our industry and for our freedom of operation in all its phases, but we believe it will be more beneficial than the evils of the present system, i.e., regulation by producers and distributors to the detriment of all exhibitors in the United States.

Southern California Theatre Owners Association
1914 S. Vermont Ave., Los Angeles 7, Calif.
Spyros the Friendly Eastman was 1953 provision the the man, were humanitarian Hargrave, prominent Warner, supports motion’s Simon of the UJA’s War in America, said on behalf of the area’s recognition was due to the man’s motion picture and amusement division’s steering committee, praised Mr. Skouras “as one of the industry’s most prominent figures—a man who has played a key role in making motion pictures an integral part of American culture, and a humanitarian who is always concerned with the welfare of his fellow-man regardless of their religion, race, creed or place of national origin.”

In accepting the Bible from Mr. Fabian, Mr. Skouras said he was of the opinion that “no man deserves special recognition for helping others less fortunate than himself. Humanitarianism efforts do not require a reward for feeding one’s family or educating one’s children.”

Main speaker at the luncheon was Reuven Dañi, Israel Consul in New York and director of the Israel Office of Information. Adolph O. Schimel, vice-president, secretary and general counsel of Universal Pictures, chairman of the drive, presided.

The major financial objective of the UJA’s 1954 campaign is to raise the metropolitan area’s share of the goal of $119,921,-150 set by the nationwide UJA.

Seated on the dais with the guest of honor were Henry Bernstein, Sam Rinzler, Robert Benjamin, Ned E. Depinet, Fred Schwartz, Mr. Dañi, Major Albert Warner, Mr. Fabian, Mr. Schimel, Barney Balaban, Sam Rosen, Herman Robbins, Jack Cohn, William J. German, Leopold Friedman, Sol A. Schwartz, William Klein and Rabbi Bernard Burstein.

Eastman Net Earnings
In Quarter $12,297,275

Consolidated net earnings of Eastman Kodak Company for the first quarter of 1954 were $12,297,275, an increase of 24 per cent from $9,916,028 in the first quarter of 1953. It was announced last week by Thomas J. Hargrave, chairman, and Albert K. Chapman, president, following a meeting of the company directors. The main reason for the increase in net earnings was removal of the excess profits tax, it was said.

The quarterly earnings were equal to 70 cents a share on 17,401,210 common shares outstanding. This compares with 59 cents a share in the first quarter of 1953.

The directors declared the regular quarterly dividend of six per cent ($1.50) on the preferred stock and a dividend of 45 cents a share on common. Both are payable July 1 to share owners of record June 4.

Two new directors were elected to fill unexpired terms. They are Gwilym A. Price, president of Westinghouse Electric Corporation, and Donald McMaster, Kodak vice-president and general manager. All officers of the company were reelected, it was announced.

Fox to Have Feature on Royal Tour

“The Royal Tour of Queen Elizabeth and Philip,” the story of the recently-completed journey through the British Commonwealth by England’s Queen and her consort, has been made into a full-length motion picture by 20th Century-Fox in CinemaScope and Eastman Color and will be released in the United States later this year, the company has announced.

The film, portions of which were previewed to great acclaim from British film critics recently, will present on the broad CinemaScope canvas the colorful events and ceremonies which highlighted the Royal couple’s 45,000-mile around-the-world tour.

Photographed by British Movietone with full stereophonic sound, the production, subtitled “The Flight of the White Heron,” commences with the arrival of the Queen at Fiji and Tonga. From the Friendly Islands, the CinemaScope camera follows the tour through New Zealand, Sydney, Canberra, Melbourne, Adelaide, Brisbane and Perth. Spyros P. Skouras, president of 20th Century-Fox, who left for London last Thursday, is seeing final footage of the tour showing the return to England through the Mediterranean via Gibraltar.

Double Features Demanded
By Public, says COMPO Ad

Double-features, where they are customary, mean better business at the boxoffice, says the Ad of the series of COMPO advertisements to be published in “Editor & Publisher” on Saturday, May 22. Headed “Those Doggone Double-features!” the advertisement points out that many persons within and without the industry do not like them but that theatres, which had tried experimentally to eliminate them, experienced sharp falling off in grosses and were compelled to restore them. “In areas where double-features never got started the theatres get along very well without them,” the ad says. “Offhand, we’d say that about 65 per cent of the country is now double-feature territory.”

Corporation Fox Bill
Moves Ahead in Senate

WASHINGTON: The Senate Finance Committee tentatively approved a provision in the House-passed technical tax bill to make large corporations pay part of their income taxes in the same year the money is earned. At present, corporations pay their taxes on one year’s income in the following year. The House bill made the pay-as-you-go provision apply to firms with an anticipated tax bill of $50,000 or more. The Finance Committee said the provision should apply only to firms expecting to pay $100,000 or more in income taxes.
MAKELIM SIGNS
262 THEATRES

Independent producer Hal Makelim came to New York last week and made a hit. He enlisted, he said, 262 theatres with guaranteed rentals of $43,500.

Mr. Makelim has been traveling these days, with a somewhat revolutionary production plan, sponsored by National Allied as a move against the product shortage. He will make pictures if exhibitors will guarantee him rental money now. Reception of the plan so far is said to be enthusiastic. Scheduled meetings to explain the plan and garner contracts have been held in Philadelphia, Minneapolis and Cleveland.

Last week, as noted in the pictures here, he was with New York and New Jersey exhibitors, invited by the New Jersey Allied unit to a luncheon-discussion at the Hotel Astor.

Exceeded Hopes

The number of theatres and the sum mentioned mean he exceeded his "quota" hopes in the area. Tuesday, Mr. Makelim, accompanied by his sales manager, Sam Nathanson, was in Boston. John Wenberg and Wilbur Snaper, circuit owners and leaders in Allied units, were there to help him.

Wednesday, he was to be in Baltimore; Thursday, in Indianapolis; and Friday in New Orleans.

And, next week, there will be more cities, the definite itinerary to be disclosed at this week's end.

Mr. Makelim outlined to the New York meeting and to the others, a comparatively crowded schedule of 12 pictures, which, he said, would be handled by his own representatives in each area. They would be affiliated independent distributors, in his words.

He said the New York meeting was most enthusiastic. It was exceptional for including representatives not only of Allied but also of the Theatre Owners of America and every major circuit in the area.

In Columbus, Ohio, last week, some 50 exhibitors at a special meeting were reported to have decided they favor Mr. Makelim's plan because they "have everything to gain and nothing to lose."

At the Boston meeting Tuesday it was reported that a large percent of exhibitors present signed contracts for the projected pictures or indicated that they would sign them by the end of the week. Buyers and bookers representing more than 500 theatres in the area attended the meeting at Hotel Bradford sponsored by Independent Exhibitors, Inc., of New England.

Introducing Mr. Makelim, Nathan Yamin, chairman of the meeting, said, "The shortage of product is acute and with higher film rentals and increased percentage films something must be done about it. Mr. Makelim's plan seems to be the answer to the situation."

THE MAN WHO WILL MAKE THE PICTURES outlines his story properties, and pleads for backing. At the left, producer Hal Makelim, with his sales manager, Sam Nathanson. Above, some of the listeners, Lou Baurer, Sid Stern, Harry Lowenstein, F. Rubado.

ABOVE: Morris Spewak, John Fioraventi, Matthew Pollan, Samule Einhorn, Peter Adams, Jack Unger, and George Gold.

**Hollywood Scene**

by WILLIAM R. WEAVER

**Hollywood Editor**

ROBERT BASLER's 30 years in this thing the trade calls an industry when it’s going big, and an art when it flaps, span its best times and its worst. He thinks the present is neither of these, but the future could well turn out to be the former. So, for the first time in those 30 assorted years, he's backing himself, and that future, with his own money.

His first independently produced picture, which United Artists is to distribute, is entitled "Suddenlly," and its principal figure, a would-be assassin of the President of the United States, is played by the Frank Sinatra of "From Here to Eternity" and the Oscar parade. It’s being timed for release next September or October, and its producer is confident the motion picture theatres of the country and their customers will still be there to see it. He thinks a business that could survive a 1929 and a 1932 has to work imagination overtime to blow up a fear of a 1954.

The Basler career has been of a kind to warrant credence in his concept of the motion picture’s future as it moves forward now into a phase of its development in which, more than at any other time, there is unanimity concerning the place and importance of the story in screen product. This tardy but happily total agreement on the point that neither size nor shape nor color nor sound of picture can salvage a production that lacks a good story is very old news indeed to a man whose formative years in his profession were devoted strictly to the story side, but it makes the tomorrows strictly to his liking.

**Entered Film Business From College in 1924**

Mr. Basler entered this business back in 1924 when, aged 21 and fresh out of George Washington University, he joined Paramount’s research department in New York, spending two years in that quiet but rewarding activity before coming to Paramount’s Hollywood studio where, as a cutter, he had important hand in the making of such silent successes as Pola Negri’s, Gloria Swanson’s, many another’s.

In 1929, with films talking to talking, he went back to the New York pole of the Paramount axis to edit (actually, the term “cutter” gave way to “editor” around this time) some of the company’s oral offerings, and then, as if to let the now-talking pictures get used to vocality, he stepped away from films for a spell of desk work on “Reader’s Digest” (where the cutting is even deeper than Hollywood’s was at its deepest) and later on a whirl at literary agenting.

Back in films again, as assistant story editor at the original Fox studio, he survived the switch-over to 20th Century-Fox and emerged as European story editor, stationed in London, a three-year stint from which he returned to the studio here and, in 1942, to producer status and to the production of the musical, "My Gal Sal," a mighty satisfying first-try by all standards, including grosses.

"Snake Pit" Notable Among His Big Productions

Picture followed picture, after that, with "The Snake Pit" possibly the most memorable of the lot, in terms of discussion and distinction, but perhaps not so memorable, in terms of mass appreciation and wholesome human appeal as "Thunderhead—Son of Flicka," "Smoky" and others of his gentler works. Or, on the opposite hand, such melodramatic thunderheads as "The Lodger," for instance, which still bothers light-sleeping lodging-housekeepers to this day the world around.

In comedy, musical, melodrama or what-have-you, the Bassler imprint has been plainly discernible on all his product (save perhaps in the odd instance of "Beneath the 12-Mile Reef," where he seemed to have tied two short stories end-to-end to make one long one) for the excellent reason that a Bassler picture proceeds from a structurally correct script derived from a properly proportioned story and designed directly for a theatre screen.

In the production phase of his career, 1942 on, Mr. Bassler has learned a great many things other than story styles, values, techniques and requirements, but they have been things that change—screen shapes, color systems, personality equations, topical fads, market demands, budgetary means and methods—and now that he is his own employer and employee in the lively field of independent production he will learn others. But the basic Bassler asset, unchanging now and always, is his command of the story factor. It was never more needed than now.

The production arm started four new undertakings during the week, and ended shooting on six, bringing the over-all shooting level to 22.

William J. Pine and William C. Thomas confirmed their recent intent to budgeted films from $1,000,000 upward, by starting "Run for Cover," in VistaVision and color by Technicolor, with James Cagney in the top role, and with Nick Ray, sought-after young director in that spot. Viveca Lindfors, John Derek, Jean Hersholt, Grant Withers, Jack Lambert, Ernest Borgnine, Irving Bacon, are in the cast.

Producer Sol C. Siegel launched "There’s No Business Like Show Business" for 20th Century-Fox, in CinemaScope and color. It’s to be a top project, and it has Ethel Merman, Donald O’Connor, Marilyn Monroe, Dan Dailey, Johnny Ray and Mitzi Gaynor under Walter Lang’s direction.

"Thunder Pass," a production by the William F. Broidy corporation for Lippert Pictures release, went into work with Robert A. Nunes as producer and Frank McDonald directing. Dane Clark, Andy Devine, Dorothy Patrick, Nestor Paiva are cast.


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**THIS WEEK IN PRODUCTION:**

**STARTED (4)**

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<td>Moon Man</td>
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**COMPLETED (6)**

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<tr>
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<tr>
<td>COLUMBIA</td>
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<td>Rough Company (CinemaScope; Technicolor)</td>
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**SHOOTING (22)**

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<td>A.A.</td>
<td>Jungle Gents</td>
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**PARAMOUNT**

Run for Cover (VistaVision; Technicolor)

20TH-FOX

There’s No Business Like Show Business (CinemaScope; color)

**U-I**

Shadow Valley (Technicolor)

So This Is Paris (Technicolor)

**PARAMOUNT**

Strategic Air Command (VistaVision; Technicolor)

RKO

Conqueror (CinemaScope; Technicolor)

20,000 Leagues Under the Sea (Disney; CinemaScope; Technicolor)

**U.A.**

Shield for Murder (Scherck-Koch)

Vera Cez (Hecht-Lancaster; SuperScope; Technicolor)

**U-I**

Destry (Technicolor)

**WARNER**

Dragnet (WarnerColor)

Helen of Troy (CinemaScope; WarnerColor)

Land of the Pharaohs (CinemaScope; WarnerColor)
AA Net for 39 Weeks Shows Rise

The gross income for the 39-week period ended March 27, 1954, of Allied Artists Pictures Corporation and its subsidiaries amounted to $8,290,681. Steve Broidy, president, announced. This compared with $7,147,360 for the same period of the previous year. The net profit before Federal income taxes amounted to $585,289 for the 39-week period ended March 27, 1954, compared with $585,127 for the corresponding period of the previous year.

In this 39-week period (which covers the first nine months of the company's current fiscal year) a reserve was set up for Federal income taxes of $364,000 whereas this reserve for the corresponding period of the previous year, adjusted on the basis of the pro-rata amount for the full fiscal year, amounted to only $269,000. After providing for this income tax reserve, the net profit in this 1954 period amounted to $281,289 as compared with $316,127 for the corresponding period in the previous year.

Mr. Broidy pointed out that very little of the earnings accruing from the Walter Wanger production "Riot in Cell Block 11" were reflected in this 39-week report. This picture had its world premiere at the Mayfair Theatre, New York, February 18th and went into national release March 1st. From all indications this picture will be one of the highest grossing films for the company.

Mr. Broidy expressed high hopes for the recently completed CinemaScope production "The Adventures of Hajji Baba," which is the first picture produced by Allied Artists under its partnership agreement with 20th Century-Fox Film Corporation. The second picture under this arrangement with 20th Century-Fox will be "The Black Prince," also a CinemaScope production, which is scheduled to go before the cameras in England in July.

Pola-Lite Single Strip Shown in New Orleans

The new Pola-Lite single strip 3-D attachment was demonstrated May 19 at the Lakeview theatre, New Orleans. Attending were representatives of all major circuits in the area, most of the booking agencies, many of the theatre supply dealers. Universal's "Creature from the Black Lagoon" was screened. Film Inspection Service, distributor for the device in the New Orleans territory, announced that three units were ordered after the demonstration, bringing the total in the area to seven.

William LaPortes Dies

William LaPortes, 50, manager of the Boyd, Chester, Pa., died May 21. He helped found the Main Line Amusement Co. in Philadelphia and later was a division manager for the Stanley Theatre Co. of America.
THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending May 22 were:

Albany: Executive Suite (MGM), Beachhead (UA), The Rose (20th-Fox), Last Holiday (Stratford).

Atlanta: Gone With the Wind (MGM, reissue), River of No Return (20th-Fox) 2nd week, French Line (RKO) 3rd week.

Baltimore: Executive Suite (MGM), 3rd week, Julius Caesar (MGM) 2nd week.

Boston: Executive Suite (MGM), Playgirl (U-I) and Project M7 (U-I) double bill, The Carnival Story (RKO).

Buffalo: Southwest Passage (UA), The Man Between (UA), Highway Dragnet (AA), Executive Suite (MGM) 3rd week.

Chicago: River of No Return (20th-Fox), Pinechico (Disney-RKO), reissue), Elephant Walk (Para.).

Cincinnati: Rob Roy (Disney-RKO) and Texas Badman (AA) double bill.

Cleveland: River of No Return (20th-Fox).

Denver: River of No Return (20th-Fox), Sue Couldn’t Say No (RKO).

Detroit: Executive Suite (MGM) 3rd week, The Moon Is Blue (UA).

Hartford: Johnny Guitar (Rep.), Flame and the Flesh (MGM), French Line (RKO), Carnival Story (RKO).

Indianapolis: Yankee Passia (U-I), It Should Happen to You (Col.).

Kansas City: Prince Valiant (20th-Fox), French Line (RKO) 3rd week, Riot in Cell Block 11 (AA) and Paris Playboys (AA) double bill.

Memphis: River of No Return (20th-Fox).

Miami: Executive Suite (MGM) 6th week, Johnny Guitar (Rep.) 2nd week.

Milwaukee: Carnival Story (RKO) holdover, French Line (RKO) 5th week.

Minneapolis: Rhapsody (MGM), We Want a Child (Lippert).

New Orleans: Prince Valiant (20th-Fox), River of No Return (20th-Fox) 2nd week, French Line (RKO) holdover, The Yellow Tomahawk (UA).

Oklahoma City: Outlaw Territory (Redart).

Philadelphia: Indiscretion of An American Wife (Col.), 2nd week, Elephant Walk (Para.) 3rd week.

Pittsburgh: River of No Return (20th-Fox) 2nd week.

Portland, Ore.: Prisoner of War (MGM), Carnival Story (RKO), River of No Return (20th-Fox), 2nd week, Executive Suite (MGM) 3rd week.

Providence: Elephant Walk (Para.) 2nd week, Julius Caesar (MGM), River of No Return (20th-Fox).

Toronto: Hans Christian Andersen, (RKO).

Vancouver: Rose Marie (MGM).

Washington: River of No Return (20th-Fox) 2nd week, Executive Suite (MGM) 3rd week, Elephant Walk (Para.) 3rd week, French Line (RKO), Knock on Wood (Para.) 5th week, Rob Roy (Disney-RKO).

Salt Lake Exhibitor Wins Jury Trust Case

SALT LAKE CITY: A jury in the Federal District Court here Monday recommended that Village Theatre, Inc., operator of the Villa Theatre in Salt Lake, be awarded $20,000 damages, and that the treble award provision be exercised in the suit of the plaintiffs against Paramount Pictures and Intermountain Theatres, Inc.

Village Theatre, a subsidiary of Joseph L. Lawrence Theatres of Salt Lake, claimed Paramount Pictures would not sell it exclusive first-run product or day and date with downtown theatres or movieplexes. The complaint also claimed that Intermountain Theatres, Inc., a subsidiary of Paramount Pictures, had conspired with Paramount Pictures to prevent the Villa from obtaining first-run films.

The Villa is a four-year-old de luxe theatre. Village theatre sought $120,000 treble damages.

"Obsession" Premiere Set For Cleveland July 15

"Magnificent Obsession," Universal-International's production based on the novel by Lloyd C. Douglas, and starring Jane Wyman, Rock Hudson and Barbara Rush, will have its world premiere at the RKO Palace theatre in Cleveland July 15. Charles J. Feldman, vice-president and general sales manager of Universal, announced last week. Charles Simonelli, eastern advertising and publicity department manager, will help set the advance promotional campaign.

Allied Artists' New Office

Allied Artists has acquired the entire 10th floor of 1560 Broadway in New York and has moved into its new quarters. The company formerly occupied part of the sixth floor in the same building, with the international subsidiary on the seventh floor. Both companies now will be housed together.
ALBANY

The pattern of new CinemaScope releases, announced by Jules Perlmutter for Ft. George Drive-In, Lake George, with expected installation by June 15, is not one that he or other outside operators think advisable for most situations. Ft. George is unusual in that the major share of its patrons are vacationing New Yorkers—presumed to have seen the older CinemaScope.

The same condition prevails, and therefore the same policy will be followed, at Perlmutter's Lake theatre, Lake George Village.

Variety Club annual golf tournament will be held at Shaker Ridge Club June 21 instead of June 28, as first scheduled.

Francis Mulderry, son of the late Harry Ballance, and grandson of Film Row's co-developer, will be graduated from Holy Cross College June 9. His father is a Manhattan College graduate.

Eugene H. Buffaloe, Buffalo.

Mrs. Gus Lampe, former general manager of Schine Cinerama, while present g.m. of Schine-owned WPTR, as well as entertainment director for Schine Hotels, is selling his Gloversville home preparatory to moving, with Mrs. Lampe, into an Albany apartment near that of Jack Goldberg, Metro manager.

ATLANTA

Herbert Roller, manager of the Ritz, Sanford, Fla., has been named president of the Junior Chamber of Commerce of that city.

Milton C. Moore, manager of the Lake Shore theatre, Jacksonville, Fla., was in visiting.

George B. Odlum has resigned as manager of the Cleveland drive-in, Cleveland, Tenn., will announce his plans upon his return from New York.

The Independent Theatre's Skyway drive-in, Chattanooga, Tenn., has opened its new plywood-covered auditorium and marquee.

The Roxy theatre, Old Fort, N. C., owned by Mr. and Mrs. Al Jennings, has reopened after remodeling.

Also opened is the Princess Cross City, Fla., after undergoing a complete renovating job.

J. D. Bush, owner of the Slappy drive-in, Albany, Ga., was in for a talk with his booker, Howard Schnessler; Eugene Rhodes, Rhodes Sound Service, Savannah, Ga., was in with friends; also Bill Griffin, theatre owner of Cullman, Ala.

Eight former chief bookers of Atlanta Variety Club had a party at the club house with the following chief bookers: Harry Ballance, Jack Duester, Jr.; Paul Wilson, Charlie Dormy, E. E. Whitaker, Fred Coleman and John Fulton.

Baltimore

Among the local exhibitors attending the Glenn Morris testimonial dinner in Washington last week were: I. M. Rapaport, Town & Hippodrome theatres; Gordon Contee and Lou Gaertner, Ritz Enterprises; Rodney Collins, Stanely; I. S. Hyman, Loew's; Leon Back and Ed Kimpel, Rome Circuit; Fred Schmuff, Durkee Circuit; George Duransoll, Crest; Irving Cantor, Hippodrome; Joe Grant, Northwood; Milton Schubert, Bill Brizendine and Boots Wagenheim, Schwaber Circuit. Mr. and Mrs. Herb Bennin, MGM branch manager in Washington, in Baltimore enjoying a holiday. H. David Thomas is the new assistant at the Little theatre.

Gill Peacock, Times projectionist, is recuperating at home following surgery at Maryland General Hospital.

Mrs. William Johnson, wife of Elkon drive-in manager Bill Johnson, passed away recently.

Richard Dizon, Hippodrome assistant, in Atlantic City for weekend.

Jake Frex, Republic branch manager, in town visiting accounts.

Sam Tabor, Republic salesman in Baltimore, complaining of an ailing leg. Oscar Kantor, Warner salesman, preparing for a trip to Hawaii.

WHEN AND WHERE

June 8-10: Annual convention, Virginia Motion Picture Theatre Association, Chamberlin Hotel, Old Point Comfort, Virginia.

June 14-16: Annual spring board meeting and get-together, Allied Theatre Owners of Indiana, South Shore Hotel, Lake Wawasee, Ind.

June 17-19: Meeting of the executive committee and board of directors, Theatre Owners of America, Beverly Hills Hotel, Los Angeles.

June 27-29: Annual convention, Mississippi Theatre Owners Association, Edgewater Gulf Hotel, Edgewater Park, Miss.

BUFFALO

Richard T. Kemper, zone manager, Dipson Theatres, and Charles B. Taylor, UPT, attended the annual memorial service in St. Louis Church last Wednesday of Buffalo Bill Tent, Circus Saints & Sinners Club of America, Inc.

There was a big crowd at the hall for a series of Monday luncheons in the Variety Club this week. Chief Barker Billy Keaton is trying out the experiment in the hope of making it a weekly get-together party.

Buffalo's own Bob Smith, star and creator of "Howdy-Doody," was in town the other day as a surprise guest at a testimonial party for his pastor, the Rev. Emil E. Mueller of Emmanuel Lutheran Church, of which Bob's mother, Mrs. Emanuel Schmuff, is a member.

Richard D. Walsh, Hyman Theatres, Niagara Falls, is arranging the distribution of a series of safety trailers, presented to the Buffalo police department by the Buffalo Aue. Aue. Club.

Richard T. Kemper, Dipson Theatres zone manager, are chairman of committee arranging the annual national convention of the Circus Saints & Sinners in Buffalo June 10-12.

A City Court jury in Dunkirk has acquitted Henry K. Leworthy on a charge he was operating a Bingo illegally when his game was raided May 15.

CINCINNATI

The 3,300-seat RKO Albee, the flagship of the local circuit, will be one of three RKO theatres in the country to have the closed circuit telecast of the heavyweight title bout June 17 between Rocky Marciano and Ezzard Charles from New York's Yankee Stadium. Admission at the Albee, as well as Keith's theatre, in Dayton, Ohio, will be $3, including tax.

The third house, the Palace, in Cleveland, Ohio, will charge $3.50, including tax.

Two out of the four first runs here are currently playing reissues, with "The Jolson Story" at the Albee, while the RKO Grand, playing a double bill, is presenting "A Girl for Joe," originally titled "No Time for Comedy," and a "Guy With a Grin."

Harris Dudelson, formerly branch manager for United Artists here, but until recently division manager for Lippert Pictures, now has joined the Walt Disney subsidiary, the Buena Vista organization. He will make his headquarters in Chicago in a sales capacity.

A new drive-in theatre, to be known as the Frontier, is soon to be opened at Sistersville, W. Va., by Arthur Shriver. H. Greenman is the new owner of the Bel-Air drive-in, at Paducah, Ky., having acquired the theatre from R. E. Renfro of Paducah.

Cleveland

Reports from the city and surrounding areas indicate a noticeable drop in theatre attendance in spite of continued cool weather. "River of No Return," being held (Continued on following page)
(Continued from preceding page)

a second week at the Hippodrome. . . .

John Oliver, Paramount booker, is on vaca-
tion in Chicago. The Marciano-Ezzard Charles light fight telecast from New York will be on the Allen and Palace screens. Both houses have adopted a reserved seat policy with tickets selling at $3.50, tax included. World premieres of U.S. "Magnificent Obsession" will be held in Cleveland at the RKO Palace theatre July 15, according to announce-
ment by Manager Max Mink of the RKO Palace. Decision to hold the premiere here was a response to thousands of requests from Clevelanders who want to honor Ross Hunter, producer of the picture, and Rock Hudson, star, who hail, respectively, from Cleveland and Elyria. . . . Mike Manar-
ska has notified exchanges that he is clos-
ing his Mayfield theatre May 28 for an indefinite period. . . . Horace Adams, In-
dependent Theatres of Ohio president, pre-
dicts that Ohio will oversubscribe its quota to Makefilm Productions.

COLUMBUS

Loew's Ohio has installed auditorium speakers which will be used for the first time for the showing of "The Student Prince," which opens at the Variety club. Plans for a trip to the stage at Loew's Broad on opening night of "Executive Suite," Winner will receive a cruise on the \textit{Delta Queen} down the Ohio and Tennessee Rivers from Cincinnati.

DES MOINES

Lake Tilton, shipper at Warners, has re-
signed and will retire after many years of service on Film Row. Employees at Warn-
ers gave Lake a farewell party and pres-
cented him with a gift. . . . The Legion post at Waukee has advertised the Waukee theatre at auction for $1750. The Legion-
naires will use the house for their club-
rooms. . . . Horace Spencer, manager of the Ritz at Chariton, has been transferred to Oelwein, where he will manage two theatres and a drive-in for the Central States Theatre Corp. Mr. Spencer succeeds Paul Scholer, who was recalled to active duty with the army. W. F. Stoltus, who had been interim manager at Oelwein, is the new manager of the Ritz in Chariton. . . . Roberta Chapman has resigned at Universal to become a full time housewife. Florence Baker is no longer at Metro. She left to await a visit from the stock. . . . Bob Neumann, NSS office manager, is vaca-
tioning in Missouri. . . . Robert Krueger, manager of the Uptown theatre in Sioux City, has been rehired as executive vice-presi-
dent of the Iowa-Nebraska AITO.

CHICAGO

Attorney Seymour Simon was married to Roslyn Biel of Cleveland in that city May 28. The Uptown theatre has been re-
opened by Joseph Pasternak. . . . Elsa Aylward was appointed assistant advertising manager of Filmaack Trailer Corpora-
tion. . . . Fred Mindlin has resigned as manager of the Ziegfeld and will be suc-
ceded by Tom Dow, formerly with the Beacon Hill in Boston. . . . Cinema Lodge of B'nai B'rith had a successful two-night run of its variety and amateur show at the Eighteenth annual down of the project was Nat Nathanson of Allied Artists. . . . Peggie Castle, Shaw Smith and Dolores Donlon were here to plug the world premiere of "The Long Wait" at the Essaness Woods. All three girls appear in the picture. . . . Paramount has scheduled a demonstration of VistaVision at the Chi-
cago theatre, Wednesday, June 2. . . . A surprise birthday party at the Ambassador Hotel of Mrs. William J. Rembusch of the B. & K. president, was attended by many of the city's notables and civic leaders.

DENVER

After receiving a "fair sized amount," L. K. Lee, president of Kar-Vu Theatres, Inc., operating the Monaco here, dropped his anti-trust suit against the Wolfberg Theatres in downtown Denver for $300,000 in alleged damages caused by his tripped damages. Mr. Lee claimed he had been unable to get second run United Ar-

tists films for the same reasons as that en-
joyed by the Wolfberg interests.

R. L. Unger, majority owner of the Windsor, Windsor, Colo., and Cecil Williams, are build-
ing a 500-car drive-in in southwestern Denver. This will make nine drive-ins in and adjacent to Denver. . . . Vic Love has taken over the distribution of the films of the British Information Service, which run 10 to 30 minutes, for the western portion of the U.S. Hall Bate, formerly dis-

trick manager here for Fox Inter-Mountain Theatres, has been named manager of the Kent Theatre in Seattle. . . . L. J. Albertini, Wolfberg Theatres district manager, flew to California for his mother's funeral. . . . Ben Benda has resigned as manager of the Santa Fe, with no replacement as yet.

DETROIT

Borrowing a phrase from the theatre business, Detroit merchants threw a three-day sales event named 3-D day, Downtown Detroit Days. All major central businesses participated, including theatres. Wayne University's Queen, Jean Sugrue revealed halted plans for her own Broadway benefit show to United Detroit Theatres. . . . United Detroit has replaced Thane Lenz as man-
ger of the Bloomfield in Birmingham, with Lee Fraser. Fraser, who has been doing some survey work for UDT, plans extended civic co-operation with the house.

Concurrent with the showing of "Three Coins in the Fountain," at the Fox, manager Dave Meyer reported that 3,000 people who tossed coins into the di Trevi fountain in Rome. Hopes were that Detroit Council President Miriani, who is in Rome with the Board of Commerce tour, would do so. The picture was previewed days before opening on a sneak basis. Idalz spoke this week before the American-Korea Foundation $175,000 opening meeting. . . . Morris Katz and Ralph Ruben have filled in for surfing Phil Schare at the Film Bldg., booth.

HARTFORD

Early June openings are planned for Connecticut's newest drive-in projects, both in Groton, a suburb of New London. The units: Route 12 Drive-In, being built by

Groton Open Air Theatre, Inc., consisting of J. Lawrence Peters, president; Isadore Hooks, vice-president; and Elwood E. Hayden, secretary; and Anthony Albino, treasurer; Bridge Drive-In, being erected by the Associated Management Corp., president of which is Edward F. O'Neil, formerly general-
manager of the Mirakoff Bros. theatres in Connecticut. . . . Livio Dotter, manager of the State, Jewett City, Conn., has been promoted to manager of the $200,000, 1,000-

Capacity Plainville (Conn.) Drive-In, according to announcement by Sperie G. Perokos, general manager, Perakos Theatre Associates. William Hody goes to the Jewett City theatre. . . . Mrs. George E. Lawlor, whose father was in the Hartford division manager, leaves here next month to visit their son-in-law and daughter, Dr. and Mrs. Ben Vicas, in San Fran-
"cisco. . . . Frank Daley has been named assistant Manager at the E. M. Loew's Hart-
ford. . . . The motion picture industry of New Haven and associated groups spon-
ored a stage and screen presentation at Loew's Poli for benefit of Troop Three, Band. Three alumni of the Hartford visitors: Sal Adorno, Jr., Middle-
town, Conn., exhibitor; Lou Brown, Loew's Poli New England Theaters advertising department.

INDIANAPOLIS

A nine-and-a-half-pound boy was born to Indiana Allied leader Trucien Rembusch and Mrs. Rembusch on May 19, their seventh child. . . . Boyd Sparrow, formerly manager of Loew's here and now manager of Loew's Warfield in San Francisco, is back for a visit. . . . Cinerama is negotiating with Greater Indianapolis for a lease on the Lyric. . . . Carl Niese has installed a wide screen and stereophonic sound at the Vogue. . . . Both the Lyric and Keith's will appeal to race crowds with stage shows in place of their second features Sunday. . . . Despite the transit strike, which has cut downtown business in general 40 per cent, "River of No Return," at the Indiana, and "The Student Prince," at Loew's, will have a line a gate bill for the holiday week-
end. . . . The State Fair Board listed Joe Cantor, Indianapolis circuit operator, among parties interested in leasing the Coliseum, formerly operated by Arthur M. F. Lawlor. Lewis drew a crowd of 6,000 to the Butler Fieldhouse for their show Monday night.

JACKSONVILLE

Roy A. Benjamin, partner in National Theatre Enterprises, left for New York on a pleasure and business trip. . . . Astridole wide screens have been installed in both the Strand and Roosevelt theatres, formerly negro patronage houses. . . . Dick Regan, Para-
nount salesman, was vacationing. . . . Abner Camp, another Paramount salesman, became the father of a nine-and-a-half month girl May 27. At A. J. Lewis' theatres now have CinemaScope. . . . The city's first "sneak preview" of a CinemaScope coming feature film was held at the Florida theatre. . . . Bob Capps, MGM salesman, who handled his wife's birthday at the Lynn Goodyear became the new assistant man-
ger of the Beacham theatre, Orlando, when Mabel R. Case resigned.

. . . . Joe Charles moved up from the management of the (Continued on opposite page)
KANSAS CITY

The dinner-dance for the industry, sponsored by the Motion Picture Association of Greater Kansas City, has been re-set for Monday, June 21 (the original date was June 12). The place will be the Wyandotte County Lake—with games, dancing, entertainment, and buffet dinner at 6 P.M.—all "western style." ... Mrs. Mildred Blackmore, who has managed theatres in the area several years, is now buying and selling stock in managing the Admiral, close-in neighborhood theatre, under the ownership of Charles Johnson, who bought from Herman Lavine. Bill Blakey, who succeeds the late Eddie Mansfield as city manager for Greater Kansas City of Columbia. West Theatres, with offices at Regent Theatre, has appointed James White, recently night manager of the Regent, to be day manager. Mrs. Bess Powers, many years night manager of the Regent, but for the past few months manager of the Commonwealth's Waldo, returns to the night post. ... Harold Hume, booker for District 2 of Fox Midwest (the Greater Kansas City district), Leon Robertson, manager, has been given the duties of assistant to Ralph Adams in the buying of films.

LOS ANGELES

Sam Stiefel, who operates a buying and booking service here, was injured in a fall which sent him to the hospital with a leg injury. After a short stay in Mexico City on business was Frank Foley, proxy of the Foyce Theatres. ... The Harper theatre in Fontana, which was shuttered for the past few years, has been converted into a roller rink by Jim and Ernie Harper. ... The Century theatre has been reopened by Joe Kogan, who was formerly a theatre manager for Fox West Coast. ... Ben I. Mohi, owner of the Hanna theatre in Hollywood, returned from vacationing in Manhattan. ... Saying goodbye to his friends on the Row was Stan Lefcourt, who is moving to San Francisco to take up new booking duties there. ... Stan was formerly associated with the Cal Pac Corp. ... Back from a business trip to Arizona was Al Blumberg, National Screen salesman, and Ben Taylor, Favorite Films. ... In from New York was Foster Blake, U-I western division sales manager. ... On the Row buying and booking new product were Lloyd Katz, Las Vegas; Bill Alfird, Desert Hot Springs; Ernie Lefcourt, Fontana; Joe Markowitz, Encinitas, and Tom Muchnick, Canoga Park.

MIAMI

Arthur Price, exploitation exponent who was at one time associated with the Wometo Theatres, died recently in New York City, where he was connected with Allied Artists. ... Bill Bugge, manager of the Florida in West Palm Beach, was "way down upon the Swannee River" recently when he spent part of his vacation on a fishing jaunt to the historic stream. ... Walter Klemperer, head of Mayfair Art, has a fascinating and varied art display in the theatre lounge where Lilian Leichtag had a one-woman show of marines, landscapes and portraits. ... Sonny Shepherd reported an advance sale on reservations for the television world's heavyweight championship bout June 17, with the Wometo Carib, Miami and Capitol the only Florida theatres equipped for receiving the bout.

MILWAUKEE

Wisconsin Variety Club's night at the ball-game, June 7, is anticipated by the many members who have already purchased their tickets from John Mednikow or other members. Members of Wisconsin Variety and their ladies will have the opportunity to meet the National Leaguers in person along with their owner, Lou Pirani, who is driving a day trip in their honor at the Pfister Hotel, June 3. John Mednikow is program chairman for this affair. ... J. R. Vele, division manager from New York for United Artists, was in town the past week. ... A new girl in the office at United Artists is Jeanette Linquist, who formerly worked at the RKO office. ... The Royal theatre here, on Milwaukee's south side, is going up for auction next week. ... Sam Miller, Rialto theatre in Gladstone, Mich., drove here from California with his wife to do his booking and buying. He now makes his home in California.

MINNEAPOLIS

Three new drive-ins in the territory opened this week. They are the D & R at Phillips, S. D., operated by Dale Ronning; the Triad at Ashland, Wis., operated by Frank Hahn, and the Paul Banyon at International Falls, Minn., operated by Eugene Taake, C. K. Wautke, operator of the Lakeside drive-in at Northfield, D. N., flew into to do some buying and booking. ... Ben Berger has installed CinemaScope equipment in his Ferguson at Ferguson Falls, Minn., and the State at St. Peter, Minn. George Johnson installed CinemaScope in his Stanley at Stanley, Wis. ... Independent Film Service has taken over the inspection and shipping for Republic. ... Jack Kelvie, 20th-Fox office manager, is in a fishing trip at
(Continued from preceding page)

Detroit Lakes, Minn. ... Martin Lebedoff, Minneapolis exhibitor, has leased the neighbor-
hood Capitol, St. Paul, from Minnesota Amusement Co.

NEW ORLEANS
Raymond Gremillion, Southeastern Thea-
tre Equipment Co. of Louisiana sales and
service representative and associate owner
Twin Do Drive-In, Metairie, La., vacationed
in New York, A. L. Royal, Meridian, Miss.,
and his assistant Hank Jackson on their
round passed out streamer reminders that the
Mississippi Theatre Owners Association
annual convention is slated to be held at the
Edgewater Gulf Hotel, Edgewater Park,
Miss., June 27-29. The George A. Pelitz,
418 North Street, Jackson, Miss., leased
Mrs. Maureen Hobson’s Lyline at Bran-
don, Miss. ... Milton Dureau, presi-
dent Masterpiece Pictures announced that they
have expanded the rights to distribute
Samba Pictures re-runs in this territory
which includes “Tulsa,” “Big Cat,”
“Mickey,” “Amazing Mr. X,” “Trapped,”
“Port of New York,” “Man From Texas,”
“Red Baron,” “Terror,” “Lost Honeymoon,”
“Double Mender,” and others, by F. V. Richards,
Jr., former theatre magnate was appointed
chairman of the New Orleans city trust
commission by Mayor Cheps Morrison.

OKLAHOMA CITY
Allied of Oklahoma held a special meet-
ing May 17 at the Baltimore Hotel, follow-
ing a luncheon at which Glenn Thompson
was the speaker. He gave a report of a
meeting held in Kansas City, regarding the
Makelin Plan, for producing pictures for
Allied which are placed for ex-
hibitors over the nation. About 25 theatre
owners and managers attended the meeting.
Among these were Eddie Jones, Tulsa,
Frank Deaton, Alva, Roy Shields, Enid,
Bernard McKinny, Norman, Earl Snyder,
Tulsa, Mrs. Boss Newcomb, Lakeside The-
er, Oklahoma City, Claude Motley, Video
Theaters, Oklahoma City, Robert Busch,
Uptown and Villa Theaters, Oklahoma City,
Herb Bodin, Watonga, Earl Snyder Jr.,
Tulsa. It was decided that a relief or change
of good pictures was in sight. They dis-
cussed future meetings to be held at which
time a committee will be set up to handle
details of buying and booking these pictures.
Mr. and Mrs. Robert Busch, are plan-
ing a vacation with friends to Mexico City.
Mr. Busch is manager of the Uptown and
Villa Theaters, Charles Ferris, owner of the
Villa and Uptown Theaters, is planning
extensive remodeling of the Villa theater.

PHILADELPHIA
Tri-States Buying and Booking Service
is now handling Jimmy Dukas’ Grand, Ed-
wardsville, Pa., and Allied Motion Picture
Theatre Service here is now handling the
Hollywood Moon drive-in, Linden, Pa.,
The Fastime, Duryea, Pa., has been leased
by Raymond Everett ... Criterion, Moor-
estown, N. J., which has been operating only
weekends, re-lights for the Wednesday and
Thursday evenings with foreign and classic
films, keeping the popular runs for the
weekends. Jay King, manager of Stanley-War-
ner’s Yorktown, on the sick list at Jeans
Hospital ... Del Jones pinch-hitting as
assistant manager at the Stanton while How-
ard Seidman is in Jefferson Hospital for a
checkup. ... Local theatre men received a
tax break when Mayor Joseph S. Clark
signed an amendment to the present ordi-
nance ordering the 10 per cent amusement
tax to read: ‘10 per cent on each 10 cents or
major fraction thereof.’ ... The vote on the
Sunday movie referrendum in Hanover,
Pa., which showed that the majority of the
votes for, with some exceptions, will
stand in a decree handed down by the
local courts there in dismissing a complaint
against the tally. ... George Morris, man-
ger of the Orient, Scranton, Pa., became
the father of a son born last week.
Mount Penn Drive-In near Reading, Pa.,
reopened for the season. ... The Bern-
ville, Pa., School Board, with one theatre in
the town, voted to discontinue the 10 per
cent tax on theatre admissions.

PITTSBURGH
The deadlock in the trolley strike, now in
its third week, continues to paralyze busi-
ness in the downtown theatres, which are
taking out promotional ads in the three
dailies in an effort to lure more customers.
“Witness to Murder” has been set to
follow “Student Prince” in the Penn. ... “The French Line” will follow the
Fulton’s “Three Coins in the Fountain.” ... critic Win Fanning of the “Post-Ga-
zette” and his wife, Vicki, back from a
visit to New York, the transit strike has advanced the end of the legitimate
season at the Nixon, with “Separate Rooms” as the finale instead of “Late to Bed,”
now canceled. Producer Francis Mayville has
decided to delay his three weeks of ballet at the
Casino theatre until June 15, at least. ... “Dial M for Murder” is playing the Stan-
ley in 2-D instead of 3-D as previously an-
nounced.

PORTLAND
Mike Reeves has been appointed assistant
manager of the Oriental theatre. ... Mrs.
J. J. Parker has just returned to work after
two weeks of illness. ... Jay Robinson, 20th Century-Fox character actor was here
for two days and did a fine public relations
job for the industry. Evergreen’s ace show-
man, Oscar Nyberg, had a tight sched-
ule for him. This was his second stop on
a nationwide tour. ... Nick George, Walt
Disney cartoonist and the visiting sales
man in the entire area, Herb Royster, J. J.
Parker publicity director, set up local dates.
Mrs. Arnold Marks, wife of “Oregon Jour-
nal” drama editor, hired by RKO to set up
school dates all around here.

PROVIDENCE
The Majestic theatre was the scene of the
New England premiere of “River of No
Return.” ... John F. Murphy, general
manager of Loew’s theatres, was in this city,
recently, conferring with William J. Tram-
bukis, manager of Loew’s State. ... Among
the Rhode Islanders who journeyed to Bos-
ton to attend the 100th Anniversary cele-
bration of the motion picture industry, were
Edward M. Fay, Dave Levin, Archibald
Silverman, William J. Trambukis, Meyer
Standler and Albert J. Clarke, all prominent
theatre men. ... Continuing their latest
policy of remaining open more than a couple
of weeks at a time, The Metropolitan offered
June Russell in “The French Line.” ... The
Route 44 drive-in is using striking ad-
vertising on the sides of the buses operated
by the local traction company. ... The Kent
theatre, East Greenwich, is now equipped to
present CinemaScope attractions. ... While
operators of nearby amusement parks were
“singing the blues” due to unseasonable cold
and rain, exhibitors were enjoying the
weather which kept things humming.

TORONTO
Assistant manager of the University, John
G. Earthy, died suddenly in his sleep. He
was 34. Mr. Earthy was formerly at the
St. Clair and was with the RCA during
World War II. ... Johnny Coquilin, of
Associated Screen News, has been selected
as lighting cameraman to join an American
feature production unit. He has been granted
a year’s leave of absence to undertake what
may turn out to be a world tour. ... Rain-
bow Developments have acquired the drive-
in permits and land of G. Donsky and P. B.
Ullman. The company now has in work a
drive-in located off the 400 Highway near
Barrie, Ont. ... John Grant, manager of the
Roxy, Newmarket, has purchased the
Roxy, Dundas, Ont. John Newson, for-
merly of the Hyland, Toronto, is now man-
gaging the Roxy. Formerly of Nicky Langston, Capitol, Hamilton, was top man in
the sixth week of the Odeon Showman-
ship Contest.

VANCOUVER
C. B. R. Salmon, vice-president of Odeon Theatres and Ted Forsyth, assistant
manager of the circuit, are here on an
inspection trip. ... Herb Stevenson Prince
George theatre owner back from a four-
month world tour. George Thrift, secretary
of Local 348, was appointed a delegate to the
national convention. He replaced Doug Calladine, who could not go for personal reasons.
The Belmont, being built by a company headed
by Attorney-General, owned the Al-
berta government near Edmonton, Alta.,
will open in June. It will hold 500 cars. 
Frank Goddard, Canada’s oldest doorman,
now over 80 is hospitalized for surgery. He
is scheduled to return to his former job
replaced at the Odeon-Vogue by Byron
Briton. Irene Partalk, Vogue cashier, re-
signed to await a visit from the stork, and
was replaced in the box office by Bette Kurs-
lik, former candy counter girl. ... J. D.
Macarthur of L-1 will be given a telegraph
which is now factory representative for B. C. and Alberta for Bell & Howell of Canada.

WASHINGTON
It was Variety Club night at the Rose-
croft Raceways in Oxon Hill, Maryland,
May 21, when the $4,000 Variety Club trot
was run. The last horse of the 16 entered,
and free club house tickets were available to all
Variety Club members. A cup was presented to
the winner of the race by Jack Frucht-
man, chief barker. ... Earl Taylor, former
film row employee, is now a patient at the
Will Rogers Memorial Hospital. ... Mark
Silver, Allied Artists, has been hospitalized
for a heart ailment. ... George Hoover,
International Chief Barker of Variety Clubs
International, will be in Washington May 17
and 18 to attend the Testimonial Dinner for C.
Glenn Norris, recently promoted to eastern
sales manager of 20th Century-Fox. ... 
Joseph Gius, recently promoted to division
manager for L-1 will be given a testimonial
June 18 at the Variety Club here.
Brewer Aims At Walsh's IATSE Post

PITTSBURGH: Roy M. Brewer and Richard F. Walsh, international presidents of the IATSE, confronted each other here last weekend for the first time since the former displayed interest in challenging the latter for the IA presidency. The two appeared before a meeting of 125 delegates to the 30th annual meeting of the Tri-States Association, from Pennsylvania, West Virginia and Ohio.

In answer to an inquiry by Mr. Walsh, Mr. Brewer assured him that he was a candidate for the IA presidency and in the race to the finish. The election is scheduled to take place during the bi-annual convention in Cincinnati August 9.

Mr. Brewer accused Mr. Walsh of failing to give local unions, particularly smaller locals, full support in their efforts to protect their economic interest. He read one of many letters he said he has received accusing Mr. Walsh's administration of "representing management rather than unions." He also charged Mr. Walsh with failing to deal effectively with certain problems of the Alliance, which he outlined as organization of television, support of exchange workers and contracts for traveling stagehands.

Mr. Walsh defended his administration, stating if local unions were dissatisfied, he is unaware of it as they had failed to present complaints. He criticized Mr. Brewer for a report the latter presented to IA executive board in Las Vegas in March, 1955, outlining his recommendations dealing with Hollywood problems, and also for the manner in which Mr. Brewer handled his resignation from the Hollywood IA post.

In Minneapolis, it was learned, William Donnelly, recently-named vice-president in the AFL stagehands union and international representative for the stagehands and motion picture projectionists in the area, will oppose the candidacy of Mr. Brewer. Mr. Donnelly's position is opposite that of Milwaukee IATSE unit, which a month ago declared that it would support Mr. Brewer.

Harry K. McWilliams has been elected president and appointed general sales manager of Air Programs, Inc. He recently resigned from Screen Gems, Inc.

Robert Rodnick and Edward Zorn, Famous Players Canadian Corp., Maritimes district manager and Prairie district manager, respectively, will retire, it has been announced by John J. Fitzgerald, president. The retirement of the veterans becomes effective in July.

Jacob H. Karp, executive assistant to Paramount studio vice-president Y. Frank Freeman, has returned to the U. S. from abroad.

Frank J. Shea has been appointed director of industrial sales for John Sutherland Productions, Inc. He previously was director and Ralph W. Russell, manager of the Palace Theatre of Canton, O., and Roy Kalver, president of Indiana Allied. The first meeting will be attended by William A. Carroll substituting for Mr. Kalver.

The committee will meet at the Astor Hotel in New York City June 5 and 6, with members of the COMPO Press Relations Committee, and executives of the unit.

Robbins Heads Palsy Unit

Herman Robbins, president of National Screen Service, has once again been appointed chairman of the motion picture trailer distribution committee for the 1954 United Cerebral Palsy campaign by Leonard H. Goldenson, UCP president and president of American Broadcasting-Paramount Theatres, Inc. Mr. Robbins has been chairman each year since UCP was launched five years ago. In addition, National Screen Service will handle distribution of the campaign appeal trailer.

BALABAN A DIRECTOR OF MANUFACTURERS TRUST

Barney Balaban, president of Paramount Pictures, has been elected a director of Manufacturers Trust Company, New York, it was announced this week by Horace C. Flanigan, president. Mr. Balaban has been active for many years in the leadership of various civic and philanthropic undertakings. He was one of the founders and is vice-chairman and a trustee of the American Heritage Foundation and New York State chairman of the Crusade for Freedom. He also has aided many of the philanthropic campaigns conducted within the film industry.

People in The News

2 Exhibitor Units Meet In Missouri

LAKE OF THE OZARKS, MO.: Cinemascope pictures are grossing from 60 to 120 per cent more than those of conventional dimensions in Neosha, Mo., a town of 6,000 population, Ed Harris, exhibitor, told the Missouri-Illinois Theatres and Kansas-Missouri Theatres Association at their joint convention here last weekend.

Earlier Herman Levy, general counsel of the Theatre Owners of America, declared that any industry dispute that can be litigated should be arbitrable. He added that matters that cannot be litigated but lend themselves effectively to arbitration should be included too, in any draft of an arbitration system.

Peter Glorfi, manager of Poplar Bluff, for Rodgers Theatres, said that the public wants good pictures and will come out of their homes to see them. He reported a mixed reaction by his audience on the merits of stereoscopic sound. Mr. Harris told his audience that he had "no regrets" for his Cinemascope installation and that his people "are sold on it" adding that it had brought many TV fans back to his theatres as regular patrons.

Other speakers included Mike L. Simons, sales promotion manager for Loew's, Inc., and State Senator Edward Long of Bowling Green, a director of MITO. Mr. Simon touched on the advantages of concerted thinking by all exhibitors, including those not members of trade organizations, for the solution of current trade problems and better public relations at the local level.
RKO Sues Kansas On "Sinbad" Ban

RKO Radio Pictures, Inc., May 14, brought court action against the Kansas State Board of Review in connection with license of "Sinbad" in Kansas. A petition filed with the clerk of the Wyandotte County District Court asked that the court set a hearing to determine whether a certificate of approval of the film should be issued. The board refused to approve "Son of Sinbad" due to several dance sequences.

Chicago Catholic Paper Attacks Theatre Ads

CHICAGO: "The New World," official paper of the Catholic Archdiocese of Chicago, continues its attack on newspaper publishers, and motion picture producers and exhibitors in an editorial titled "Smut . . . Smut . . . Smut . . . More Smut." Blasting the papers for accepting "The Most sexed-up advertising in their motion picture and entertainment columns" these eyes have seen, the editorial singles out the downtown Chicago daily newspapers, the Wood, United Artists, State Lake, Chicago, Roosevelt, and Monroe for censure because of their front displays on pictures such as "Carnival Story," "River of No Return," "Wicked Woman," "Best Years of Our Lives," and "The Long Wait." The editorial, in the May 16 issue of the paper, ends with a plea to "You, the people. You're responsible for permitting it. Eternal vigilance is the price we have to pay to preserve democracy and a right moral order."

Seek to Ban "Salt" from Showing in Chicago

CHICAGO: A petition asking that "Salt of the Earth" be banned from Chicago theatres has been sent to Police Commissioner Timothy J. O'Connor by the anti-subversive committee of the American Legion, Department of Illinois, according to Edward Chamage, head of the committee, who claims that picture, which was to open Friday, May 28, at the Cinema Annex theatre, is both Communist-inspired and follows the Communist propaganda line.

Mr. Chamage, who led an unsuccessful attempt a few months ago to have Phillip Loeb dismissed from the cast of "Time Out for Ginger" at the Harris theatre because of alleged Communist connections, also asserted that the picture appears to be "100 percent Communist from the director, producer, and writer.

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)

NEW EQUIPMENT

MASONITE MARQUEE LETTERS, FIT WAG- ner, Adler, Breville Signs; 4.5"X; 2.50; 10.00; 15.00; 16.00; 18.00; 19.50. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

MIRRO-CULAR CLARIC REPRESENTS BEST VALUE in metallized all purpose screen—only $1.00 sq. ft. Screens absolutely invisible; ammoglow wide angle lenses, special apertures, immediately available! S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

BOOKS

"NEW SCREEN TECHNIQUES"—the new book that is "must" for everyone in or connected with the motion picture industry—the clearly presented, authoritative facts about 2-D, Cinerama, Cine- scope, and other processes—covering projection, exhibition and exploitation—contains 36 illustrated articles by noted authorities, written by Martin G. Jr., 280 pages, Price $4.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N.Y.

RICHARDSON'S BLUE BOOK OF PROJECTION. New—by far the best you can get to deal with the latest technical developments in motion picture projection and sound, and to 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 beginners and expert. Best seller since 1911. 662 pages, cloth bound, $7.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMANAC— the big book about your business—1953-54 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Over see copies today, $6.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

STUDIO EQUIPMENT


DRIVE-IN EQUIPMENT


USED EQUIPMENT

SWELL BUYS AT STAR! Century C or Sines, $350; Holds, rapidas, $450; X-rayed $250; Morisseau, $350; Cooper, $300; Cine-Tech, $250. H.R. 447 BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

WANTED TO BUY

WILL PAY 5x EACH FOR OLD LANTERN Slides needed for theatre advertising. J. KOREN, 430 Schiller Ave., Cleveland 9, Ohio.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATHO SHOW PRINTING CO., Cato, N. Y.

THEATRES

MOTION PICTURE THEATRE—MARNE, MICHIGAN (near Grand Rapids) building and equipment. This is a modern theatre, built about five years ago. Seating capacity 400. Radiant heat. Air-conditioned. Motion pictures and sound. Large capacity parking lot. Situated in good agricultural area, Phone 9-2600, Real Estate Department THE MICHIGAN TRUST COMPANY, Grand Rapids, Mich.

FOUR HUNDRED SEAT, AIR CONDITIONED, only neighborhood theatre, easily converted, wide screen. Ten year bond, hands LAKESHORE THE- ATRE, Jacksonville, Florida.

SALE NEW MASONRY BUILDING: 407 SEATS, new equipment and furnishings, 30 miles from B Alf, asking $50,000 down, $10,000 per year. DREW, 159 Linwood Avenue, Buffalo, New York.

SEATING

ATTENTION EXHIBITORS! HOW ABOUT SOME Spring tonic for your chairs to improve comfort and get more of the time they possess. If you have a huge stock of late type chairs that will meet all requirements. If you are interested in rebuilding your chairs or in the market for better than you have, write for additional information. Prices very reason- able. EASTERN SEATING CO., 120-13 Springfield Blvd., Springfield Gardens, N. Y., LAurenton 8-3906.

NEED CHAIRS? SEND FOR CHAIR BULLETIN showing all makes and types from $45. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

Atlas' RKO Total Gains

Atlas Corporation and associates now hold about 1,250,000 shares of RKO Picture stock, compared with 1,262,120 shares owned by Howard Hughes, it was reported to the "Wall Street Journal" last week by Floyd B. Odlum, president of the investment company. Atlas alone holds about 900,000 shares, he said.

Mr. Odlum said Atlas does not plan to buy more RKO stock. Presumably he meant that buying in the open market would not be continued because he had indicated earlier he is negotiating with Mr. Hughes to buy some of Atlas' RKO holdings but that no defi- nite understanding has been reached.

RKO Pictures shares have been selling in the open market at a premium over the $6 per share at which the stock may be redeemed by holders up to June 30. The Atlas buying, which has amounted to more than 800,000 shares since the first of the year, has largely eroded for the increase in the market price. Mr. Odlum said Atlas would like to get control of RKO Pictures Corp. and operate it as a subsidiary, using it to take advantage of a special situation.
Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

We're Not the Only Ones to Undergo New Dimensions

Out in Dayton, Ohio, the promoters of a new ultra-high frequency television station induced 41,000 local citizens to spend two million dollars for adapters, so they could watch the new station's UHF programs. Now, the station is shut down for lack of sufficient revenue to pay for its operation, and the costly conversion equipment in private homes is so much junk. This has been going on in other cities, and out in Kansas City, a drug store chain is said to be offering its customers $5.00 as a good will gesture, for each locally useless UHF tuner they bring in.

More than sixty applications for television stations on file with the Federal Communications Commission have been withdrawn, since these were in the Ultra High Frequency areas—and this was so distressing to Frieda Hennock, Blonde Commissioner, on the Government's official board, that she burst into tears, describing the trouble she's had with new dimensions in her particular province. It seems that the applicants are withdrawing faster than otherwise. A new station operator says the unused UHF tubes in Little Rock, Arkansas, would provide illumination for a ghostly Christmas Tree, but they're not likely to glow again for any more commercial reason.

A syndicate newspaper columnist says the trouble seems to be that all the good network TV programs in most cities are already tied up by the old-fashioned and well-established stations, and there isn't very much left for the newcomers to broadcast except speeches by the Mayor and shots of the high school dancing class, so who's going to spend extra money to change over to Ultra High Frequency just to see these?

All this may be somewhat comforting to any in our business who have believed that they alone were enduring the march of time, with the penalties of change. In fact, our industry is better off, in many respects, because we have somewhat less Government interference in this department, and more opportunity to exercise our local freedoms. Some theatre operators, who always "wish there was a law"—can look profitably at the

SCHOOL OF EXPERIENCE

Curtis Mees, in correspondence, asks the question—"What's the opportunity for college trained men in theatre management?"—and says an exhibitor friend sees his education lost in the business of operating theatres.

But, as a matter of fact, the heads of two of the biggest theatre circuits in the country, are Harvard graduates—Leonard Goldenson, and Si Fabian—and there are others, as you will find if you look for the symbol "e" which denotes the educational background of 12,000 industry people who are listed in the MOTION PICTURE ALMANAC. It's a very creditable showing for the industry.

It would be a pat phrase, indeed, to say that a good education is neither a barrier nor a benefit, and there are those who have won their college degrees in the University of Hard Knocks—and gone far in this business. You have to be born a showman, but if you have that natural inclination, then college training may make your talents shine beyond ordinary standards.

We think that motion pictures, as an art and an industry, offer as great rewards for a well educated man as any of the professions, and the fact is proven by examples which are well known. One of the assets of college training is the ability to discern where the opportunities are.

Incidentally, the Motion Picture Daily records an interesting item this week. Wilbur B. England, former RKO Theatres executive, has been appointed Professor in Business Administration at the Harvard School of Business.

MOTION PICTURES, over the past 25 years, have averaged less than 6% profit on gross rentals, including films that lost money along with those that broke records, it is estimated. A business with as much risk deserves a better break. Radio averages twice as much on production, and television will do better. Exhibitor organizations often point to profit figures without taking into consideration the amount of the gross involved. The present good management status in film industry is shown in the stock market. Spyros Skouras received some well deserved praise from Charles Green, who last year was fighting a proxy battle against him.

WE QUITE AGREE with Bob Wile, executive secretary of the Independent Theatre Owners of Ohio, who says in his current service bulletin: "This would be a sad business if everyone were not enthusiastic about his product. However, enthusiasm can be mistaken for exaggeration." And, he quite properly objects to a pressbook ad which designates a certain picture as "the greatest since 'Gone With the Wind.'" Nobody is going to believe such a statement, and if you use it, your public will have reason to distrust your advertising in the future.

DOUGLAS EWING, back in England after his two-weeks' prize winning trip to New York as the champion showman of the Associated British Cinemas, Ltd., has been rewarded, and he is now assistant publicity manager for the circuit as a whole, with headquarters in London. He isn't the first, nor will he be the last, to find awards the stepping stone to promotion in this business. His circuit, with many Round Table members to its credit, is one of the biggest, best and busiest of theatre operations, anywhere in the world today. We credit Mr. D. J. Goodlake, managing director, with many of the outstanding things that have been done, for showmanship, in the theatre world, as we know it. —Walter Brooks

Federal Communications Commission and be glad that it's none of ours, as a headache to contend with. Even the Commissioners are crying with the futility and frustration of their own regulations.
Ballyhoo that called attention to Republic's "Johnny Guitar" at the Wiltern and Downtown theatres in Los Angeles was a contest to win electric guitars, and six easy lessons. At right, Ben Cooper shows his six-gun to a few of the 5,000 carrier boys of the Los Angeles Mirror, who were entertained at a preview of the picture.

Bud Jones, owner of the St. Bernard Drive-In; Ed Mortimer, owner of the Sky-Vue Drive-In; Larry Woolner, owner of the Jefferson, Drive-In, and Paul Scheffer, manager of the Crescent Drive-In, backed with a Canal Street cavalcade of cowboys and cowgirls, for the opening of "Yellow Tomahawk" in New Orleans.

J. P. Harrison had the youngsters dressing up in character for "Ma and Pa Kettle at Home," as exploitation for the Universal picture, at the Texas theatre, in Denton, Texas.

TV's "Captain Video" launches the space ship that's ballyhoo for "The Rocket Man"—20th Century Fox picture that gets real fun out of the space-man idea—with a boy who found one.

Dazzled young man, and video audience, got a look at $20,000 in genuine one thousand dollar bills, as exploitation for "Southwest Passage," arranged by Marvin Fox, manager of the Liberty theatre, Portland, Oregon.
June Is A Month For Business Builders

This is the time for the graduates, and there isn't a town in America that's not proud of its graduation class, with desire to honor and entertain them. Theatre managers can do no better job of business building than to cooperate in the procedure of community acclaim, and take part in such a program. Out of the whole country, just two theatre men have met and accepted this assignment—both in northern Ohio. Leo Jones, at the Star theatre, Upper Sandusky, was first, with an all-night program starting at the theatre and continuing until dawn, and he had a piece in LOOK magazine about it. Then, Ben Schwartz, at the Lincoln theatre, Massillon, in the way of 30,000 print in a single edition. What's the matter with so many others who could do just as well? In both the small town and the small city, the plan was a great success. Parents, school authorities, church and civic leaders applauded. The young people were given a real big evening, and danced until dawn, after a preview show, with breakfast served by cooperative sponsors. Cocktail bars were out of bounds; there was no risk of driving accidents, which had brought death to similar class affairs in previous years. It's all been reported here, and retold again and again. But what stops the pattern in other towns, when it is so surely successful, so beneficial to community relations and such a business builder for the theatre, in June? We'll be waiting for more returns.

When School Is Out—Vacation Begins

But no vacation for the theatre manager! Now is the time when he gets in some special licks, at finding and keeping business at the box office, through the summer months. It's vital that he does so, for the public has many interests—and that includes both the children and their parents. Best thought of all is to celebrate "school's out" with a special children's show, preferably sponsored by a cooperative merchant, and provide gifts, also underwritten by sponsors, as an incentive to prize winners. Sell the theatre, outright, and make certain of a packed house, with one or more of your merchants giving away the tickets with merchandise purchases, to either children or parents. You can't lose when this house is sold out for a show that has virtually no other advertising expense. And use the occasion to launch a special series of shows for summer, such as have been identified by Elmer Rhode's Fox Midwest Theatres in recent years, as "Vacation Movies." He sells a strip ticket, for $1.00 which is good for 12 shows, making the admission price 9c per time. These matinees are authorized by the Parent Teacher Association, and they bridge the gap between "school's out" and "school's open again" next Fall. You will do well, too, to invite the professors and the teachers to enjoy your theatre during their vacation. Distribute some summertime passes that will bring them to see your good pictures while they are at leisure, and you'll make friends.

Theatre Housekeeping In the Summertime

Summer dress does something for theatres, as well as people. The girls look even more attractive in the summertime, and it's necessary for you to dress up your theatre, if you would keep them, and their boy friends, and their families, with you through the hot months. Spring is a time to clean and freshen, and June is a month to double your effort to have things bright and shining. If you don't—your public will find something else more attractive than a dingy, rundown theatre that lacks glamour. You can brighten the front by making sure there's light enough, and you can freshen the inside by changing the dim lighting to cool colors. You can make summertime apparent in your refreshment stand, and keep that feeling of coolness obvious with cool drinks, for the pause that refreshes. Fans and ventilation equipment, and air-conditioning if you have it, must get your fullest attention, with accent in the advertising of how really cool and comfortable you can be in your theatre, in contrast with other places. It's a tough assignment, but it can be done, and is being done, throughout the length and breadth of the land, beginning right now and extending until Fall weather. There are some clever things for front and lobby display that shine and spread the entertainment feeling, across the street and down the block, where patrons decide to buy your wares. We've seen pressbook ads of streamers and hangers that you can buy for summer, and use for the next several months, for profit.

More Competition for Amusement Dollars

Audiences, long imprisoned through winter months, respond quickly to the out of doors, when they can escape from all confinement, in their homes or theatres. That you will feel, at the box office, immediately. And the public is spending more for entertainment than for movies, as such. There are more ways to find entertainment, and a larger public has more money to pay for it. So, hold to your line, and sell them movies, as their best entertainment—and prove it. You'll have the best pictures this summer you've had in a long time, to offer in all dimensions. Our industry has been going through a cataclysmic change, and right here is where you find out whether you have been keeping up with the procession, or whether the parade is passing you by. Now, your new wide screen, your new dimensions of sight and sound, will bring and keep the patronage you might lose to other competition. Basically, the public prefers to go to the theatre, but they get detoured at times, and you lose your grip on them. It's also satisfying, that in summer radio and TV go off the air, or are saturated with static and interferences which are not yours. Just when the family tunes out, disgustedly, they are in the mood to "go out" and the movies are best. Also you'll discover that your friendly merchants downtown, and the bus lines, and the town generally, will thank you for fighting to keep the family together, and at the movies. A smart showman will be alert to take part in any new associations with his business neighborhood.
Art Stanisch Shows Style With 'Miller'

Art Stanisch, manager of Sam Swithow's Kentucky theatre in Louisville, submits another of his fine campaigns on "The Glenn Miller Story"—equal to the excellent showmanship he has offered as other entries for the Quigley Awards. He launched a street publicity stunt, with a big juke box playing Glenn Miller tunes for the benefit of the Will Rogers Hospital, thus accomplishing two show-business objectives. In two weeks' time, the public listened to $47 worth of recordings, and the whole thing was sponsored and consequently cost-free to the theatre. The radio and music dealers carried the stunt into their own stores and windows.

The Louisville Times and Courier-Journal cooperated with nice publicity in free space to offset the good advertising which was based on pressbook materials. But the best idea of all was a "Gold Pass" to a special preview—attractively printed in gold on a black card—which was sent to press and radio people, and other opinion makers. Art says this resulted in $2000 worth of free advertising on the air waves, in radio and TV time. Reviews, and second reviews, were excellent in local papers.

Theatre front display was dignified and in keeping with the house and the attraction. The big juke box was built into this display during the run of the picture, in a spot opposite the box office.

General Foods Supply Roy Rogers' Premiums

We're glad to know that Bernie Depa, manager of Schine's Strand theatre, Lexington, Ky., has found a way to provide a series of premiums for Rogers' matinees which will run for four weeks. General Foods Corporation, who can afford it, will furnish Roy Rogers' cards with 3-D glasses, the first week; a Roy Rogers' ring, the second week; a Roy Rogers' pin, the third week, and Roy Rogers' pop-out cards, five to each kid, the fourth week. Now if he can find someone to supply Roy Rogers' films on the screen, he will be re-established in business with the children who have made Roy Rogers a popular screen star, the world over.

Quick Booking Needs Fast Showmanship

Bob Anthony, manager of Schine's State theatre, Cortland, N. Y., didn't have time to prepare when he was given a fast booking for "Pinocchio" but he persuaded a local baker to give away 1000 loaves of bread at the theatre, which is good; and he gave away 100 Pinocchio games at the Saturday matinee to the kids, all promoted with the sponsorship of local merchants.

Joe DeSilvia, manager of Schine's Playhouse theatre, Canandaigua, not only promoted free candy bars for the first 500 kids in line for his Kiddie Big Four Show, but also persuaded Pepsi-Cola to pour free drinks for all of them as they left the theatre, after the show.

Good theatre managers find out everything. When Bernie Depa, manager of Schine's Strand theatre, Lexington Ky., played "Paratrooper" he discovered that a local plant manufactured parachutes for the British, and he obtained a "demostrator" to be used as ballyhoo. One party of 45 people came from the factory.

Ray McNamara, manager of the Allyn theatre, Hartford, tied up with six downtown record stores for a regional premiere of Republic's "Johnny Guitar"—with local papers going for the Joan Crawford story.

Harry Wilson, manager of the Capitol theatre, Chatham, Ontario, had a double-truck, two cooperative ads on "It Should Happen to You"—supported by seventeen sponsors, who gave the theatre a five-column ad on the break.

William P. Miller, manager of the State theatre, Elkhart, Indiana, had a double-truck, two cooperative ads on "It Should Happen to You"—supported by seventeen sponsors, who gave the theatre a five-column ad on the break.

Charles Guadino, manager of Loew's Poli theatre, Springfield, Mass., had the Governor and top business executives interested in "Executive Suite"—which he opened during National Secretary Week (which Oscar DeOro no doubt promoted this year)

Ed Rosenfield, manager with Trans Lux theatres in New York City, was awarded the Armed Forces Reserve Medal in recognition of his more than ten years tenure with both active and reserve units. He is presently with the II Corps Artillery Headquarters, N. Y. National Guard.

Mr. and Mrs. Harry Boesd sent us his cute "BabyScope" announcement—announcing the arrival of "not one, but TWO new stars"—Cindy Jo and Randy Tod, real showmanship twins.

Murray Spector promoted a complete display of ancient armor from a local collector, as lobby display for "Prince Valiant" at Skouras Plaza theatre, Englewood, N. J. Interesting enough to make news pictures in two local papers.

Alfred Loewenthal, manager of Skouras David Marcus theatre, used an excellent Civilian Defense stunt as a lobby stunt for "Hell and High Water"—so good that it got a write-up in the downtown New York "Post" as a community activity.

Elaine George has sent us a package of her good showmanship in a small town, the Star theatre, Hepper, Oregon, and she's pleased with the fact that she won a prize in MGM's national contest.

Bill Trudell, district manager of Famous Players-Canadian theatres at London, Ontario, used a direct approach with his personal recommendation of "Little Boy Lost" in newspaper ads.

Fred Putnam, manager of the Strand theatre, Port Arthur, Texas, dressed his theatre front with atmospheric and scenic effects to sell "Riot in Cell Block H."

Tiff Cook shows the "Gladys Glover" street ballyhoo used for "It Should Happen to You" at Famous Players-Canadian's University and Eglinato theatres, Toronto—and he also posted that 24-sheet downtown that started all the excitement in the picture. At right, the chairman of the Easter Seal committee, Bill Trudell, district manager and Murray Sammersville, manager of the Capitol theatre, London, Ontario, count up contributions to a good cause, collected in a lobby campaign.
Wally Goldstein, manager of the Randforce Carrol theatre in Brooklyn, submits an excellent and complete campaign on the first film program produced in Israel, which is being shown in celebration of the sixth anniversary of the State of Israel. The title is "Khamisha"—and it consists of five stories of love, hate and hope, of people caught in the maelstrom of history in the making. Erwin Gold, general manager for the circuit, cooperated in planning the special handling of the picture.

The front of the house was very well treated with special display materials, and the neighborhood was given extra attention with window displays, tack cards, and other tieups. A free trip to Israel was offered in a special contest, which was advertised with heralds distributed in places where world problems are discussed, and with radio and television interviews and discussion over local stations. Special blue-and-white tickets were issued to adults and students through Yeshivah and other organizations. Heraldos were stapled to Jewish Sunday newspapers delivered to homes in the neighborhood.

The New York Post, and other metropolitan newspapers, reviewed the picture and carried news of the contest offering the 50-day trip to Israel.

**"Walk-In" Contest to Find Infragent Movie-Goers**

Jim Womble, manager of the Lompoc theatre, Lompoc, California, had a contest to entice "walk-in" customers, i.e., those who seldom go to the movies, with a double-truck, two-page cooperative newspaper ad, sponsored by 24 advertisers, who shared the space equally with the theatre. Twenty-four publicity mats were published, with 240 prizes for those who guessed what pictures were represented.

**Murray Spector Ties Up National Biscuit Co.**

Murray Spector, manager of Skouras Plaza theatre, Englewood, N. J., tied up the National Biscuit Company with a cooperative idea that paid off in biscuits for customers, and ticket sales at the box office. Very tasty, we calls it, and quite typical of Murray's skill in hunting down and tying up all the commercial sponsors in his vicinity.
WEEKLY Report

... Timely news supplementing the special monthly department covering all phases of refreshment service.

Apco Appoints Head of Western Division

THE APPOINTMENT of Stanley Reehling as vice-president of Apco, Inc., New York, manufacturers of “Soda-Shoppe” soft drink cup dispensers, has been announced by Sam Kresberg, president of Apco. Effective June 1st, Mr. Reehling will be in charge of Apco's newly created Western Division, with headquarters in Los Angeles. This branch is to include a Customer's Service Division, staffed by trained Apco service engineers.

At the same time Mr. Kresberg announced two other appointments: that of Mel Rapp, who is in charge of all sales and advertising, as executive vice-president; and that of Gerald L. "Buddy" Rosenthal, divisional manager covering eight Eastern states out of Washington, D.C., as vice-president of the company.

Mr. Reehling was formerly manager of the Syrup Sales and Fountain Division of the parent Nehi Corporation of Columbus, Ga.

Popcorn Mobile Displays Shipped to 2500 Theatres

AN INITIAL shipment of 2500 of the popcorn mobile displays recently developed for theatre refreshment stands to boost sales by the International Popcorn Association, Chicago, has been reported by the Merchandising Committee of the Theatre and Concessions Segment of IPA. This group is headed by J. J. Fitzgibbons, Jr., of Theatre Confections Ltd., Toronto; Bert Nathan, Theatre Popcorn Vending Corporation, Brooklyn, N. Y.; and Lee Koken, R. K. O. Theatres, New York City.

Don't Be An Undercover Man

Win recognition through Special Merit Awards

Here's how managers and theatre concession executives can win nationwide recognition for better refreshment merchandising:

Prepare a report on ideas or methods applied in achieving increased sales; more attractive presentation of refreshment items; sales promotion activities; improved service to the public, resulting in building business... in short, "better refreshment merchandising!"

Send in reports, with photos of the stand and samples of any promotion material used. Submit as many as you wish from time to time.

Reports published will be credited to the contributor and will qualify for citations. From citation-holders, the judges will select the Special Merit Award winners. There will be separate Awards for small theatres and larger theatres.

Get on "recognition road." Start sending your reports today to: The Editor, Better Refreshment Merchandising dept., Motion Picture Herald.

As a tie-in with the Paramount film, "Botany Bay," manager Olga Sharabura devised these flag decorations for the snack stand at the Famous Players-Canadian Orpheum theatre in Sault Ste. Marie, Ontario. In keeping with the naval atmosphere the stand attendant wears a Wren's uniform.


## Film Buyers Rating

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theaters. This report covers 120 attractions, 5,247 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>
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<th>EX</th>
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| Act of Love (UA) | - | 3 | 11 | 8 |
| Alaska Seas (Para.) | - | - | 4 | 11 |
| All the Brothers Were Valiant (MGM) | - | 17 | 56 | 39 |
| Back to God's Country (U-I) | 1 | 25 | 48 | 18 |
| Bad for Each Other (Col.) | - | - | 3 | 10 |
| Beachhead (UA) | - | 7 | 16 | 12 |
| Beat the Devil (UA) | 18 | - | 3 | 9 |
| Beneath the 12-Mile Reef (20th-Fox) | 26 | 18 | 10 | 5 |
| Best Years of Our Lives (RKO) (Reissue) | 1 | - | 1 | 3 |
| Big Town (RKO) | - | 11 | 27 | 12 |
| Border River (U-I) | - | 2 | 42 | 37 |
| *Botany Bay (Para.) | - | - | - | - |
| Boy from Oklahoma (WB) | 20 | 18 | 29 | 23 |
| Calamity Jane (WB) | 6 | 73 | 39 | 8 |
| Captain's Paradise (UA) | 7 | 2 | 3 | 2 |
| *Carnival Story, The (RKO) | - | 2 | 3 | 2 |
| *Canoe's Big Night (Para.) | - | - | 3 | 8 |
| *Casino Fire (Para.) | - | 5 | 12 | 17 |
| Charge of the Lancers (Col.) | - | 6 | - | 2 |
| Command, The (WB) | 14 | 16 | 15 | 4 |
| Conquest of Cochise (UA) | 1 | 1 | - | 3 |
| Crazylegs—All American (Rep.) | - | 2 | 7 | 6 |
| Creature from the Black Lagoon (U-I) | 2 | 14 | 15 | 2 |
| Crime Wave (WB) | - | - | 4 | 14 |
| Dangerous Mission (RKO) | - | 1 | 2 | 8 |
| Diamond Queen, The (WB) | - | - | 7 | 17 |
| Dragonfly Squadron (AA) | 1 | 2 | 4 | 4 |
| *Duffy of San Quentin (WB) | - | - | 1 | 4 |
| Easy to Love (MGM) | 22 | 28 | 33 | 11 |
| Eddie Cantor Story (WB) | 4 | 41 | 37 | 7 |
| El Alamein (Col.) | - | 1 | 6 | 1 |
| Elks vs. Indians (Rep.) | 2 | 3 | - | 7 |
| Escape from Port Bravo (MGM) | - | 5 | 41 | 44 |
| Executive Suite (MGM) | - | 1 | 5 | 7 |
| Fighter Attack (AA) | - | 9 | 9 | 4 |
| Flight Nurse (Rep.) | 1 | 7 | 21 | 11 |
| *Flight to Tangier (Para.) | - | 1 | 14 | 27 |
| Forbidden (U-I) | - | - | 24 | 19 |
| Forever Female (Para.) | 8 | 3 | 10 | 19 |
| French Line (RKO) | - | 5 | - | 3 |
| From Here to Eternity (Col.) | - | 60 | 10 | 7 |
| Genevieve (U-I) | 4 | 3 | 5 | 3 |
| Geraldine (Rep.) | 2 | - | 3 | 1 |
| *Glass Web, The (U-I) | 1 | 7 | 20 | 15 |
| Glenn Miller Story (U-I) | 94 | 37 | 5 | 2 |
| Go, Man, Go (UA) | 9 | 18 | 10 | 2 |
| Great Diamond Robbery (MGM) | - | 9 | 12 | 18 |
| Gun Fury (Col.) | - | 5 | 18 | 12 |
| *Gypsy Colt (MGM) | - | 6 | - | 3 |
| Hall and High Water (20th-Fox) | 22 | 12 | 7 | 2 |
| Hall's Half Acre (Rep.) | - | - | 1 | 4 |
| Here Comes the Girls (Para.) | 2 | 8 | 30 | 55 |
| His Majesty O'Keefe (WB) | - | 18 | 27 | 18 |
| Honda (WB) | 78 | 32 | 11 | 1 |
| How to Marry a Millionaire (20th-Fox) | 63 | 1 | 8 | 2 |
| It Should Happen to You (Col.) | - | 2 | 2 | 5 |
| Jesse James vs. the Daltons (Col.) | 4 | 12 | 9 | 2 |
| Jivaro (Para.) | - | - | 4 | 15 |
| Jubilee Trail (Rep.) | - | 4 | 3 | 13 |
| Julius Caesar (MGM) | 9 | 3 | - | 3 |
| King of the Khyber Rifles (20th-Fox) | 24 | 8 | 10 | 3 |
| Kiss Me Kate (MGM) | 5 | 24 | 28 | 40 |
| Knights of the Round Table (MGM) | 16 | 23 | 6 | 3 |
| Little Caesar (WB) (Reissue) | 7 | 2 | 2 | 10 |
| *Little Fugitive (Burston) | 5 | 5 | 4 | 1 |
| Living Desert, The (Disney) | 13 | 5 | 1 | 1 |
| Long, Long Trailer, The (MGM) | 85 | 70 | 8 | 1 |
| Lucky Me (WB) | - | 1 | 4 | 6 |
| Ma and Pa Kettle at Home (U-I) | 23 | 28 | 13 | 1 |
| Man Between, The (UA) | - | 3 | 4 | 4 |
| Man Crazy (20th-Fox) | - | 1 | 6 | 2 |
| Man in the Attic (20th-Fox) | - | 13 | 5 | 5 |
| Martin Luther (de Rochmont) | 21 | 16 | 5 | 2 |
| Miami Story, The (Col.) | - | 8 | - | 1 |
| *Miss Robin Crusoe (20th-Fox) | - | 2 | 3 | 8 |
| Miss Sadie Thompson (Col.) | 15 | 35 | 14 | 1 |
| Money from Home (Para.) | 6 | 43 | 11 | 2 |
| Naked Jungle, The (Para.) | - | 21 | 11 | 4 |
| Nebraska, The (Col.) | - | 2 | 5 | 6 |
| New Faces (20th-Fox) | 7 | - | 3 | 3 |
| *Night People (20th-Fox) | 6 | 4 | 5 | - |
| Paratrooper (Col.) | 2 | 25 | 35 | 21 |
| *Paris Model (Col.) | - | - | 2 | 3 |
| Phantom of the Rue Morgue (WB) | 2 | 4 | 4 | 3 |
| Pinocchio (RKO) (Reissue) | 20 | 1 | - | 4 |
| Prince Valiant (20th-Fox) | 1 | 2 | 6 | 3 |
| Prisoner of the Casbah (Col.) | - | - | 1 | 9 |
| Private Eyes (AA) | - | 3 | 7 | 1 |
| Public Enemy (WB) (Reissue) | - | 4 | 3 | 9 |
| Quo Vadis (MGM) (Reissue) | 10 | 24 | 11 | 10 |
| Rails Into Laramie (U-I) | - | 1 | 12 | 10 |
| Red Garters (Para.) | 1 | 3 | 15 | 16 |
| Rhapsody (MGM) | 1 | 1 | - | 2 |
| Ride Clear of Diablo (U-I) | 3 | 17 | 17 | 4 |
| Riders to the Stars (UA) | - | 1 | 4 | 10 |
| Riding Shotgun (WB) | - | - | 1 | 7 |
| *Robb of the Black Blot (AA) | 9 | 35 | 10 | 2 |
| Rob Roy (Disney-RKO) | - | 1 | 12 | 6 |
| Robe, The (20th-Fox) | 85 | 12 | 3 | 2 |
| Rose Marie (MGM) | 2 | 5 | 7 | 1 |
| Seadie (MGM) | - | 1 | 6 | 19 |
| Saskatchewan (U-I) | 8 | 48 | 30 | 6 |
| Shark River (UA) | - | 20 | 14 | 4 |
| She Couldn't Say No (RKO) | - | 14 | 14 | 6 |
| Siege at Red River (20th-Fox) | - | 4 | 6 | 1 |
| *Slaves of Babylon (Col.) | - | 1 | 5 | 5 |
| *Tazza, Son of Cochise (U-I) | 2 | 6 | 20 | 8 |
| Tennessee Champ (MGM) | - | 2 | 8 | 5 |
| Three Sailors and a Girl (WB) | 1 | 7 | 46 | 25 |
| Three Young Texans (20th-Fox) | 7 | 15 | 12 | 3 |
| Thunder Over the Plains (WB) | 1 | 18 | 26 | 8 |
| Top Banana (UA) | - | 2 | 7 | 11 |
| Tumbleweed (U-I) | 3 | 26 | 30 | 10 |
| Veils of Pagod (Rep.) | - | 1 | 5 | 20 |
| Walking My Baby Back Home (U-I) | - | 36 | 53 | 30 |
| War Arrow (U-I) | - | 29 | 37 | 15 |
| *Walled Woman (UA) | - | 3 | 1 | 1 |
| Wild One (Col.) | - | 18 | 11 | 4 |
| Yankee Pasha (U-I) | - | 8 | 11 | 3 | 2 |
Vice President and Director of Loew's, Inc., says:

“I thought Columbia’s ‘Eternity’ was tops. They’ve done it again with THE CAINE MUTINY!”

STARRING
Humphrey Bogart - Jose Ferrer
Van Johnson - Fred MacMurray

and introducing
ROBERT FRANCIS - MAY WYNN

COLOR BY TECHNICOLOR

Directed by EDWARD DMYTRYK - A COLUMBIA PICTURE - A STANLEY KRAMER PROD.
A HERALD
Picture Story
How the Industry
is Fighting the
New York Tax

REVIEWS (In Product Digest)
(SEVEN BRIDES FOR SEVEN BROTHERS, JOHNNY DARK, THE EGG AND I)
(Demetrius and the Gladiators,)

New Horizons for the Drive-In
Equipment Essentials Summarized
VistaVision Sound and Operation
"LEO's IN THERE PITCHING!"

The Busiest Studio in Hollywood is M-G-M! Here's an "On-The-Scene" Report for the exhibitors of America!

The Eyes of the Industry are on M-G-M!
Day and night at the World's Largest Studio, ceaseless activity on every set, the greatest in years, sends a thrill of optimism throughout the land! The confidence of the Friendly Company in motion picture business, represented by multi-millions of dollars in production expenditure, tells America that the screen is headed for a new era of popularity and prosperity. M-G-M, The Leader, points the way with Big Attractions, current, coming and in production!

"SEVEN BRIDES FOR SEVEN BROTHERS" (CinemaScope — Color)
Wherever you go in Hollywood you'll hear about this amazing CinemaScope musical, the freshest idea, the fastest-paced entertainment in years. Seven lusty mountain brothers abduct seven lovely village girls; they are marooned when an avalanche of snow shuts them off from the outside world. By the time Spring comes, they don't want to be rescued! It's The Love-Making Musical, in Blushing Color, the gayest bundle of song, dance and saucy humor that audiences have seen in years. Jane Powell, Howard Keel and a screenful of uninhibited young talents will pack your theatre with joy and customers!

"BEAU BRUMMELL" (Color)
Previewed last week at the Paradise Theatre in Hollywood, this picture takes its place with the masterpieces of M-G-M showmanship history! A spellbound audience breathlessly followed the absorbing drama of the handsome adventurer who rose from obscurity to fame, envied by men, adored by women, handsome, reckless, proud. He loved and was loved by one he could not have. So it was with his fascinating life, told in magnificent Color against the spectacular backgrounds of his era in this fabulous attraction filmed by M-G-M in the original locales abroad. Stewart Granger creates an Academy-Award challenging role; Elizabeth Taylor is seductively exquisite; Peter Ustinov as the weak, sensation-seeking Prince is even more stunning than he was as Nero in "Quo Vadis." Write it down: "BEAU BRUMMELL" will make screen history!

"VALLEY OF THE KINGS" (Color)
It couldn't have been better timed! The newspapers and magazines will talk for months about the new discovery of ancient treasure at a pyramid in Egypt. You'll see it happen in M-G-M's attraction in which the exciting Color backgrounds of Egypt merge with a pulse-pounding love story of a research expedition to yield a big-time attraction. M-G-M is first to make a Hollywood-produced film in the mysterious land of the Nile. To the fabulous land of the Pharaohs M-G-M brought a whole company to film the story of the man who helps a girl unearth the secrets of an ancient tomb only to find she has a husband who is a villain and that both their lives are in mortal danger! Robert Taylor, Eleanor Parker, Carlos Thompson head a cast of hundreds.
"BRIGADOON"
(CinemaScope — Color)

In the course of its notable production of screen musicals, M-G-M has brought many famed Broadway attractions to films, but none so gloriously as the celebrated, the enchanting, prize-winning musical stage hit "BRIGADOON," which it now offers to the world in magical CinemaScope. "If you love someone deeply enough, anything can happen—even a miracle"... this is the beautiful theme that pervades every brilliant, Color-splashed, spectacular number, every heart-stabbing love song, because truly this picture is dedicated to a deathless love. Rich in humor, action, romance, Big in eye-filling wonders, "BRIGADOON" is destined to rank with Academy-Award winner "American In Paris" as the ultimate in M-G-M musical triumphs. Starring are Gene Kelly, Van Johnson, Cyd Charisse with Elaine Stewart and hundreds in the cast.

"THE STUDENT PRINCE"
(CinemaScope — Color)

The echoes of the trade-shows of this joyous Color-glorious CinemaScope production are still heard on every Film Row and now the trade press shouts its praises. M-G-M has devoted every resource of its acknowledged musical production skill to this beloved Sigmund Romberg all-time operetta favorite. This story of the handsome Prince and the Barmad at Old Heidelberg is the attraction to which the youth of America will flock. Such happiness, such soul-stirring love songs, such rapture of carefree student days! Pretty Ann Blyth is the Barmad; Edmund Purdom, handsome young star, a new personality for the fans is the Prince. He kisses with his own lips but sings with the glorious voice of Mario Lanza. Not since Lanza's romantic voice thrilled the fans in "The Great Caruso" has such singing been heard on the screen. Prepare now for a major M-G-M-Musical attraction!

"BETRAYED"
(Color)

Once more the mighty production planning of M-G-M spans the ocean to create a pulsating screen drama rich with eye-filling, authentic scenes in stunning color. For the first time a Hollywood company of top stars combines the exquisite beauty of Holland, its richness of tradition, its dykes and storied settings, with a tale worthy of such an enterprise, a story of spies, suspense and supreme sacrifice. Clark Gable makes his first screen appearance since record-breaking "Mogambo" and the girl opposite him is seductive Lana Turner, an explosive combination, plus a third big name for marquee power, Victor Mature. Clark as a leader of the Intelligence, Lana as the beauty involved in high intrigue, Victor Mature as "The Scarf" a shadowy dare-devil of resistance. At cross-purposes in love and intrigue, each personality is etched crisply, appealingly, to make an attraction of high-voltage success.

"AND MORE!"

Take a trip around the humming M-G-M Studio. Here's what you'll see!

"DEEP IN MY HEART"
(Color)

It glows with Big-name musical extravaganza brilliance. It's the story of Sigmund Romberg and out of it M-G-M creates a Big Show in lavish Color with a wealth of entertainment. Jose Ferrer rivals his "Moulin Rouge" performance. For each role an equally expert talent was chosen: Merle Oberon; Helen Traubel, famed opera star now a night-club sensation; Walter Pidgeon and others plus guest stars, each of whom does a great number: Cyd Charisse, Vic Damone, Howard Keel, Gene Kelly and his brother Fred; Tony Martin, Ann Miller, George Murphy, Jane Powell, Debbie Reynolds, Tamara Toumanova, Vera-Ellen and Esther Williams and more. Much of it is completed and every evidence points to one of the Biggest, if not the Biggest in the tradition of M-G-M's Ziegfeldian-type musicals.

"THE LAST TIME I SAW PARIS"
(Technicolor)

This is the story of a dramatic love conflict between two sisters who love the same young man. Told against the background of the world's most romantic city, it packs an emotional punch to spellbind audiences everywhere. The cast: Elizabeth Taylor, Van Johnson, Academy Award Winner Donna Reed, Walter Pidgeon, Eva Gabor and others. Watching the cameras filming it is assurance of a powerful, romantic Technicolor attraction!

"THE GLASS SLIPPER"
(Color)

Its filming is being noted nationwide because its producer, director and star are the same that gave the world "Lili" (winner of the Oscar for music and now enjoying successful repeat bookings while continuing merrily in its 2nd year in New York!) The footage seen thus far promises a more wonderful, more enchanting exquisite color entertainment than even its famed predecessor. Leslie Caron, Michael Wilding and the celebrated Ballets de Paris are just a few of the talent assets of the cast.

"GREEN FIRE"
(CinemaScope — Color)

Another Big One in CinemaScope nearing completion at the studio after filming in South America. It is an adventure-packed love story of the search for an emerald mine, Stewart Granger, Grace Kelly, ever growing in popularity, and Paul Douglas journeyed to the danger-infested mountains of Colombia to enact the drama of lust for the most concentrated wealth of all—the emerald of Green Fire. Something to look forward to.

"ATHENA"
(Color)

This riotous comedy brings a gay company of youthful talents to the screen in a blaze of Color, romance and fun. A young lawyer falls in love with the daughter of a faddist household and before she renounces astrology and carrot juices for the red-meat of romance, there's a harvest of comedy, songs and girl-boy appeal. The cast: Jane Powell, Edmund Purdom (star of "The Student Prince"), Debbie Reynolds, Vic Damone, Louis Calhern, Linda Christian. They deliver merchandise for the millions of America's young folks.

"JUPITER'S DARLING"
(CinemaScope — Color)

To the never-ending good news at the busy M-G-M Studios add this Big attraction now being directed by the man who made "Show Boat" and "Annie Get Your Gun." Only CinemaScope could do it full justice. Bigness is inherent in its theme, mighty Hannibal and his fabulous legions about to attack Rome, diverted by the ruse of a beautiful girl. The elephant sequence, original and eye-filling, is just one of many visual excitements; its rich, new popular score of songs and the glories of its production pageantry make it an attraction of top magnitude. The cast of terrific talents are headed by Esther Williams, Howard Keel, Marge and Gower Champion, George Sanders.

WATCH THE M-G-M STUDIOS! OPTIMISM IS ON THE MARCH! THIS IS JUST PART OF THE PRODUCTION AND PREPARATION PLANNING FOR A NEW AND GREATER ERA OF MOTION PICTURES!

P.S. SPEAKING OF OPTIMISM: The trade is joyous over the first return engagement of David O. Selznick's production "GONE WITH THE WIND" in Atlanta where it is topping all its previous successful appearances, even the very first, historic World Premiere! Get ready for GWTW!
DIAL THE BOXOFFICES FROM AND THEY’LL TELL YOU IT’S BUSY! BUSY! BUSY LIN

Alfred Hitchcock’s "dial M"

Gorgeous GRACE KELLY is a sensation!

Cover and 6 pages in LOOK on stands now calls her “most wanted woman in Hollywood”! Also LIFE cover and 6 pages, NEWSWEEK cover and 3 pages, 3, 4, 5 page stories on ‘DIAL M’ in COLLIER’S, TIME, ESQUIRE, etc. and constant newspaper and fan magazine publicity!

PRESENTED BY WARNER BROS. in WARNER RAY MILLAND • GRACE KELLY •
NEW YORK TO CALIFORNIA
‘DIAL M’ FOR MONEY!

ES EVERYWHERE FOR

for Murder

COLOR STARRING
OBERT CUMMINGS

WITH
JOHN WILLIAMS • ANTHONY DAWSON • FREDERICK KNOTT who wrote the International Stage Success

WRITTEN BY
MUSIC COMPOSED AND CONDUCTED BY
DIRECTED BY

DIMITRI TIOMKIN • ALFRED HITCHCOCK
NO COINS but
NO COINS will add up to the
you'll gross with 20th Century-Fox's
"3 COINS IN THE FOUNTAIN"

CINEMASCOPE

Color by Deluxe • In the Wonder of 4-TRACK HIGH-FIDELITY MAGNETIC DIRECTIONAL-Stereophonic Sound

starring CLIFTON WEBB • DOROTHY McGUIRE • JEAN PETERS • LOUIS JOURDAN • MAGGIE McNAMARA • ROSSANO BRAZZI • Produced by SOL C. SIEGEL • Directed by JEAN NEGULESCO • Screen play by JOHN PATRICK
Anything Goes!

by MARTIN QUIGLEY

A CURIOUSLY irresponsible attitude has developed in this industry on the subject of advertising and promotion. The condition has been showing up in increasing intensity and extent, particularly during the past two or three years. An ugly and perhaps crucial high-point of indecency and bad taste has been reached in recent months.

The condition is not one due to an isolated revolt against commonly accepted standards. While it is being brought currently into sharp focus by one particularly pointed challenge to decent public opinion it has by no means been created by any single incident or effort.

The responsibility must be widely shared because it has been brought about by contributions from many sources. Hence, it is inevitable that the penalties that surely will be exacted by an outraged public will be laid at the door of the industry at large—exhibition, production and distribution.

The economic pressures of the post-war years of readjustment in the industry provide no valid excuse or alibi. On the contrary, resort to advertising and promotion which is scandalous in text and illustration can only be interpreted by an intelligent public as a profession of incompetence, and a disregard for the public interest. On either count the public is likely to conclude that existing economic difficulties are well-deserved.

Maintenance of decent standards in advertising and promotion requires a sense of responsibility for the good name of the motion picture and the industry. It requires also that those who are in a position of final authority awake to the fact that the general public advertising is an all-revealing disclosure of the character of the industry and the judgment, taste and purposes of the people who run it.

AN objective look at much recent and current motion picture advertising presents a criterion of decency and social accountability which does no one a favor to be judged by.

The maintenance of standards requires a regular and thorough-going policing. The several principal trade associations, exhibitor, producer and distributor, have been notoriously off watch in this regard. It is sheer futility to adopt codes and pass resolutions and then assume that by these gestures responsibility has been discharged.

There never has been, and there never will be, a maintenance of decent advertising standards unless and until a determined will to this end is expressed by those who have the authority to issue orders. Passing the buck to an appointee who can only plead and cajole is not even an effective smoke-screen, because the public easily looks through to the industry itself and those who are responsible for its management.

An advertisement tinged with purple suggestiveness in text and illustration is the easiest way to a piece of copy that looks attention-arresting. It is also the easiest way to telling millions of decent-minded people that they want no part of the picture advertised. This is not a fly-by-night carnival business in which, come the morning dawn, the outfit is on its way to a new crop of suckers in the next town. Carnival business ethics should have no part in today's motion picture industry.

The motion picture and the industry have been cultivating a bad name through the character of some of its advertising not only with its public but also with many important newspapers whose columns have been giving voice to their own and the public's complaint. In recent months newspapers in Chicago, Cleveland, Atlanta, Pittsburgh and elsewhere have published sharp criticism of movie advertising. In some of these cities and in some others, newspapers, in face of vociferous public protest, have been driven to the necessity of setting up codes and even outright censorship, to protect their columns and their own good name against objectionable movie advertising.

OBJECTIONABLE advertising is defeating the very purposes of the COMPO campaign of advertising in "Editor and Publisher," which was intended to better the industry's relations with the general press of the nation. Right at the time the COMPO advertising, addressed in the newspaper trade journal to editors and publishers, is seeking to point out the responsibility, stability and service in the public interest of motion pictures, the same editors and publishers have been finding their columns muddied with suggestive and vulgar theatrical advertising.

The deterioration in the decency standard of motion picture advertising has been gradual. No one source, but many, both in distribution and in exhibition, are accountable. One advertiser after another has sought to top, perhaps by only a little, what the fellow just ahead of him has done. This has gone on until at the present time a collection of current specimens could be gathered which would make a first-rate chamber of horrors.

Perhaps an all-time low is one that recently appeared. In this a theatre in playing a picture which is being advertised with a notoriously "shocking" campaign, featuring a strangely posed and scantily clad dancing figure, uses a size-life blow-up of the figure as a front for the cashier's booth. A window was cut at the abdominal section of the blow-up through which tickets were handed out to patrons!

In face of a practice in advertising and promotion of the notion that "anything goes" it should be well-remembered that among the things that may go are the good name of the industry and public respect. When these go the prosperity, stability and future of the industry go with them.
Protesting Lewdness
To the Editor:
The newspapers here did not want to accept my press sheet ads on "Dial M for Murder" owing to the theme pose which showed the girl stretched out over the desk with the man hovering over her. Actually this was the scene where the attempt was made to strangle Grace Kelly, however, the ad illustration seemed to indicate that a necking party was in progress.

Both of our papers here, owned by the same people, have put into effect censorship on movie ads and they have already refused to run other ads which had sexy or misleading poses and copy.

The paper called a conference of all theatre men in the area and read the riot act to us, stating that letters were being received from the public protesting the illustrations and copy content of the ads, which are generally lifted bodily from the press sheets. None of the theatres are showing sex pictures of any kind. The objections were to many of the better class movies.

The press sheet editors had better watch their steps along these lines. Theatre managers or copy men can, of course, watch the situation, but what's the use of having ads and mats if you have to spend so much time in changing the ads to make them acceptable. Let's have them right to start with.—EARLE M. HOLDEN. The Lucas and Aton Theatres, Savannah, Ga.

[An editorial on decency in advertising, entitled "Anything Goes," by Martin Quigley, appears on page 7.]

Lens Reaction
To the Editor:
For the past four weeks the Town theatre, San Fernando, California, has been used as a test theatre for the Tushinsky SuperScope Variable Anamorphic Projection Lens, during which time we have played two Metro-Goldwyn-Mayer and two 20th-Fox CinemaScope pictures, and the thought occurred to the writer that you might be interested in knowing our feelings regarding this lens.

First, the theatre is of average size, being fifty feet wide with a throw of 110 feet, size of our curved screen is sixteen by thirty-two feet. In using the SuperScope Lens we were able, and without hurting the picture in any way, to play CinemaScope at a proportion of two to one, namely sixteen by thirty-two.

We used an aperture 715x715 and would open the picture at a proportion of one-to-one and as the credits were shown we would gradually spread the picture until it was thirty-two feet wide. This was accomplished without any distortion and, needless to say, the reaction from the public was very good. As far as quality is concerned; definition, light, transmission, etc.; it is far greater than with other anamorphic lenses previously used.

I pass this information on to you as we were the experimental theatre to use this particular device ad thought you would be interested in knowing its outcome.—GEORGE INGHAM, Los Angeles, Calif.

Whole Industry Worked
To the Editor:
No one denies the great work done by COMPO on the amusements tax and the individuals who headed COMPO's representation deserve every kind word that has been said. But let's remember that this thing was universal; that behind the scenes were exhibitors throughout the land who had their meetings in the homes and offices of the representatives in the Senate and House, and it was at these local sessions that the pattern was laid which eventually gave relief to the industry.

This thing was something that had to be engaged in by a great group of people. Several editorials have appeared in trade papers, one in particular which took exhibitors to task because they had not banded together to raise a sum to buy presents for some of those who directed the campaign. Probably those people would have been the most embarrassed.

Our army has to have a general and when the shooting is over it's the foot soldier that supplied the go which helped to win the battle.

Let's not try to seek out any individual back-slapping in this great victory which was won. Many men of the business gave of time and effort on this. Can't it be said that the movie industry won a great victory and let it go at that so we can all get on with the business of again working together to get people back to the movies?—Southern Exhibitor.

"Each Issue Breaks New Ground"
To the Editor:
The arrival of The HERALD is such an infuser of fresh enthusiasm that I felt like conveying that to you. Your journal maintains a unique, vigilant eye on current matters with such astounding clarity that each issue breaks new ground. One never feels like missing a single copy. In fact, we have asked that you send at least such of the back numbers as may be available.—P. P. NAMBIAR, Gemini Studios, Cathedral, India.

INDUSTRY rallies to launch concerted at- tack on proposed New York tax on amusements, carrying fight to Mayor and into City Council chamber
CINEMASCOPE schedule calls for new sound prints by 20th-Fox
PARAMOUNT plans fifteen new productions to be made in VistaVision
PERSPECTA sound demonstrations are arranged for key cities abroad
O’DONNELL declares exhibition needs more "A" films yearly
BALABAN reports company progress to firm’s stockholders
BRITISH pleased by reaction in U.S. to liaison of exhibitor units
BERNSTEIN, British executive, plans production for television
THE WINNERS CIRCLE—the box score on the box office leaders
ARBITRATION drafting committee schedules meeting on details
COLUMBIA reports sharp increase in net for 39 weeks
NATIONAL Theatres’ purchase of Magna stock approved by court
PHONEVISION tests are scheduled by Zenith for New York
READE of TOA scores Johnston for remarks on fee-TV
MAKEIM wins new exhibitor support for sponsored production
NATIONAL SPOTLIGHT—Notes on industry personnel across country

SERVICE DEPARTMENTS
Refreshment Merchandising
Film Buyers’ Rating
Hollywood Scene
Late Feature Review
Managers’ Round Table
People in the News

IN PRODUCT DIGEST SECTION
Showmen’s Reviews
Short Subjects
Short Subjects Chart
The Release Chart
Leonard H. Goldenson, American Broadcasting-Paramount Theatres president, is backing his opinion that there should be more production with some action. Having applauded efforts in various sectors of the industry to alleviate the product shortage, Mr. Goldenson this week said his company would finance independent foreign and domestic producers and even guarantee a specified number of playdates. He noted that because of such a guarantee, the producer would be better able to obtain financing. Mr. Goldenson soon will leave New York for Europe where, it is understood, he will attempt to persuade producers in England, Italy, and Germany to use more American acting and directorial talent in films designed for the American market.

Gerald Shea, head of the Shea Enterprises, has an idea he feels will bring back the "lost" audience. Armed with a picture he feels will charm them, 20th-Fox's "Three Coins in the Fountain," with stereophonic sound and CinemaScope (about which Mr. Shea is enthusiastic), managers are authorized to invite 25 patrons, in each house, who have been attending infrequently. The managers are to talk to such patrons preceding the screening. The subject: the advantages of new aspect ratios and sound.

Warner Brothers have been engaging in a philanthropy the details of which come out with their announcement that this week they turned over to the Army Emergency Relief "God Bless America" fund the score of the film, "This Is the Army." The film itself has earned for the fund $7,800,000. This was its profit. The stage show had earned $2,000,000 for the fund.

Americans, despite the angry novelists and commentators, aren't the only censors who are arbitrary and inexplicable. Comes word from England this week that Dr. John Kershaw, chief health officer of the town of Colchester, doesn't like Cinderella. He feels her conquest of Prince Charming is a bad example for other girls. Previously, "Snow White and the Seven Dwarfs" was rejected by censors at Stockport. And even "Little Red Riding Hood" was criticized at a national conference of teachers, some of whom felt it taught deceit.

A renowned name in producing is threatened. British Lion Pictures this week was given a receiver and manager by the British Government's National Film Finance Corp., which has written off an $8,400,000 loan as a loss. The company lost its entire share capital.

Allied States Association won't enter into any new production deals like the Makelim deal until reaction to the Makelim plan becomes definitely known. Then, if the reaction is good, look for several others.

College scholarships soon will be offered children of workers in the industry, through the Motion Picture Salesmen's Club of New England. In Boston, working on the project, the committee consists Maynard Sickles, National Screen Service local sales manager; Joseph Wolf, Embassy Pictures; Irving Farber, Regal Pictures; John Pekos, 20th-Fox; and William Kumins, Warners.

Memorial Day weekend as usual proved good for the New York first-run boxoffices. Outstanding were MGM's "Executive Suite" at the Radio City Music Hall, in its fourth week, which did $127,000; and 20th-Fox's "Three Coins in the Fountain" at the Roxy, which did $76,000 in the week.

That "dean" of censors, the renowned Lloyd T. Binford, of Memphis, last week relaxed a bit. He'll allow "Jessie James vs. the Daltons" if he sees it and likes it. He told Columbia the automatic ban on any film with "Jeuse James" in its title is withdrawn.

The Senate Small Business Committee's comments on the Loew's and 20th-Century-Fox stereophonic sound policies indicates that the committee is keeping pretty close tabs on the industry, even if it's not having any hearings or full-scale investigation.

It's too late in the session for action this year on the Bricker bill, to license radio and television networks. But look for a new drive in that direction in next year's Congress.

In Better Theatres

Observing that wide-screen technique has set the drive-in field again in motion toward higher standards, Wilfred P. Smith, a pioneer in that division of the industry, believes it has now reached a level of development suggesting investigation of yet further areas of "expansion," not only to impress the public, but to make the product produce more income. He suggests ("New Horizons for the Drive-In Theatre") adding such recreational facilities as miniature golf and swimming pools, and submits also that a shopping center would be appropriate to many situations.

And in pages following that article are described and pictured two new drive-ins that remarkably anticipate Mr. Smith's vision of a "greater drive-in." On wide-screen technique itself, two articles are aimed at clarification of the increasing choice of methods—"What You Need for What You Want," and "Summing Up Theatre Needs for Film Exhibition Today."
Premieres . . .

above, right and below in Hollywood and New York

"THE HIGH AND THE MIGHTY," Warner Brothers' epic of the air, opens with a glittering premiere at the Egyptian theatre, Hollywood. Among the celebrities arriving at left are Mr. and Mrs. Charles Vidor and Mr. and Mrs. Harry M. Warner. Below, Jack L. Warner is flanked by John Wayne, one of the picture's stars, and William Orr.

"JOHNNY GUITAR," Republic's Joan Crawford Western, opened at the Mayfair in New York after an intensive exploitation campaign. At left Herbert J. Yates escorts Mercedes McCambridge, co-star of the picture, to the premiere.

CHARLES HEATH, right, projectionist in the screening room of the RKO Boston exchange for 29 years, is retiring. He started his career in 1906 in Goldwth's Pickle Store, a nickelodeon which was part of the old Bowdoin Square Museum. He is going to Florida to fish.

L. J. (Jack) Schlaifer, active in distribution since 1912, has joined United Artists. At left he is greeted by B. G. Kranze, left, general sales manager.

WALTER BRANSON, RKO foreign head, visits Cuba. Left to right: Francisco Rossi and Michael Havas of RKO; Mr. Branson; E. de Carrera, Havana exhibitor; Jesus Blanco, Astral circuit manager; and Antonio Castel, independent distributor.
SIX of the "seven brothers" kidnap their brides in "Seven Brides for Seven Brothers," MGM's new and different musical which is receiving critical acclaim. It is reviewed in this issue of The HERALD, Product Digest, page 17.

This week in pictures

FRANK AYDELOTTE, of the Aggie theatre, Fort Collins, Colo., liked Universal's two-reel short, "Perils of the Forest" so much that he felt he ought to pay more for it. Here he gives a check to Mayer H. Monsky, Denver branch manager.

AT A SCREENING of Columbia's "On the Waterfront" in New York. Left to right: Malcolm Johnson, whose Pulitzer Prize-winning articles on the dock wars inspired the film; Budd Schulberg, author of the screenplay; and Rev. John A. Corridan, New York priest active for many years among the dock workers.

AT the anti-trust proceedings in Buffalo last week involving the Schine circuit, right, are: Frank G. Raichle, attorney; J. Myer Schine, John A. May, Donald G. Schine and Louis W. Schine.
Industry Pours Slashing Attack On New York's Admission Tax

THE motion picture industry in New York mobilized with swiftness, precision, and astonishing attention to multiple detail this week in an intensive all-out fight against a five per cent admission tax proposed suddenly by New York City. It was above all a history-making demonstration of the power of the organized industry to make itself heard and, regardless of the outcome, it was a fight of which every member of the industry could be proud.

Indication of the effectiveness of the program came Wednesday when the Finance Committee of the City Council, scheduled to vote on the tax that day and presumably pass it, postponed action to consider the feasibility of an exemption on motion picture theatre tickets costing less than 50 cents. Harry Brandt, speaking for the emergency committee, immediately challenged this figure, declaring an exemption would be useless in preventing the closing of many theatres unless it was granted on tickets costing at least $1.

The Finance Committee was to take final action Thursday with the City Council and the Board of Estimate taking up the matter immediately thereafter.

With less than a week to organize, New York exhibitors planned and executed a protest the main elements of which included “Kill the Tax” signs on every marquee in the city, petitions signed by over 800,000 theatre patrons, display advertising in newspapers and accompanying editorial help, and a blackout of marquee and advertising signs in famed Times Square.

These were climaxed by a rally in front of City Hall Tuesday morning, preceding a hearing conducted by the Finance Committee of the City Council, in which more than 5,000 industry employees marched with protest signs. Following the rally, with the galleries of the Council room jammed with supporters and the room itself filled to capacity, representative speakers presented the industry’s case in an eight hour marathon which lasted until after seven o'clock in the evening.

Mr. Brandt, president of the Independent Theatre Owners Association opened the campaign against the proposed New York City five per cent admission tax was an example to the industry everywhere of the organization and dramatization of the fight against discriminatory taxation. On these pages, in a picture story by Floyd Stone of The HERALD staff, are shown the multiple aspects of the campaign. These include the organizational rally held by members of the emergency committee at the Rivoli theatre last week (below), the marquee slogans broken out immediately thereafter (above and opposite page), the sidewalk gathering of petition signatures and the blow-ups of newspaper ads (below), the bannered trucks, the picket signs and the people at the City Hall rally (opposite page), and the hearing before the Council Finance Committee (page 14).

THE INDUSTRY RALLY

THE PETITIONS AND THE ADS
hearing with a speech which lasted well over an hour. He called the measure, if passed, a “death sentence” for exhibitors in New York.

“This is only the beginning of the fight,” he declared at one point. “If this bill is passed we will take our fight to Albany.”

Mr. Brandt stressed the present and potential theatre closings charging that the rate of closing would increase past the danger point if the tax were passed and before concluding he named the theatres in each councilman’s district which had closed.

Robert Coyne, special counsel for COMPO, pointed out to the Council that when exhibitors sought repeal of the Federal admission tax they told Congress that if the tax were cut only the more prosperous theatres would be able to pass the tax saving on to the public and that many of them would have to use the money to stay in business. He said that all the industry sought then and seeks now is “a chance to fight for survival. We are not seeking a subsidy such as is given in some foreign countries. We want a chance to help ourselves.”

George Murphy, three times past president of the Screen Actors Guild, made a dramatic speech after the hearing had entered its eighth hour. He told the Councilmen, “You cannot take away the salesroom of an industry and expect it to operate.” The industry throughout the country, he warned, would be seriously hurt by any further loss of revenue in New York.

Twenty-four unions, representing 175,000 film employees, were represented with other groups at the hearing. Richard F. Walsh, president of the IATSE, warned the committee: “What happens in New York City will happen all over the country. If you keep the tax off, we can survive. We all work here to make a living. Don’t drive us out with this tax.”

Others of the score of speakers included Herman Geller, president of Local 366, IATSE; Samuel Rinzler of Randforce Amusement Corp.; Ralph Bellamy, president of Actors Equity and Chorus Equity Association; and Tom Murtha, chairman of Tenth District Theatrical Locals, IATSE.

The campaign was organized by an emergency committee comprising officials of every circuit and theatrical organization in the city, most of whom worked day and night over the holiday weekend.

**THE DEMONSTRATION**

Police lines prevented the demonstrators from actual contact with City Hall and thereby with the city’s welcome to Ethiopian Emperor Haile Selassie—and so the men and women of the industry with their trucks, their placards and their vehemence circled the Hall and its park for some four hours, and their protest seemed even bigger than planned.
FIGHTING THE TAX (continued)

ON TO THE COUNCIL

THE SCENE in the Council chambers as the industry presented its case.

HARRY BRANDT tells each of the Councilmen about the petitions and the closed theatres in their districts.

QUESTIONS, as Councilmen inquire about those closings. The questioner below is Thomas Mirabile, and he has in hand the industry's newspaper advertisement.

RICHARD WALSH, IATSE chief, was one of many labor spokesmen.

THE GALLERY, as Harry Brandt speaks, is rapt. Its repeated applause for industry speakers drew rebukes—and also made an impression.

THE MAN WITH THE FIGURES, Robert Coyne, of COMPO, who drew an over-all picture of the industry's plight.

THE AUDIENCE, a sampling: Leo Brocker, Max A. Cohen, Sam Rosen, and Oscar Doob in foreground.

AND EVEN A RABBI, Isaac Wapner, added his protests. The tax, he declared, is upon children.
CINEMASCOPE SCHEDULE
SET FOR 12 PICTURES

Twentieth Century-Fox's Cinemascope news this week was, like Gaul, divided into three parts. They were:

An announcement detailing the release schedule of the new single track magnetic and single track optical sound prints on 12 Cinemascope pictures, beginning with "The Robe" June 19 and following with the release of at least one a week thereafter through August 28.

An announcement that starting in July the company would service four types of trailers on each Cinemascope production.

An announcement of a forthcoming "industry progress report" on Cinemascope, expected to run about an hour, which will demonstrate the newly improved Cinemascope camera "taking" lenses and include a full comparison of four-track magnetic sound with single track magnetic and single track optical.


It was in connection with the release of these prints that Mr. Lichtman announced that new advertising accessories and four different types of trailers would be made available to exhibitors.

The trailers will include one in Cinemascope with full, four-track magnetic stereophonic sound; one in 2-D with regular optical sound selling Cinemascope and stereophonic sound; one in Cinemascope with regular optical sound for use in theatres equipped with one-track magnetic or for regular optical sound, and one in 2-D with regular optical sound for use in theatres equipped for either single track magnetic or regular optical sound.

The Cinemascope progress report film, the editing and scoring of which was scheduled to be completed this week at the 20th-Fox studios on the coast, will be shown throughout the world later. Dramatizing the technical advances made in the Cinemascope medium within one year, the film will place special emphasis on the new lenses developed by Bausch & Lomb and which are used in the production of new attractions.

Presentation of the film will be via special theatre showings for exhibitors representing every size and type of theatre, members of the trade and consumer press, and executives from all branches of the film industry. Scheduling of the showings, currently being mapped, will follow the general pattern established by the initial Cinemascope demonstrations last year.

From Stratford, Conn., Albert M. Pickus, owner of the Stratford theatre and nationally known as an executive of Theatre Owners of America, announced that he will be showing MGM's Cinemascope production, "Rose Marie," with the "big four" of the new techniques. In his advertising copy, Mr. Pickus said that he would project the Cinemascope print through SuperScope lenses onto his own "Amp-o-Vision" theatre-wide screen. The fourth of the big four techniques is stereophonic sound, of which Mr. Pickus prefers over conventional sound.

20 More Drive-ins Take Stereophonic Sound

A postscript to these Cinemascope developments came in the week from Texas, where Claude Ezell, circuit operator and developer of an in-car speaker unit to simulate stereophonic sound at drive-ins, announced that 20 drive-in theatres throughout Texas will be equipped for Cinemascope presentations by July 1, including the Ezell-type speakers. Mr. Ezell said that eight installation teams currently are working throughout the south and middle west equipping outdoor theatres with the equipment.

PARAMOUNT PLANS 15 IN VISTAVISION

HOLLYWOOD: Paramount announced here this week that it has set a total of 15 pictures, all in VistaVision, including two now in work, for the balance of this year. Starting dates have been set for the forthcoming productions, virtually all of which will have color with Technicolor. The company stated that since VistaVision cameras are fast being made available, the entire schedule can be filmed in the new medium.

"Strategic Air Command," starring James Stewart and June Allyson under the direction of Anthony Mann and produced by Samuel J. Briskin, now is in the final stages of production. Now on location in Colorado is "Run for Cover," Pine-Thomas production starring James Cagney, Viveca Lindfors and John Derek, with Nicholas Ray directing.

Three productions are scheduled to start in June. They are "To Catch a Thief," starring Cary Grant and Grace Kelly, with Alfred Hitchcock producing and directing on the French Riviera; "Love Is a Weapon," starring John Payne and Mary Murphy, under the direction of Phil Karlson, and "We're No Angels," starring Humphrey Bogart, Joan Bennett and Aldo Ray, with Michael Curtiz directing and Pat Duggin producing.

The fast pace will continue with the following productions, all with color by Technicolor: "Blue Horizons," the Pine-Thomas production about the Lewis and Clark expedition, scheduled to start July 6; Bob Hope's next and as yet untitled comedy, to be produced and directed by Mel Shavelson and Jack Rose, July 14; Danny Kaye's "The Court Jester," under the producing-directing-writing team of Norman Panama and Melvin Frank, August 15; and "Lucy Galant," Pine-Thomas production with a top cast, August 15.

Also scheduled for the fall and late 1954 are Dean Martin and Jerry Lewis in "You're Never Too Young," to be directed by Norman Taurog and produced by Paul Jones, September; Cecil B. DeMille's "The Ten Commandments," with a cast headed by Charlton Heston, Yul Brynner and Sir Cedric Hardwicke among others, to start October 11 on Biblical locales, and "The Vagabond King," starring Kathryn Grayson and the European operatic tenor, Oreste Kirkop, to be directed by Michael Curtiz and produced by Pat Duggin, November.

The fall production slate also includes Hal Wallis' film adaptation of "The Rose Tattoo," starring Burt Lancaster and Anna Magnani, under the direction of Daniel Mann. Later this year too, producer-director William Wyler will put before the cameras "The Desperate Hours," from the novel of Joseph Hayes. Also in preparation for later this year is another Cary Grant film to be produced and directed by Alfred Hitchcock, the subject of which will be announced.

Paramount's latest regional VistaVision demonstration will occur May 25-26 in Chicago at the Chicago theatre. On hand for the showing, which followed the pattern of like demonstrations in New York and elsewhere, were Y. Frank Freeman, Paramount vice-president, and Dr. Charles R. Dailey, technical expert.
LONG RUNS

AND SOLID BUSINESS

HAVE ALREADY PROVED PARAMOUNT'S TERRIFIC HIT YOU CAN BOOK FOR JULY!

DANNY KAYE in K

Co-starring MAI ZETTERLING

Choreography by Michael Kidd • Words and Music by SYLVIA FINE • Written
Spectacular and conclusive results in every one of the six showcase engagements, many of which have been extended indefinitely. Now you can be one of the fortunate showmen to play this smash attraction and cash in on the fun-minded summer crowds. Date it now and get the full benefit of the powerful penetration of Paramount's exactly-timed national ad campaign...four-color ads in Life, Look and American Weekly, plus full pages in Seventeen and the entire fan list...totaling forty million readers who'll be eager ticket-buyers!

NOCK ON WOOD

Color by TECHNICOLOR

Produced and Directed by NORMAN PANAMA and MELVIN FRANK
Demetrios and the Gladiators

20th-Fox—"The Robe" Continued
(Continued by Technicolor)

The tremendous audiences which already have seen "The Robe" are conditioned to be receptive to this film. Seldom, if ever, has there been waiting such a number of "pre-sold" patrons. Neither the public nor the exhibitor is likely to be disappointed in the sequel. In "Demetrios and the Gladiators" the CinemaScope medium reaches a certain maturity of perfection. Absent are some of the understandable technical flaws of the first CinemaScope picture.

For many of its assets this picture has drawn on the cast and production team that made "The Robe." Victor Mature was the surprise, star of the first attraction continues to make alive the Greek slave whose career was marked by a rod and its original owner. Also featured in the same parts are Jay Robinson, the Emperor Caligula and Michael Rennie, Peter. The characteristics developed in "The Robe" are broadened by each of the players.

Frank Ross, producer, who worked with "The Robe" picture project for years, gave the same lavish treatment to his latest attraction, Philip de Courcy, familiar with Lloyd C. Douglas' novel characters through his screenplay, wrote "Demetrios and the Gladiators." Unlike "The Robe," this film has a certain unity of place. All the action is in or near Rome.

Delmer Daves, the director, did an excellent job of keeping a reasonable balance between a human story of broad meaning and a rich spectacle played against the background of Caesar's Rome in its declining days. To the director and to all the performers goes the credit of having even the small roles well done.

Susan Hayward, as Messalina, the beautiful, scheming and ambitious wife of Claudius, the Emperor's uncle and heir, shares with Mature the principal billing. Debra Paget is the Christian girl to whom Marth Densusius, Barry Jones, Claudius, and William Marshall, playing a giant African, are fine in supporting roles.

The story opens with the last scene of "The Robe." Demetrios is captured by the Emperor's soldiers and condemned to be a gladiator. Messalina is fascinated with him. When he fails to turn against his Christian faith and slay his adversary in the arena, she tries to arouse his passion for her. At first he resists her advances.

The story continues when the Christian girl apparently dies when several of the gladiators attempt to rape her. He is now ready to slay men in the arena and also become the favorite of Messalina. After a while Peter returns from a trip and rekindles the faith in the former Greek slave. Demetrios reports of his sins as he recalls the time when he found the robe at the foot of the Cross. Again condemned to the gladiators arena, Demetrios throws down his sword. Before he can be killed the Praetorian Guard slays the Emperor. The new Emperor Claudius, and his reformed wife Messalina, pledge not to molest the Christians as long as they are not disloyal. Demetrios resigns his commission in the Praetorian Guards and with Peter returns to his friends.

The film includes a number of action shots of Demetrios and other gladiators in death struggles with one another and also of Demetrios in combat with three tigers. In CinemaScope these scenes have an almost startling sense of reality and presence. In these scenes and with certain of the film's stereophonic sound is effective in enhancing the drama. The arena, the palace, Roman streets, the costumes, are all attractive in striking color by Technicolor.

Reviewed at the home office. Reviewer's rating: Excellent.—M. Q. Jr.


Demetrios and the Gladiators

Victor Mature
Messalina
Susan Hayward
Peter
Michael Rennie

Debra Paget
Paula
Ann Blyth

Barry Jones
William Marshall
Richard Easton
Everett Grist
Karl Davies
Jeff York
Carmen de la Valladaire
John Elif
Barbara Jones
Willetta
Smith
Selma Jackson
Douglas Brooks
Fred Graham
Dayton Lummis
Robert E. Young

Gary Grafflin
George Eldridge
Paul Richards
Ray Spiker
Gilbert Perkins
Deborah Harvey
Paul Stadey
Jim Winkler
Fortune Godden
Lyle Fox
Dick Sands
Woodie Stroud
George Bruggeman
Jack Finlay
Paul Kruger
Peter Maksak
Shepard Menken
Harry Cording
William Forrest

United Artists Sets Four Releases During June

"Man With a Million," starring Gregory Peck, in color by Technicolor, heads the roster of four United Artists productions which will be released during June. The other features comprising the slate are "Hudson's Choice," comedy with Charles Laughton; "Gog," 3-D science-fiction adventure in Eastman Color and "Challenge of the Wild," drama of a family expedition in the Arctic in color by Color Corp. of America.

Paramount Will Retain Building in New York

The New York District Court has entered an order preventing Paramount Pictures to keep the Paramount Building in New York City. Originally the company was required to sell the building under the original Paramount Consent decree. The order has conditions designed to keep the picture company from controlling the operations of the theatre in the building. It provides that if there is a new lease or modification of the lease on the theatre portion of the building, the lease or modification must be negotiated by an outstanding New York City official acting as an agent of the company. It also provides that if the Justice Department ever should feel that the picture company's continued control over the building is unreasonably restraining competition either in distribution or exhibition of pictures, it can notify the company and the company must then either sell the building within two years or have the issue settled by the court.

Florida Unit Sets Meeting MIAMI: A regional south Florida meeting of the Motion Picture Exhibitors of Florida has been set for June 17 at the local Bis-cayne Terrace Hotel, Horace Denning, president, has announced.

Planning 40 Exhibitions Of Perspecta

Within the next three months more than 40 major trade and press demonstrations of Perspecta sound will be held in important centers across. Arthur M. Loew, president of Loew's International Corporation, announced in New York this week. All the demonstrations are being run under the joint sponsorship of MGM, Paramount and Warner Brothers, the three companies which have adopted Perspecta.

Mr. Loew said 12 demonstrations have been completed abroad; definite dates set for eight more, while an additional 20 are planned for the near future. Cities in which Perspecta already has been shown include London, Mexico City, Brisbane, Paris, Mar-selles, San Juan, Copenhagen, Sydney, Melbourne, Havana and Cairo. In each country follow-up demonstrations have been or will be held in key cities, he said.

Among the demonstrations scheduled are the following: Bogota, June 9; Bordeaux, June 10; Lima, June 16; Rio de Janeiro, June 23; Algiers, June 24; Sao Paulo, June 30; Montevideo, July 7; Santiago, July 14. Demonstrations also will be held in the following cities, with dates still to be set: Buenos Aires, Vienna, Brussels, Frankfurt, Hong Kong, Bombay, Jakarta, Tel Aviv, Formosa, Rome, Beirut, Singapore, Panama City, Manila, Johannesburg, Stockholm, Bangkok and Caracas.

Mr. Loew also announced the signing of licensing agreements for the manufacture and sale of Perspecta sound integrator units with the following firms: Microtechnica of Turin, and Cinemecnica of Milan, Italy; the Brodelis-Simplex Company of France, and the Japan Victor Company of Tokyo. Actual negotiations were said to be under way with other manufacturers in other parts of the world.

20th-Fox Announces Five Changes in Sales Staff

Five promotion and branch office realignments in 20th Century-Fox's domestic sales organization were announced by the company this week. Martin Moskowitz, formerly Empire state division manager, has been advanced to division manager of the revised Atlantic division of New York, Philadelphia and Washington. The Pitts-burgh exchange, formerly the Atlantic division, has been added to the central division under T. O. McClaster, central division manager. J. M. Connolly, previously manager of the Boston exchange, has been promoted to division manager of the new northeast division, Boston, New Haven, Hartford, Buffalo and Albany. John Pel-cher, previously sales manager in Boston, has been promoted to Boston manager, while John Peckos, salesman in Boston, has been promoted to sales manager.
Allied Artists Pictures Corporation

Takes Pride in Welcoming

One of the World’s

Most Distinguished Creators of

Outstanding Motion Pictures

John Huston

This is the first of a series of important announcements from Allied Artists
**NEED 26 MORE A's: O’DONNELL**

Krim and Broidy Reply to Circuit Head’s Plea for Additional Product

A call for an addition of 26 "A" pictures to the 1954-55 production slate has been sounded by R. J. O'Donnell, executive of the Interstate circuit of Texas, in a letter released this week and addressed to the leading production and distribution executives of the Hollywood companies.

Mr. O'Donnell said his letter was the result of a recent meeting of Texas exhibitors, representing both conventional and drive-in situations, called to discuss the present product situation, and that he had been elected to inform production and distribution as to the meeting's results.

**Answers Forthcoming**

Answers to Mr. O'Donnell were almost immediately forthcoming from two production sources, Steve Broidy, president of Allied Artists, and Arthur Krim, president of United Artists. Mr. Broidy's reply coincided with the Allied Artists announcement that it had concluded a contract with Academy Award-winning director John Huston calling for a minimum of three pictures and that the company soon would conclude similar deals with Billy Wilder and William Wyler. "It is our earnest hope and desire," wrote Mr. Broidy, "to add no less than six pictures and possibly as many as eight pictures in the top 'A' category to the supply available for the year 1954-55."

The Allied Artists executive said his company had been cognizant of the product situation for a long time and had been working over the past 12 months to increase the supply of top films. Allied Artists, he added, also was increasing the number of pictures in its regular program by 15 per cent, in addition to the big films it expects to receive from Huston, Wilder and Wyler.

In his answer, Mr. Krim said that in the 1954-55 season, "our delivery of potential blockbusters will be several times the number distributed by us this past year and far more than in any single year in the 35-year history of United Artists."

**Lists Top U.A. Films**

Mr. Krim then listed some of the top releases on U.A.'s schedule and said: "All of these pictures are in the can or about to start in the immediate future. We pledge you that we will deliver more than 50 pictures at the rate of at least four a month in 1954-55 and we promise you a preponderance of big ones."

In his original letter, Mr. O'Donnell took exception to the view held by some film executives that there should be fewer but better pictures. Said Mr. O'Donnell, "This is understandable but it is not practical in the smaller areas where saturation is reached in three or four days, maximum five days."

The Texas exhibition leader, however, dissociated the Texans from those exhibitors who "are critical almost to the point of belligerence toward production because of lack of product." He went on to say that "we have estimated that in Texas we need 26 additional 'A' pictures for the 1954-55 season. In our opinion, 26 'A' pictures would not only eliminate the present shortage, but they would compound dividends to production, distribution and exhibition."

"There are now 1,424 theaters operating full time in Texas; 1,035 conventional and 389 drive-ins; 685 of these theaters are desperately in need of one-half additional picture each week; 379 of these theaters are seriously in need of one-third additional picture each week; 195 of these theaters are vitally in need of one-fourth additional picture each week."

**Cites Available Playdates**

"Without these additional pictures each week, there are 27,167 available playdates in Texas. Since June 1, 1953, through March, 1954, 45 top 'A' pictures released in Texas have averaged $143,55 per each playdate. This can mean a total of $3,899,722.85 added revenue to production and distribution for the 1954-55 season. This being the case," he said, "it is reasonable to assume that the remaining 47 states are at least in comparable position."

In conclusion, Mr. O'Donnell said that by adding 26 more "A" pictures to the 1954-55 release schedule, production and distribution would stand to get $74,788,493.65 in additional income and the box offices of the nation an additional $200,000,000. "We urgently recommend," he said, "that you give all possible consideration to the proposal."

Besides Mr. Broidy and Mr. Krim, the letter also was sent to Barney Balaban, Harry Cohn, Jack Cohn, Walt Disney, Robert Fellows, Y. Frank Freeman, Samuel Goldwyn, James R. Grainger, William J. Heineman, Howard Hughes, Arthur B. Krim, Harold Mirisch, Edward Mulh, Milton R. Raab, Nicholas Schenck, Dore Schary, David O. Selznick, Spyros P. Skouras, Hal Wallis, Harry Warner, Jack War- ner, John Wayne, Herbert J. Yates and Darryl Zanuck.

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**To Discuss Film Censorship**

The University of Michigan Law School's 1954 Institute, to be held at Ann Arbor June 16-18, will hear a discussion on the motion picture aspect in a forum on "official controls versus self-regulation of communications media." Hugh Flick, director of the motion picture division of the New York State Education Department, and Sidney Schreiber, general attorney for the Motion Picture Association, will speak.

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**Progress of Firm Cited By Balaban**

Paramount Pictures' production policy for the foreseeable future will be to produce every picture that "we believe can pay for itself and return a profit, without limitation as to number, cost or over-all budget," Barney Balaban, president, stated Tuesday at the stockholders meeting in New York.

He explained that "in our business we can no longer plan for a volume of pictures to be delivered at some time in the future. The public has become most selective in its motion picture preferences." He emphasized that "now each picture must stand on its own merits. As a result Paramount does not plan a specific number of pictures nor does it have a determined over-all budget during a given fiscal period."

Reviewing company progress in terms of new product, current earnings and new technical developments, Mr. Balaban declared: "Paramount now finds itself with a healthy motion picture business and diversified interests in a number of new and growing areas."

In discussing color television, he said the "21-inch and 24-inch chromatrons, the 'Lawrence' color television tube developed by Chromatic Television Laboratories, Inc., are now sufficiently developed to provide the popular-sized larger pictures to which the public is accustomed, in high quality color." As for Telemeter's "pay-as-you-see" television operations, Mr. Balaban said the experiments conducted at Palm Springs during the winter "clearly established the technical efficiency of the system and the willingness of the public to pay for quality television entertainment in their homes."

Mr. Balaban was strongly optimistic about VistaVision. He cited the enthusiastic response to the demonstrations in this country and said plans are being made for demonstrations in other cities in the U.S. and in South America, Europe and the Far East.

Mr. Balaban was deeply gratified by the company's schedule of forthcoming product. He added, "During the second half of 1954 we shall be delivering a greater concentration of outstanding pictures and potential box office hits than ever before in the history of the company."

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**RKO Sets 40 Dates for Area Premiere of "Sins of Rome"**

Forty dates have been set for the Cincinnati area premiere of "Sins of Rome" on June 23 of RKO's "Sins of Rome," Charles Bousberg, general sales manager, announced in New York this week. The Italian-made spectacle, dubbed in English, will open first at the Palace, Cincinnati: the Grand, Columbus; Colonial, Dayton; Palace, Huntington; Palace, Hamilton; Grand, Steubenville; Fayette, Washington Court House, and Paramount, Ashland, Ky.
To our new associate...

We are all extremely happy to welcome

JOHN HUSTON

into the Allied Artists family. It is a source of great personal pride to us that he has chosen our company as the exclusive producing and distributing organization for his future productions. We know that exhibitors throughout the world will find in our mutual plans a profitable answer to their most pressing problem—a source of outstanding product.

[Signatures]
PLAN REACTION STIRS BRITISH

CEA Urges U. S. Leaders Attend Exhibitor Meet in England June 21

by PETER BURNUP

LONDON: The favorable American reaction to the proposal of the Cinematograph Exhibitors Association for a permanent liaison with similar groups throughout the world has delighted the exhibitors here. The leaders are particularly impressed with the suggestion of Ben Marcus, president of Allied States Association, for an exploratory meeting in Hollywood.

Obstacles in Way of Trip

Nothing would please CEA's president, Claude Whinuc, and the Association's secretary, Walter Reginald Fuller, more than to make the Atlantic crossing, but there are obstacles. Negotiations are in progress on the break-figurate dispute with distributors, which concerns the proportion of entertainment-tax remission to producers, and an involved wage claim made by NATKE in behalf of theatre employees.

However, they have another plan, here-with exclusively disclosed. CEA's annual convention opens June 21 at Harrogate in Yorkshire. It will be attended not only by delegates to the Association's general council, but by hundreds of exhibitors from every corner of the country.

CEA's executives gladly invite to their deliberations and attendant functions any American executive and discuss the outline at least of the latest proposal. They would welcome in particular the opportunity of demonstrating that CEA is indeed what Abram F. Myers describes as a "well-organized, effective association."

It is understood that private letters in this sense have already been sent to the U. S., but this article will serve further to make the suggestion as widely known as possible in American exhibitor circles.

Says Secretary Fuller: "We are exceptionally anxious that no misapprehension should arise in regard to the nature of our proposal. We do not suggest a sort of supranational organization which would supercede existing ones. What we do urge most earnestly is the creation of some instrument by which viewpoints and needs might be exchanged immediately and continuously."

Throughout the stereophonic sound controversy CEA's leaders were in close though informal communication with certain American authorities, including Mr. Myers of Allied, and there's a considerable and growing body of opinion here that the Spyros Skouras concession in the matter of stereophonic sound would not have been made had it not been for the world-wide resistance to sales conditions spearheaded (so the Brit-otics claim) by CEA.

Certainly, CEA's contribution to the deliberations of the Union Internationale de l'Exploitation Cinematographique made a profound impact on Continental exhibitor opinion. CEA's resolution last week in regard to the availability of conventional prints of Cinematograph subjects now has been sent to all known exhibitor organizations in various parts of the world.

Backstage Work in Progress

The general council will not again assemble until the Harrogate occasion, but much backstage work is in progress at CEA's headquarters in regard to the global proposal. That will figure high on the council's agenda. The plan will be vigorously ventilated also at the Forum open to all theatre men, which has become over the years an integral part of the convention.

Their British confessors hope devoutly that some American showmen will find it convenient to be present at Harrogate.

MPEA Reelects All Incumbent Officers

The board of directors of the Motion Picture Export Association at its annual meeting Tuesday reelected all incumbent officers. Reelected were Eric Johnston, president; Ralph Hetzel, Kenan Clark and G. Griffith Johnson, vice-presidents; Sidney Schreiber, secretary; F. W. DuVall, treasurer; Herbert J. Erlanger, assistant secretary-treasurer; and Frank J. Alford, assistant treasurer. At the meeting of the stockholder members which preceded the board meeting, all of the present directors were reelected.

File Percentage Suits

PORTLAND, ORE.: Six percentage actions have been filed in Federal Court here against Carlie S. McNeil, Paramount, Loew's, Twentieth Century-Fox, Warner Bros., United Artists and Universal each filed a separate action involving the Plaza theatre.

FPC Votes Dividend

OTTOWA: Famous Players Canadian Corp., has declared a dividend on its common stock of $37 1/2 cents for the quarter ending June 30, payable June 25 to shareholders of record June 10.

Universal Dividend 25 Cents

The board of directors of Universal Pictures Company, Inc., at a meeting declared a quarterly dividend of 25 cents per share on the common stock, payable June 25, 1954, to stockholders of record June 11.

Bernstein to Produce for Television

LONDON: Sidney Bernstein, chairman of Granada Theatres, shortly will commence production through his Transatlantic Pictures Corp. of a series of television films for world distribution, he has announced.

The films will be made in Britain but will have stars from both sides. Mr. Bernstein, associated with Alfred Hitchcock in Transatlantic, already has approved a number of stories and ideas for the series and has left for New York for discussions with U. S. television interests. He will be joined by his brother Cecil, and during their stay they also will survey progress in color television.

Labor Members of Parliament still hanker after a British film-quotas in the programme of the forthcoming independent Television service. They moved an amendment in that sense to the Government's bill setting up the new service, arguing that without such legislative provision old American TV films would be dumped here wholesale.

The Postmaster General, in charge of the bill, would have none of that. He agreed that producers and technicians wanted to protect their interests, but he asked them, in their own long term interests, not to try to turn the television industry into a closed-shop for British-produced films.

The Minister has visions of Britain leading the world in the TV field. "If we do not adopt too restrictionist an attitude here at home, and do not try to protect British films because they are British films, I believe any fears they may have about the loss of a home market will be swept away in the opportunities that there will be for sending their products abroad. There is no reason why this country cannot become the Hollywood of the television world. I think there are enormous potentials here," he told the House.

Altec, RCA To Install Pola-Lite Equipment

The Pola-Lite Company, manufacturer of the single-track 3-D projection system, has engaged the services of Altec Service Corp. and RCA Service Co., Inc., to supervise the installation of the Pola-Lite single-track 3-D units on projection machines in theatres throughout the country. Al O'Keele, distribution vice-president of Pola-Lite, said that, under this new policy two Pola-Lite units will be sold for $520 completely installed to theatre projectors by either Altec or RCA engineers. Thus the exhibitor's only concern will be to widen his porthole to take care of the larger projection angle necessary with the Pola-Lite units, and fulfill his commitments for the use of 6,000 Pola-Lite 3-D glasses over a stipulated one-year period.
Arbitration Drafters Set Meeting

The joint distribution-exhibition drafting committee, appointed at the closing session of the arbitration meeting in New York last Wednesday to try to adjust differences, was to have met at a luncheon session this week. The eight-man committee was to gather for the purpose of establishing a method of operation for the task, it was believed.

While both branches of the industry appeared to be in accord on the general principles of the proposed arbitration system, which when formulated, will be presented to the Department of Justice for approval, indications were that there may be some definite disagreements when the committee starts putting the proposals in writing.

The group is composed of Herman Levy, Theatre Owners of America general counsel; S. H. Fabian, TOA; Leo Brecher, Metropolitan Motion Picture Theatre Owners Association; Max A. Cohen, Independent Theatre Owners Association; Adolph Schimel, Universal general counsel; A. Montague, Columbia Pictures; Al Lichtman, 20th Century-Fox; and A. W. Schwalberg, Paramount Film Distributing Corp.

Apparent the group planned to waste no time in preparing a fresh draft, inasmuch as they are committed to submit a formula to the over-all industry arbitration committee in not more than 60 days from last Wednesday, May 26. The alternate member of the committee for distribution is Charles Feldman, Universal Pictures. No alternate for exhibition was named.

Although two months appeared to be ample time in which to prepare an initial draft, it was pointed out by some committee members that, because of the pressure of their own business affairs, a problem may arise in getting the full eight-man group in one session at one time.

Also, the four theatre organizations, TOA, MMPTA, ITOA and Southern California Theatre Owners Association, will have to contact each and every member to learn of individual complaints, disputes and matters which they term arbitrable. Once the "proposals" are received by the headquarters of each exhibitor organization, the officers of each will have to sift them out before forwarding them to the drafting committee.

Oregon TOA Unit Plans Convention June 9

PORTLAND, ORE.: Oregon Theatre Owners, one of the newer units of the Theatre Owners of America, will hold its annual convention here June 9 at the Benson Hotel. Among the national executives of TOA who are scheduled to attend are Walter Reade, Jr., president; Herman Levy, general counsel; Alfred Starr, board member, and Roy Cooper, vice-president of the TOA western division.

THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending May 29 were:

Albany: Dial M for Murder (WB), Gone With the Wind (MGM reissue) 2nd week; The Naked Jungle (Para.).

Boston: Carnival Story (RKO) 2nd week, Executive Suite (MGM) 2nd week, Johnny Guitar (Rep.).

Buffalo: Dial M for Murder (WB), Johnny Guitar (Rep.), Secret of the Incas (Para.), Three Coins in the Fountain (20th-Fox).

Cincinnati: Dial M for Murder (WB), Elephant Walk (Para.).

Cleveland: The Long Wait (UA), River of No Return (20th-Fox), 2nd week.

Detroit: Executive Suite (MGM) 4th week, The Moon Is Blue (UA) 2nd week, Pickwick Papers (Kingsley), Pinocchio (Disney-RKO), Playgirl (Univ.), Three Coins in the Fountain (20th-Fox).

Hartford: Dial M for Murder (WB), Executive Suite (MGM), The French Line (RKO) 2nd week, Secret of the Incas (Para.).

Indianapolis: Dial M for Murder (WB), River of No Return (20th-Fox), The Student Prince (MGM).

Kansas City: Elephant Walk (Para.) holdover.

Memphis: Dial M for Murder (WB), Johnny Guitar (Rep.), River of No Return (20th-Fox) 2nd week.

Miami: Executive Suite (MGM) 7th week, Three Coins in the Fountain (20th-Fox).

Milwaukee: Carnival Story (RKO), Johnny Guitar (Rep.) holdover, River of No Return (20th-Fox) holdover.

Minneapolis: Prisoner of War (MGM), Rhapsody (MGM), River of No Return (20th-Fox).

Oklahoma City: Creature from the Black Lagoon (Univ.), Make Haste to Live (Rep.).

Philadelphia: Dial M for Murder (WB), Johnny Guitar (Rep.), Three Coins in the Fountain (20th-Fox).

Pittsburgh: Beachhead (UA).

Portland, Ore.: The Carnival Story (RKO) 2nd week, Miami Story (Col.), River of No Return (20th-Fox) 3rd week, Witness to Murder (UA).

Providence: The Naked Jungle (Para.), River of No Return (20th-Fox).

Toronto: Executive Suite (MGM) 3rd week, Horson's Choice (UA) 13th week.

Vancouver: The Living Desert (Disney) 2nd week, Rob Roy (Disney-RKO) 2nd week.

Washington: Captains Paradise (UA), Elephant Walk (Para.), 4th week, Executive Suite (MGM) 4th week, The French Line (RKO), Johnny Guitar (Rep.), Knock on Wood (Para.) 6th week, River of No Return (20th-Fox) 3rd week.

Naturama Will Be Shown in Dayton

DAYTON, OHIO: Naturama, a new widescreen projection process combined with single strip 3-D, will shortly be demonstrated before the trade here by Synthetic Vision Corporation of this city. The process already has been shown privately. Pictures projected in the process have the same aspect ratio (2:55 to 1) as CinemaScope, in addition to being in three dimensions. Regular projection booth equipment is used and there is no change in the booth port, according to a release from Synthetic Vision. All that is necessary, besides the special prints, is the Naturama super-imposing attachment (measuring less than 11 inches by 10 inches and only two inches thick) which can be attached in a few minutes. Naturama was invented by Col. R. V. Bernier.

Republic Dividend Voted

A dividend of 25 cents on preferred stock, payable July 1 to holders of record as June 10, has been declared by Republic Pictures' board of directors.

Columbia Net Up Sharply

An estimated net profit of $2,664,000 for the 39 weeks ended March 27, 1954, compared to a net of $310,000 for the same period in 1953 has been reported by Columbia Pictures.

Earnings per share on common stock amounted to $3.26 for the 39-week period this year as against 15 cents for the same period the preceding year. Net profit before income tax was $6,296,000 compared with $1,071,000 for the previous year's 39 weeks.

Total estimated taxes for the period were $3,632,000 for this year against $761,000 last year. Earnings per share of common stock after preferred stock dividends for both current year and prior year are based on 757,843 shares outstanding March 27, 1954.

The Federal Government this year took $2,600,000 and state and foreign governments profited to the extent of $1,032,000.
by WILLIAM R. WEAVER
Hollywood Editor

JOSEPH M. NEWMAN will start June 10 directing "The Police Story," a Hayes Goetz production for Allied Artists. His last previous picture is the unreleased Universal-International "This Island Earth," which he packaged and sold to that studio, along with his services, and which is expected in forecasting circles around here to out-gross the company's high-yielding "Creature from the Black Lagoon" by fancy figures.

His next, after "The Police Story," will be one of two he's been honing to fine edge for purposes of launching an independent producing company in partnership with one of the shrewdest money men in these parts. None of the four pictures mentioned are going extra-dimensional (beyond what's loosely termed wide-screen) but that isn't because Mr. Newman doesn't think out-sizes are okay. He does. But he sees screen sizes and shapes are, so to speak, beside the point—says you've gotta give 'em entertainment, any way you cut it.

Joe Newman (nobody calls him formal Joseph M.) was a contract director for 20th Century-Fox until August, 1953 when, his contract having expired and the studio having converted to a policy of fewer pictures, he stepped out into the wide world of independent operation and looked about him to see what was going on in the theatres. He found the kiddies were still going to the movies, especially on Saturdays, and a carefully varied personal canvas revealed that science-fiction was outdrawing the cowboys two-to-one, not only at the children's matinees but at the stands where they buy their comic-books and the toy counters where they stock up on flight gear and ray guns. That's how come he bought a story called "This Island Earth" (man goes to a planet, instead of vice versa, in this one) and packaged it for sale to U-I.

Had Directed Number of Independent Productions

Back a good while before he accepted that 20th-Fox contract Joe Newman had directed a sizable number of independent pictures, notably "711 Ocean Drive," and while the war was on he directed 32 productions in uniform. Before all that he had learned and performed "every job in production" at the MGM studio, where he started as office boy, moved up to directing "Crime Does Not Pay" features and to contract director. He was born August 7, 1909, and hasn't tilled away a minute of his 45 productive years. He doesn't intend to.

He says, "I intend to make good, solid pictures, with fresh backgrounds when possible—genuine locations rather than sets, in most cases—and with box office personalities in the top roles and good actors in support. I don't think I or anybody else can set out realistically on a policy of making nothing but multi-million-dollar productions exclusively, nor that a business can operate on a policy of showing only that kind of pictures, because nobody can ever be sure enough of getting nothing but plus-quality pictures from plus-budget investments."

He goes on, "Today's conditions are hard. Competition is severe and it wears many faces. We, in production, and the men in exhibition, working together, can beat it. We've got to give the exhibitor solid, salesworthy product—rounded properties, well written, properly and provocatively cast, and produced with style and taste—and the exhibitor has got to acquaint his public fully, intimately and impressively with what he's got."

Joe Newman approaches his next undertaking, "The Police Story," with a completely informed opinion of its potentials. It is a story of policemen and their work as revealed in the handling of the flow of crime, large and small, in the life of a contemporary American city. Unlike nearly all the melodramas on screen or tube these past few years, this one will not be set forth as happening in Los Angeles. As many other differences as can be devised without damage to the story itself will be provided.

SEVEN pictures were started and six others were finished at the weekend, bringing the over-all total of films shooting (the seven new ones plus 19 others) to a trim 26.


CinemaScope is in use also, this time with WarnerColor, for Warner's "East of Eden," which Elia Kazan is producing and directing, with Julie Harris, Raymond Massey and James Dean as principals.

Technicolor is the pigmentation process employed by Universal-International on "Smoke Signal," with Dana Andrews, Piper Laurie, William Talman, Bart Roberts and William Schallert in the cast. Howard Christie is the producer, and Jerry Hopper is directing.

"Five Bridges to Cross" is shooting in Boston for U-I, with Aaron Rosenberg producing and Joseph Pevney directing. Tony Curtis, Julia Adams, George Nader and Bobbly Brown are principals.


"The Little Red Monkey," an Anglo-Guild-Tony Owen production starring Richard Conte, was launched in London by producer Alec Snowden, with Ken Hughes directing. "The $1,000 Bill" is an independent undertaking by Telecrafts Productions, Inc., which has Keith Andes, Angela Lansbury, Douglas Dumbrille and Bill Henry in the cast. Henry R. McCune is producer; Paul Guilfoyle director.

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THIS WEEK IN PRODUCTION:

STARTED (7)

A.A.

<table>
<thead>
<tr>
<th>Killer Leopard</th>
<th>(CinemaScope; Eastman)</th>
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INDEPENDENT

| $1,000 Bill | (Technicolor) |
| Little Red Monkey | (Anglo-Guild; Tony Owen Prod.) |

MGM

| Many Rivers to Cross | (Technicolor) |

COMPLETED (6)

A.A.

| Jungle Gents | |
| Moon Men | |

COLUMBIA

| Crashout (Palo Alto) | |

SHOOTING (19)

COLUMBIA

Pfliff Joseph and His Brothers | (CinemaScope; Technicolor) |

INDEPENDENT

| Return of Columbus | (Paal-Real) |
| Long John Silver | (Black-and-White) |

MGM

| Jupiter's Darling | (Technicolor) |
| Glass Slipper | (Eastman) |

Paramount

| Strategic Air Command | (Technicolor) |

RKO

| Conqueror | (CinemaScope; Technicolor) |
| 20,000 Leagues Under the Sea | (Disney; CinemaScope; Technicolor) |

20TH-FOX

| There's No Business Like Show Business | (CinemaScope; color) |
| Woman's World | (CinemaScope; color) |

WARNER

| Destination (WarnerColor) | (WarnerColor) |
| Helen of Troy | (CinemaScope; WarnerColor) |
| Land of the Pharaohs | (CinemaScope; WarnerColor) |

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A GREAT NEW WORLD OF THRILLS SWEEPS ACROSS THE SCREEN!

Supported by NATIONAL MAGAZINE ADS! NATION-WIDE PROMOTIONS! and the cooperation of THOUSANDS OF SPORTS CAR CLUBS and ENTHUSIASTS!
It will all be reflected at your Boxoffice!

YOUNG AS TODAY! FRESH AS TOMORROW! RECKLESS AS RAW COURAGE CAN BE!

Johnny...
The wheel of fate in his hands — a reckless dream in his heart!

Liz...
Hiding her past, and her love for Johnny... giving herself to a dream!

Duke...
Fast and frivolous — on the double cross-roads of danger and romance!

...they faced the Future that challenged their vision and burned a reckless trail down a thousand tire-screaming miles of danger... to Victory!

TONY CURTIS • PIPER LAURIE • DON TAYLOR

"JOHNNY DARK"
COLOR BY Technicolor

with
PAUL KELLY • ILKA CHASE • SIDNEY BLACKMER
RUTH HAMPTON • Directed by GEORGE SHERMAN
Written by FRANKLIN COEN • Produced by WILLIAM ALLAND • A Universal-International Picture

PICTURES WITH THAT UNIVERSAL APPEAL!
People in the News

MEL GOLDB, recently resigned from National Screen Service, has announced the formation of Mel Gold Productions, Inc., with executive offices in New York. The new unit will produce TV films, educational, theatrical and training films, and "live" television programs.

Reville Kniffen has been named western division manager of 20th Century-Fox, succeeding Bryan D. Stoner who has resigned.

R. L. Bostick, southern district supervisor and vice-president of National Theatre Supply, has received a commission as Kentucky Colonel from Governor Lawrence W. Wetherby.

ALEX EVOLVE, public relations firm, has been appointed to represent "Wisdom," forthcoming national monthly picture magazine.

NT Will Buy Magna Stock

Federal Judge Augustus Hand has granted National Theatres' petition for permission to purchase $1,000,000 of six per cent debentures of Magna Theatre Corp. The deal involves 73,300 shares of Magna common stock.

National had previously submitted its petition to purchase the debentures to the Department of Justice, which, in turn announced last week that it would not oppose the action after National, Magna, Todd-AO agreed to certain conditions on the investment.

As revealed last week, with the purchase of $1,000,000 of debentures, National will receive warrants entitling it to acquire over a 10-year period up to about four per cent of the outstanding Magna common, and also to a four and one-sixth per cent participation in the profits of "Oldahoma."

Brewer Announces Slate to Oppose Walsh of IATSE

HOLLYWOOD: Roy M. Brewer here Wednesday named the following who will oppose IATSE president Richard Walsh and other incumbents in the August 9 election. For general secretary-treasurer, James V. Sipe, Pittsburgh Projectionists Local 171; first vice-president, Jerry Calvan, Boston, Stage Employees Local 11; vice-presidents, not in order, and with four more to be named, George Raywood, Miami; George Barrett, Kansas City; Roy Ruben, Detroit; Russell Moss, New York. Mr. Brewer said he has more than necessary majority of IATSE votes assured to him "at this minute" and that he'll spend time before election touring the country.

Allied Artists Dividend

HOLLYWOOD: Allied Artists' board of directors has voted 13 3/4 cents per share for the first quarterly dividend on the 5 1/2 per cent cumulative convertible preferred $10 per stock of the company, payable June 15 to stockholders of record June 5.

READE IS ALARMED AT JOHNSTON'S REMARKS

Statements by Eric Johnston, president of the Motion Picture Association of America, before the Omaha Chamber of Commerce "concerning the future of home pay-as-you-see television" were termed "shocking" and showing a complete lack of understanding of the economics of the motion picture and television industries in a statement issued by Walter Reade, Jr., president of Theatre Owners of America. He said, "Mr. Johnston has placed all segments of the industry in a compromising position by implying an increase in the number of television stations and the development of home pay-as-you-see TV will be helpful to production, distribution or exhibition. The results of impartial scientific research disclosed that Mr. Johnston was badly informed concerning the facts," the release states.

Phonevision Tests Held In New York

The first private, experimental tests of Zenith's Phonevision system of subscriber television were initiated in the New York City area Monday under the direction of Dr. Alexander Ellett, vice-president of Zenith in charge of research. The tests held in cooperation with WOR-TV, were authorized recently by the Federal Communications Commission. The tests were to run seven days, beginning at 9:30 A.M. and continuing to 4:30 P.M. according to Seymour Handly of WOR-TV.

In the operation were seven field camera crews operating throughout the city with Phonevision "decoders." The experiment was to determine what distances the system will project, and how it will react to different areas and other technical problems peculiar to the New York area, according to Mr. Handly.

No telephone lines were employed and images were to be received only on test receivers equipped with air code translators, station spokesmen said.

In commenting on the tests, Mr. Ellett said: "In simple essence, a subscription television service can be compared with a theatrical box office. Phonevision then is a method for installing a box office in the home. But as in the case of a theatre, the program will not be a financial success if people are able to detour around the box office and watch the program without paying for it. So far as we know, the vast number of codes possible with Phonevision will eliminate any 'free passes' or sneaking in at the side door," Mr. Ellett said.

Projectionists Stop "Salt" Opening in Chicago House

CHICAGO: "Salt of the Earth," the controversial film made by left-wing elements, failed to open as scheduled here last week at the Cinema Annex. The projectionists failed to show up for work. The first night audience had its money refunded to it after hearing several impromptu speeches from the stage by theatre owner Mandel Terman; Juan Chacon, actor in the film, and Howard Biberman, who directed the picture. Mr. Terman hinted at the possibility of a law suit against the projectionists union.

June 9 General Release Date for "Andersen"

Samuel Goldwyn's "Hans Christian Andersen" will open June 9 at the Paramount theatre, Portland, Ore., in its first general release playdate, by Charles Boaseberg, general sales manager for RKQ, distributor of the film. New ads and publicity material have been created for the general release of the Danny Kaye picture in color by Technicolor.
Leonard H. Goldenson
President United Paramount Theatres, says:

“A great book has been made into a greater motion picture.

As with ‘Eternity’, Columbia has done it again with

THE CAINE MUTINY!”

STARRING

Humphrey Bogart • Jose Ferrer
Van Johnson • Fred MacMurray

and Introducing

ROBERT FRANCIS • MAY WYNN

COLOR BY TECHNICOLOR

Screen Play by STANLEY ROBERTS • Based upon the Pulitzer prize winning novel by HERMAN WOUK
Directed by EDWARD DMYTRYK • A COLUMBIA PICTURE • A STANLEY KRAMER PROD.
The National Spotlight

ALBANY

Metro’s consent to accept bids for three pictures from Harry Lamon’s Vail Mills drive-in, near Gloversville, stirred speculation on whether other outdoor theatre owners might try to obtain first-run product that way. Many observers thought not. Two of the largest situations, Fabian’s Mohawk, midway between Albany and Schenectady, and Kallet’s outside Utica, are said to be content with later bookings—because, among other considerations, first-run exhibitions would hurt their adjacent city theatres. The Variety Club raised $22,580 in the past year for Camp Thacher, it was revealed at a dinner honoring Big Brother Chairman Saul J. Ullman. Toastmaster Lewis A. Sumberg presented the Fabian division manager with a wrist watch. Gene Robb, publisher of the Times-Union (which cooperates in the summer camp project), also presented a gift to Mr. Ullman.

ATLANTA

George Coburn, owner of the Prattmount drive-in, Prattville, Ala., will soon install CinemaScope. . . Also another CinemaScope by Wil-Kin will be installed at Troy drive-in owned by Jimmy Gaylord. . . . The Dixie Theatre Supply Co. of Albany, Ga. has opened a branch at 95 Walton St., with Jon Simms as manager. . . . Curt Shreve, for a few years southern district manager, Manley Popcorn Co. here, has resigned on account of ill health. . . . Hubert Mitchell and son, owner of the Ranch drive-in, Hartsville, Ala., were in for a visit. . . . Mr. and Mrs. James C. Hoge, Sr., of Lakeeland, Fla., six of whose children are in the theatre business in Florida, celebrated their golden wedding anniversary. . . . The Princess theatre, Cross City, Fla., is undergoing a remodeling program.

BOSTON

Smith Management Company closed the Natick drive-in for four days to install a new curved all-purpose screen. . . . Interstate Theatres opened its newest drive-in in Hyannis, Cape Cod, near the airport, managed by Bill Simpott under the district management of Chris Joyce. . . . Six merchants from North Woodstock, N. H., have built a new drive-in called Deer Park which will open in mid-June and will be booked by Affiliated Theatres Corp. . . . With the report coming from 20th’s home office that James M. Connolly has been named division manager for New England, New Haven, Albany and Buffalo, other promotions have been announced from the Boston office. John Peloney is now branch manager. John Peckos is sales manager and Frank Keller, former booker, has been upped to salesman.

BUFFALO

William Goehrig, Jr., son of the 20th Century Fox sales executive, and who has been managing the Dipson Amherst for several years, is now a student salesman in the local Fox exchange. . . . Herb Gaines, WB salesman, was to be the guest of honor at a bachelor dinner in his honor June 7 by Tent 7, Variety club of Buffalo. . . . Wadsworth Konczakowski is taking over the operation of the Capitol, South Buffalo community house, renting it from the Dipson circuit. . . . Elmer F. Lux was the guest speaker at the May meeting of Buffalo Court, Royal Order of Jesters, one of whom liked his speech so well that he offered to give $50 to any charity Elmer named if Lux would give him a transcript of the talk. Elmer held forth on the idea that more citizens should take more interest in their governments—local, state and federal. . . . George Sussman, booker at the Columbia office, is recovering from a heart attack suffered the other day while he was on the job in the exchange in the Film Building.

CHICAGO

John Balaban, president of Balaban and Katz, will be honored at a testimonial luncheon kicking off the amusement division campaign of the Combined Jewish Appeal. . . . Sol Cohen, veteran film salesman, has left Warner Brothers. . . . Susan Goldfinger departed for a short stay in Tucson before bringing his wife back from there to spend the summer in Chicago. . . . The advent of warmer weather and the annual spring box office slump has brought about a junior wave of closings in this area, among them Bailey Enterprises’ Tazewell, Washington, Ill.; Abe Werbin’s Princess, Elgin; and a Torkinson’s Tampico, Tampico, because of illness; Frank Stewart’s Rivoli, Danville, for the summer; and the Glassford, Glassford.

CINCINNATI

The Capitol theatre box office has been opened for the advance sale of reserved seats for the premiere of “This Is Cinerama”

WHEN AND WHERE

June 8-10: Annual convention Virginia Motion Picture Theatre Association, Chamberlin Hotel, Old Point Comfort, Virginia.

June 14-16: Annual spring board meeting and get-together, Allied Theatre Owners of Indiana, South Shore Hotel, Lake Wawasee, Ind.

June 17-19: Meeting of the executive committee and board of directors, Theatre Owners of America, Beverly Hills Hotel, Los Angeles.

June 27-29: Annual convention, Mississippi Theatre Owners Association, Edgewater Gulf Hotel, Edgewater Park, Miss.

June 21, . . . unusual interest is being manifested here in the RKO Palace showing of Warner’s “Dial M For Murder,” because of the opportunity of comparing the film version with the stage play appearing here at the Civic theatre earlier in the season with Maurice Evans as the star. . . . John Gentile, who has been covering the Columbus (Ohio) territory for Paramount, has been transferred to Detroit as sales manager of that branch. No successor has been announced. . . . Jack Finberg, United Artists branch manager and his wife, are among the Miami Beach, Florida, vacationists. At Millersburg, Ky., Leonard Howard has shuttered his Millersburg theatre. . . . Pa Center, Ky., is to have a new drive-in theatre, on which construction work has already been started by Clark Smith, who has operated theatres in the Texas panhandle.

CLEVELAND

The Variety Club gin rummy contest held this week in the club’s Hollenden Hotel headquarters, attracted more than 100 dinner guests and 68 contestants. Peter Rosian, U-I district manager, ended in first place. . . . Dave W. Skiles closed his Grand Theatre in Salem, for the summer, concentrating operations on the State, the “A” house. . . . All local exchanges were closed Monday. . . . Eddie Bergman, U-I salesman and Mrs. Bergman returned from a Florida vacation. . . . Eclair theatre, 500-seat neighborhood house, closed June 1. . . . Seymour Simon, well-known industry attorney of Chicago, and Mrs. Roslyn Bie of Cleveland, were married here this past week. . . . Back from military service in Germany are Capt. Gerald Albert and his wife, Mrs. Gloria Sogg Albert, daughter of M-G-M branch manager Jack Sogg. . . . James Ochs, son of Herbert Ochs, who operated the Chas. J. Ochs Canadian drive-ins and Mrs. Ochs, was married May 29 to Mary Kilbane in St. Philip and St. James Catholic Church.

COLUMBUS

Mrs. Mabel E. Higgins was installed as president of the Columbus and Franklin County Motion Picture Council at a luncheon meeting in the Seneca Hotel. Other newly-installed officers are: Mrs. James M. Schooley, first vice-president; Mrs. Carl Neff, second vice-president; Mrs. H. M. Metzger, recording secretary; Miss Ella Becker, corresponding secretary and Mrs. O. C. Daubert, treasurer. Dr. Floyd Faust was named chairman of the public relations committee and Mrs. Faust, chairman of the juvenile delinquency committee.

DENVER

As an experiment the Lakehore drive-in was first run last week, running “Johnny Guitar” and “Sun Shines Bright” day-date with the Denver and Esquire. . . . Paul Allmeyer has resigned as ReAdalt salesman and is operating the theatres at Grand Lake and
SPECTACULAR AREA PREMIERE IN CLEVELAND-CINCINNATI AREAS JUNE 23!

Big-time advertising, exploitation, TV, radio and general promotional plans aimed at top grosses for a top action-spectacle show!

SINS OF ROME

Directed by RICCARDO FRED'A • Music by RENZO ROSELLINI • Director of Photography GABOR POGANY • Produced by SPARTACUS CONSORTIUM

with
MASSIMO GIROT'I • LUOMILLA TCHERINA
YVES VINCENT • GIANNA MARIA CANALE
and Carlo Ninchi • Vittorio Sanipoli

FROM RKO THE SHOWMANSHIP COMPANY
Leonard Z. Danny Mrs. Dave Carl Tom Frank the Mabel Plan- Bert Otis Clair Columbia Ace 24x76 line. is is Windsor DETROIT 34 door 30-31, served coffee and doughnuts for breakfast, and kept watch on patron’s cars while they went to the race. It’s a 15-minute walk from the Speedway.

JACKSONVILLE

Many South Georgia and Florida dealers and salesmen of the Chryser Corp. expressed pleasure over the fine visibility of a recent TV sales-program telecast for them from New York on the large-screen TV screen at the Florida theatre. A large group of exhibitors turned out for the press premiere of “Magnificent Obsession” which Buford Styles, U-I branch manager, held at the Murray Hill theatre. Tom Shanks, one of the visiting salesmen, has been assigned to the Florida office.

KANSAS CITY

The general committee of the City Coun cil, Kansas City, Mo., has recommended killing the proposed curfew ordinance, under which persons under 17 years old would be required to be off the streets and away from public places between midnight and 5 a.m. . . . “The French Line” will close its engagement at the Roxy with its sixth week. One drive-in has a single bill. The rest have double bills and most of the two-feature drive-ins have extra midnight shows at no extra charge. . . . Senn Lawler of Fox Midwest has been elected a director of the Kansas City Press Club. . . . Very little is being published in newspapers on the trend toward more openings of retail stores on Sunday, but a campaign to combat the trend is active—churches participating but not conducting it. The special series of events and clubs, for children are being set, as vacation approaches.

LOS ANGELES

The Sky View Drive-in has been opened in Las Vegas by Howard Cahoon. . . . Planning to middle-aside it August 1, is Jerry Sheldt, IPE office manager, and Barbara Forsak, 20th Century Fox clerk. . . . Re signing to await the arrival of the stork is Sandra Moskovitch, Reartl bookkeeper. . . . The closed Cairo theatre has been re-opened by Charles L. Allen. . . . Fox West Coast checkboxes its first move to the circuit here with the opening of the old Fox theatre in Hollywood. House was formerly known as the Guild and had not been operating as a motion picture theatre for the past few years. . . . Cecil Reynolds, Reartl secre tary, is leaving for Las Vegas on her honey moon and plans to resume her duties at the Reartl exchange. . . . The Wilshire Ebell theatre was once more the site of the L. A. Motion Picture Salesmen’s annual Drive-in Show, which was attended by many repre sentatives of exhibition and distribution.

MEMPHIS

Strand theatre, Memphis, has been transferred from Tenemark Paramount Corpora tion to Paramount-Gulf. The position of general manager of Tenemark has been abol ished and Jack Katz, who has held that position for two years, is awaiting assign ment elsewhere with ABC-Paramount. Car roll Beasley remains as manager of Strand. . . . K. L. (Bob) Bostick, National Theatre Salesman, southern division, Memphis, has been named a Kentucky colonel by Gov. Lawrence Wetherby of Kentucky. . . . W. F. Ruffin, Jr., Ruffin Amuse ments Co., announced CinemaScope equipment had been installed in Ruffin theatre at Covington, Tenn. . . . Paul Beisman, manager of St. Louis Municipal Opera, was a Memphis visitor. . . . Mrs. W. B. Smith was elected president of Memphis Better Films Council and “Elephant Walk” was named by the council as the month’s best picture.

MIAMI

Sidney (co-owner of Wometco) Meyer and his wife were in New York recently on a two-week trip. . . . Mitchell Wolfson, the other half of the Wometco circuit, was delayed a few hours in Chicago, when he was to fly plane there after attending the Na tional Radio and TV Broadcasters conven tion. . . . Jack Miller, manager of the Shores, has an extra added Saturday drawing card with the on stage appearance of the Amaz ing Grace and the double feature, on the radio station WKAT. . . . Don Tilzer, of Cloughlans, is on vacation and spending it getting acquainted with his infant daughter, Fern Janice. . . . John S. Allen, vice-pres ident and general sales manager of WTJV, announced the appointment of Carl Harold to the post of regional national account exe cutive, where he will work with Stan Gor don, national sales manager.

MILWAUKEE

“Magnificent Obsession” was screened for the press and exhibitors at the Fox-Varsity theatre here May 24. . . . Mrs. A. W. Nagle, Crescent theatre, Shawano, was among those attending the screening. . . . Mrs. H. Od sham, wife of the branch manager of the Columbia exchange here, has returned home from Milwaukee hospital. . . . A. W. Brum m, part owner of the Ritz theatre here, has been appointed general manager of the new Dyen Rollar division of E. Z. Painter Corp., manufacturer of paint rollers and supplemental materials. Mr. Brumm was
MINNEAPOLIS

Several outstate bookings of "The French Line" were announced by the RKO exchange here. . . Saul Malish, branch manager of RKO-Pathé, was in northern Minnesota with salesman Bob Levy working the territory. . . Don Swartz, operator of the Independent-Lippert exchange, was in Chicago for the national television convention. . . John Thompson, exploiter for Columbia, was in for "Indiscretion of an American Wife" which is opening at the Orpheums in both Minneapolis and St. Paul. . . Ethel Curtiss, contract clerk at Columbia, vacationed in Washington, D. C. . . Walt Disney's "The Living Desert" opened at the World theatres in both Minneapolis and St. Paul on June 4. Picture originally was scheduled to play the RKO Orpheums in both cities. . . Charlie Wiener, sales representative for IFE, is in the IFE Chicago office substituting for Harry Walders, who has gone with Columbia.

OKLAHOMA CITY

Fire destroyed the Frontier theatre here May 23. Damage was estimated as high as $30,000. . . Barton Theatres has added another theatre to the chain. It is the Circle drive-in. Mr. and Mrs. Harold Combs are managing the theatre temporarily. This is the 15th theatre in the Barton chain in Oklahoma City. . . Emery Duncan, manager of the Skytrain theatre here, is on his vacation for the next two weeks. . . The Ritz theatre, Ardmore, Okla., was closed May 26 for complete remodeling. . . K. T. Harris of Tyler, Texas, has leased the Edge-wood theatre at Edgewood, Texas. . . The Tivoli theatre, Ardmore, Okla., is completing installation of the equipment for Cinema-Scope.

OMAHA

Omaha theatres felt the effects of the 1954 horse racing season last week and receipts took a dive as crowds flocked to the opening week of races at Ak-Sar-Ben. Opening day crowds and betting were higher than last year's mark. . . Paul Webster, formerly with Republic, has joined the United Artists sales staff, replacing Sol Reif, who resigned. . . Jackson Jorgens, 11-year-old son of MGM salesman Jack Jorgens, was featured in a half-page layout as a typical School Safety Patrol captain in the Sunday paper. He heads the junior traffic patrol crew at Jefferson School. . . Glenn Van Wey has installed CinemaScope and stereophonic sound at the Sun, Gothenburg, Neb. . . Carrying the movie industry's banner in the Omaha Centennial Whisker Derby are Sam Deutsch, Universal office manager, and Ray Nielsen, MGM booker.

PHILADELPHIA

The Bucks County drive-in in suburban Willow Grove, Pa., opening this week, will have its booking and buying handled by Claude Schlanger, Jr. . . Mrs. R. Friedman is now managing the suburban Yeadon herself. . . Jerry Caghan, amusement editor of the "Philadelphia Daily News," has left (Continued on following page)
PITTSBURGH

Downtown theatre operators are hopeful that the prolonged transit strike will soon be ended, now that negotiations are reported to be progressing favorably. The strike, idling 2,700 theatre operators and bus drivers, began May 9. . . . Both the Stanley and the Harris reported a brisk advance sale for their telecast of the Marciano-Charles fight on June 7 at a $3.50 top, with special reserved seats in the lodges at $5 . . . . The Post-Gazette, daily morning newspaper, resumed publishing after a two-day strike brought on by a jurisdictional dispute between two unions, which finally agreed to arbitrate the argument. . . . "Them" has been added to the Stanley booking chart to be followed by Danny Kaye's "Knock On Wood." . . . The Greater Pittsburgh drive-in theatre, the first local drive-in with CinemaScope, has installed Route 30 with "The Robe" on a curved 100 by 75 foot screen and with stereophonic sound.

PORTLAND

Stars of screen, stage, TV, and radio will appear here for the 1954 annual Rose Festival June 9-13. Roy Rogers, accompanied by wife Dale Evans, and Lon Chaney, Jr., are expected, and probably Butch and Millie, and the ranch in the mountains. . . . Oregon exhibitors have been invited to attend a luncheon June 9 to present to the house of America executives Walter Reade, Herman Levy, Alfred Starr and Roy Cooper. Art Adamson, Vancouver, Wash., circuit owner has been set as host . . . . Hamrick's city manager, Marvin Levy, is back at his desk after a two week vacation. . . . Evergreen's engineer, Carle Mahne, is here from Seattle to look at Fox theatre advancement. Plush showcase is set to open July 7.

PROVIDENCE

E. M. Loew's drive-in theatre baseball team got off to a flying start in the Providence Amateur League, top sand-lot organization, as Jim Anderson hurled a 4-hit shutout, defeating the Club 888 outfit 7 to 0. This year's Loew's entry boasts many outstanding amateur players, and their sights have been set on the league championship.

Hal Makelim Continues to Win Support

Hal Makelim, originator of the Makelim plan to produce 12 films under exhibitor sponsorship and designed to relieve the current production shortage, continued his travels into exhibitor territories the past week.

In Baltimore representatives of three exhibitor groups, the Allied Motion Picture Theatre Owners of Maryland, Theatre Owners of Washington and the Independent Exhibitors of Virginia, last Saturday approved the plan. They attended a meeting called by the Maryland group and heard Mr. Makelim discuss his plan.

As the assembly adjourned several exhibitors immediately signed contracts. The meeting was attended by approximately 100 exhibitors and most of them "were in a receptive mood toward the Makelim plan."

In Indianapolis last Thursday, meeting with 60 state exhibitors, Mr. Makelim declared, "the pictures will be made." He said that commitments have been so encouraging that he positively will go ahead with production. Exhibitors attending represented 210 theatres.

Commitments were made in excess of the quota for the Indianapolis area, W. A. Carroll, secretary of the Allied Theatre Owners of Indiana, reported.

Altec Field Men Hold Division Meetings

A series of meetings called by C. S. Perkins, manager of Altec Service northeastern division, was held at New York division headquarters last week. The meetings, presided over by Mr. Perkins and Fred Hall, New York branch manager, were attended by all Altec territory engineers and field representatives for discussions of Perspecta sound installations. Also in attendance were S. N. Trent, F. A. Brown, H. Letelin, and field engineers J. McGinley, P. Capone, M. Kendell, L. Davies, H. Neuberger, H. Neill and J. Silberstein. Marty Wolf, assistant general sales manager of Altec Service, presided at a brief meeting dealing with features of the Altec stereophonic service contract available for exhibitors.

Radio, TV Aid "Them!" in Record 2,000 Bookings

Warner Brothers has set what the company calls "the most ambitious daytime and nighttime television and radio spot penetration campaign in industry history" to help launch the mass saturation release of its science-fiction film, "Them!", in 2,000 playdates across the country June 15. The campaign is designed to blanket every distribution area in the United States, with an excess of 600 prints, a new high for the company, being made available to handle the saturation bookings.
Managers' Round Table

An International Association of Motion Picture Showmen—Walter Brooks, Director

"Seasonal Product Festivals"—Says Dan Krendel

At this time of year we suddenly become aware that we are not alone in the business of purveying entertainment to the masses...Circus posters stare at us from every billboard...our newspapers are filled with a dozen types of added competition, summer theatres, stock-car races, sporting events and what not...The golf courses and trout streams beckon...Everybody, it seems, has his hand out for at least a portion of that elusive entertainment dollar.

Even nature seems to be agin' us....Thousands of amateur horticulturists spend that extra hour of daylight in a never-ending struggle with the dozens of garden pests which are the bane of every gardener. But...they like it, and keep it up right through the summer and well into the fall...and it will take more than a casual newspaper ad to cause them to drop everything and go scurrying to their nearest movie palace.

That should be the signal for a revitalization of all of our selling efforts...The more competitive our business becomes, the harder we should hammer away...the loader we should shout our wares...the more tricks we should pull out of that beaten-up old hat.

"Festivals" seem to be the order of the day...Spring festivals...Summer festivals...Fall festivals. They're no strangers with us. Dress up your front and lobby in keeping with the season...Use your imagination plus the many seasonal accessories available from most of the distributors we do business with...Slant your campaigns at the women folk...Create an urge to see your attractions. They'll drag the old man along...never fear.

You can't do all this sitting at your desk punching buttons...Get out on the floor...greet your customers...talk to them...gain their interest. Emphasize what you say with good selling displays.

Get your Spring festival under way, and start planning your Summer festival...Have something doing all the time...You can't keep people from buying other forms of amusement or recreation...but you CAN, with the proper effort get your fair share of business. GO AFTER IT!

ALL BUSINESS IS LOCAL

Round Table members will recognize and remember the slogan of the American Newspaper Publishers Association, above, which we have often repeated in this space to point up the fact that every business result which may be counted on a national basis is actually accomplished on a local level, or not at all. The statisticians may assemble the total figures, but the basic results are secured at the grass roots, regardless.

Right now, New York City is fighting a 5% tax levy, and they are doing it right down to the curb stones in front of the theatres that are involved. It's no more than a demonstration of the continuing fact that "all business is local" and that tax fights must be fought on the home grounds. A grand idea, which will get results, is the darkening of theatre marquees at nine o'clock to show the public and the business neighborhood what happens when these lights go out, on Main Street.

New York City needs revenue, and it's likely, and logical, that they should figure they could tap the theatres for the tax relief we've just obtained from the Federal Government—probably on the theory that it's a place where we'd feel no pain, since the spot is numb from years of beating by tax gatherers. But such a considered and collective resistance as has been put into effect here will slow down, and perhaps stop, the eagerness with which the municipalities tax film theatres.

(We borrowed all the foregoing, right off the front page of Dan Krendel's "Ballyhoo"—because it fits in so well with what we've been thinking and is stated in so many well chosen words. Hope that Dan doesn't mind the pilfering—and this entitles him to award himself 500 points in his own contest for getting stuff in the trade press, with extra honorariums for landing the top position at the head of the Round Table for this meeting.)

COMFO's committee of advertising experts, assembled in New York to plan for a national audience poll for the choice of the best picture of each month, is headed by Mrs. Alice Garham, Quigley Grand Award winner, from United Detroit Theatres; with Semn Lawler, advertising and publicity director for Fox Midwest Theatres, Kansas City; Paul Levi, of American Theatres Corporation, Boston; Emil Bernstein, of Wilby-Kincey Theatres, Atlanta; and Ralph W. Russell, manager of the Palace Theatre, Canton, Ohio, all of whom are long-time Round Table members, and from areas where local theatres have had substantial experience with audience polls.

Our best suggestion is that this is a variety of sales approach which can be worked best with the cooperation of a daily newspaper, who can share in the sponsorship of such enterprise. It reminds us of the long-established and highly successful audience poll conducted for many years by the London Daily Mail, a national newspaper in England, where ballots cut from any copy of the paper were deposited in boxes placed in theatre lobbies, thus making it necessary for participants to (a) buy the paper and (b) visit the theatre, in order to enter their ballots.

SPEAKING OF CANADA, as we are this week in several places, the boys of Odeon gave a "Welcome Home" luncheon to Archie Laurie as he took over as advertising and publicity head for United Artists Corporation, in Toronto. Present were Max Chic, Hye Bossin, Wannie Tyers and Jim Hardiman of Odeon Theatres; Tommy Knight, of J. Arthur Rank; Sam Glassier of 20th Century Fox; Irving Herman, of Warner Brothers; Win Barron of Paramount; Chet Friedman of MGM; Bert Wilkes, Jimmy Nain, of Famous Players; Jack Karr, Ken Johnson; Jim Harrison, Larry Stevens, Al Perley and Walter Kennedy, of Universal. It was a nice home-coming and reunion of press and promotion people, with accent on the new deal for Canada, along advertising and accessory lines.

—Walter Brooks
ODEON of Canada Unlimited!

STOUT SHOWMEN here, from coast to coast, as proven by these pictorial examples of their promotional skills, from prize-winning campaigns, in the Quigley Awards.

Jacques Martin, manager of the Odeon Mercier theatre, Montreal, had this really animated lobby display, with dancing girls from a local studio, in action every quarter-hour, at no cost to the theatre except taxi fare for girls in costume.

Another Jacques Martin original! He planted an usher photographer in the lobby, taking pictures of contestants who wanted to look prettiest with Vic Damone, as promotion for "Riches, Jeunes et Jolies" at the Mercier, Montreal.

Al Jenkins, manager of the Odeon Vogue theatre, Vancouver, offered free admission, paid for by the sponsor, for every child who brought in 10 end-labels from a popular baker's bread.

Elliott Brown, manager of the Odeon theatre, Victoria, B. C., held a "Ma and Pa Kettle" contest, and these were the lucky winners with the fortunate resemblance. You'll have to admit, this is a promotion idea that can be used anywhere in the U.S. or Canada.

Jacques is a jack of all trades, at the Mercier theatre in Montreal, and here is the Martin touch, handling a give-away program of bags of groceries on stage, for those who guess correctly on a quiz program which is simultaneously broadcast to a listening audience.

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Showmen in Action

Joe Real, manager of the Midwest theatre, Oklahoma City, submits campaigns on "Glenn Miller"—"Rose Marie" and "Rhapsody" as his current entries for the Quigley Awards. All containing good window tieups with record and music shops.

Mark Alling and Bill Blake had Helene Stanley in person, and models wearing Anne Baxter's swan suits, as premiere publicity for "Carnival Story" at the Golden Gate theatre, San Francisco. A "harker's" contest was a sidewalk radio stunt.

Bill Trambakis, manager of Loew's State theatre, Providence, placarded every other seat-back with notice that these were reserved for "Rose Marie" two weeks in advance.

Tom Pappas, manager of the Indiana theatre, Indiana Harbor, Ind., had a CinemaScope float, with new dimensions to attract attention as street ballyhoo for "The Command," and a feature of the local Loyalty Day parade.

J. P. Harrison, manager of the Campus Theatre in Denton, Texas, may have visitors, for at least two other Quigley Grand Award winners are headed his way—Charlie Doctor and Charlie Hacker, both on prolonged coast-to-coast automobile trips.

Charles Gaudino, manager of Loew's Poli theatre, Springfield, Mass., held a special meeting and screening of "Executive Suite" for 50 women of the Motion Picture Council and 50 members of the local chapter of the National Association of Secretaries.

Richard De Bow, manager of the Translux theatre at 85th and Madison Avenue, New York, was one who held a coloring contest on "Heidi"—and Miss Faith Bowie, age 10, of his audience, won the Grand Prize, a trip to Switzerland, over 14,000 contenders.

Pearce Parkhurst is now publishing the Lansing Drive-In Theatre News, a well-printed, four-page newspaper of what's new, and is soliciting advertising in preferred position to pay the costs. Free classified ads are accepted from patrons who turn in their copy just this side of the ticket wicket.

From Canada comes a copy of the Toronto Globe & Mail, containing fine cooperation ads for MGM's "Executive Suite" which we'll credit to Neil Friedman in the absence of any information.

Harold C. Jenkins, manager of the Coosa theatre, Childersburg, Ala., distributed 2,000 sticks of Beech-Nut Gum to advertise "a double treat"—the gum and the theatre.

Take a look at those winners in the "Ma and Pa Kettle" contest on the opposite page, and think of the oldest father in your audience who could be especially honored on "Father's Day."

Harold Jenkins, manager of Martin's Cocoa theatre, Childersburg, used a postcard gimmick, sponsored by an insurance agent, who offered coverage in case you laughed all your buttons off, at "O.K. Nero."

R. A. Keeter, manager of the Littleton theatre, Littleton, N. C., sends a photo of his flash front for "French Line" with 3-sheet and marquee display.

Elaine S. George, owner-manager of the Star theatre in Heppner, Oregon, says she's glad to get the tip from Jeff Jefferis of mimeographing her personal chat to potential patrons on the back of her monthly program, and will do, forthwith.

Wendell Jones, manager of the Cameo and Lee theatres, Bristol, Va., files an interesting report on a complete campaign for "Little Caesar" and "Public Enemy" as a double bill. Says that no matter what the screen size, a good program always pays off, if served with plenty of courtesy.

Sol Sorkin surrounding his cashier with more scenery—this time to ballyhoo "The Phantom of the Rue Morgue" with stills, slogans and stuff, at the RKO Keith's theatre, Syracuse.


Paul R. Anderson, city manager of the Schine's Strand theatre, Lexington, Ky., had a long, long trailer, as long as the theatre itself, as street ballyhoo for "The Long, Long Trailer" and full cooperation from New Moon and Mercury dealers.

Jim Bradley, manager of the Fox theatre, Huntington Park, Cal., is spearheading a drive to put the popular and very successful "All-Night Graduation Show" in effect, in Fox West Coast theatres, since the idea is accepted with great favor.

Lou Singer, credited in Fox West Coast Showtime bulletin as being extra alert, revenue-producing, has been ring leader in providing special religious shows for Easter and other church holidays.

James Boyd, manager of the Dixie theatre, Scotland Neck, N. C., stirred up a lot of talk in his community, having a man in convict stripes walking the streets to advertise "Riot in Cell Block 11."

Dale Baldwin, who is one of R. E. Agle's champions with Statesville Theatres at the Parkway theatre, Jefferson, N. C., enlarged his screen, enlarged his publicity, enlarged his showmanship, all to conform to the new dimensions.

Lou Cohen and Norm Levinson, at Loew's Poli theatre, Hartford, had a beautiful duplicate of Lana Turner (at least, in some departments) as street ballyhoo for "Flame and the Flesh"—and it seemed in character with the title.

Tom Grace, manager of the Perakos circuit's Eastwood theatre, East Hartford, Conn., has been appointed to the five-member Chamber of Commerce committee to study the parking problem.

Bill Miller, manager of Miller's State theatre, Ellkhart, Ind., did a grand job with the "Beachhead"—using all the military tieups as an ingredient with his showmanship.
A Drive For A Drive-In

Frank D. Rubel, manager for Central States Drive-In Theatres, Des Moines, submits with pride some examples of a drive from the new S. E. 14th Street Drive-In, operated by the Central States Theatre Corporation, and managed by Art Farrell, who got out the special sales kit that is involved. It’s a combination of a strong and direct sales approach, and aimed at housewives, since there’s a gift pearl necklace included in each kit. Art refers to the girls who go out on this assignment as “movie casters” and says they are authorized to present passes and other inducements to the “general manager” of each home they visit.

Chiefs among the advantages for showmen in a check list of items which the S. E. 14th Drive-In offers, which is to be referred to in conversation with potential patrons, and a thorough questionnaire, which the “movie caster” fills out as the result of each call. This questionnaire asks whether or not the patron has ever visited a drive-in theatre, if not, why not or how often and goes into detail as to their preferences in pictures, and what they read in advertising, or what influences them to go to the movies. The final question is, do you just go, without knowing what show is on, are you selective as to the program?

A map of the Des Moines area to show the driving time from all parts of the city is included in the kit and given to each prospective customer. The weekly program is a four-pager and has a page of cooperative advertisers to underwrite costs.

Gives Away 1000 Bananas In “Top Banana” Promotion

Robert E. Rosen, manager of the Bis- mark and Dakota theatres, Bismarck, N. D., promoted 1000 bananas from a local dealer, gave them away as ballyhoo for “Top Banana”—and this is banana country. For the return engagement of “From Here to Eternity,” he had an Army tieup, and local ten-piece band out. On “Beat the Devil” he used two drummer boys, who really beat the devil out of this ballyhoo. For “Ma” and Pa Kettle,” the John Deere company furnished a tractor tieup, and “Ma” hanged on a kettle to call attention to it, as street ballyhoo. He sends pictures to show the layman in which this display caught the attention of the people along Main Street and in front of the theatre. It’s a lively promotion from a new contributor to the Round Table.

British Round Table

Q. DESMOND McKAy, manager of the Playhouse, Calaisheil, Scotland, deserves more space than we have available to report his good exploitation on recent programs. Outstanding is the announcement of a popular program, promoted... C. G. Manhire, also from Scotland, who is manager at the Savoy cinema in Edinburgh, says his Savoy Queen Service—good-humored un-brellas to those in line—is the culmination of building up business to get the queues in the first place. The local paper ran the story... R. M. Wood, manager of the Granada theatre in Anfield, Liverpool, had a live monkey in his lobby during the run of “Francis Copes with the Big Down the Talking.” W. R. Parker, manager of the Regal cinema, Torquay, contacted swimming and yacht clubs, with special emphasis on the water, and anglers, chains and ropes to complete the display... J. W. Turner, manager of the Savoy cinema, Sale, promoted an effective to-cobby display reach a local angling alarm firm, a natural for “The Intruder.” He also sends clipping about his Kinematograph Weekly’s “Man of the Month” award for overcoming difficulties of running local cinemas...

R. A. MARSH, manager of the Savoy cinema, Cheltenham, arranged an effective shop window display for “Houdini,” with a full size dummy suspended from the ceiling encased in a straight-jacket and full length capes, and a sign on the window asking for the local manager’s copy of the film... L. G. WEBSTER, manager of the Savoy cinema, Northampton, tied in his showing of “The magnesium Man” with the local army campaign, of the Sea Cadet recruiting campaign, including lobby display and hoisting of the colors as a prologue to the film... Quotations from Shakespeare tie in the cooperative effort by the Savoy cinema, South Shields, held a "Mogambo" girl beauty contest, sent out cards showing the film with local managers, including L. D. Lacey, assistant manager of the Savoy cinema, Huddersfield, and D. Hughes, manager of the Regal cinema, Stockport, who promoted “Mogambo,” etc., from the Savoy cinema. Stourbridge, are being entered in the second quarterly contest for the Quigley Awards... D. R. Cook, manager of the Savoy cinema, Burnley, arranged another manager who tied in a local recruiting drive with “All the Brothers Were Valiant,” Sea Cadets were on duty at the theatre evenings... Tony Ewin’s all-out exploitation for “Mogambo” at the Granada in Banbury, where he is assistant manager, included a costumed man giving out handbills, which caused quite a stir... Douglas Ewin’s fine campaign, “Dante’s Inferno,” which used the “Francis Copes with the Big Down the Talking,” E. M. Walker, assistant manager, and also manager of the Palace cinema in Arbroath, centered his campaign on “From Here to Eternity” on the book, with a special display in the library...

Media promotion

Q. A. BUCKLEY, assistant manager of the Regal cinema, Halifax, created a gratifying amount of interest for “All the Brothers Were Valiant”—his first wide screen presentation, a novel sound stage setting, and two dozen local dignitaries... Another assistant manager, P. A. Cowin of the Regal cinema, Stirling, has distributed a thousand, oversized umbrellas, sent to libraries, schools, and public places, and distributed headbands with feathers to children a week in advance for the “Charge at Feather River.” D. R. Cook, manager of the Savoy cinema, Swindon, sends photos of his striking lobby and marquee for “Band Wagon.” A. S. Cooke, manager of the Regal cinema, Cirencester, arranged special free gift of “Julius Caesar” for local schools with prizes for the best reviews in different age groups... R. White, who manages the Globe cinema in Stockton, had bunting, dairy, bookshop and stationery stores use over-printed bags for their wares to exploit “Beat the Devil.” A. J. Evans, manager of the Savoy cinema, Birkenhead, who also supervises another manager who tied in a local recruiting drive with “All the Brothers Were Valiant,” Sea Cadets were on duty at the theatre evenings with a fanfare by the buglers on opening night...

Q. D. HUGHES, manager of the Regal cinema, Cheltenham, promoted sample packages of cereal overprinted with credits for “The Torch Song” and given away at children’s shows... J. Klein, manager of the Tower theatre, Peckham, used the balcony over the foyer entrance to tape scene from “All the Brothers Were Valiant,” posters and models made by the theatre staff... D. E. Lacey, assistant manager of the Savoy cinema, South Shields, held a “Mogambo” girl beauty contest, sent out cards showing the film with local managers, including L. D. Lacey, assistant manager of the Savoy cinema, Huddersfield, and D. Hughes, manager of the Regal cinema, Stockport, who promoted “Mogambo,” etc., from the Savoy cinema. Stourbridge, are being entered in the second quarterly contest for the Quigley Awards... D. R. Cook, manager of the Savoy cinema, Burnley, arranged another manager who tied in a local recruiting drive with “All the Brothers Were Valiant,” Sea Cadets were on duty at the theatre evenings... Tony Ewin’s all-out exploitation for “Mogambo” at the Granada in Banbury, where he is assistant manager, included a costumed man giving out handbills, which caused quite a stir... Douglas Ewin’s fine campaign, “Dante’s Inferno,” which used the “Francis Copes with the Big Down the Talking,” E. M. Walker, assistant manager, and also manager of the Palace cinema in Arbroath, centered his campaign on “From Here to Eternity” on the book, with a special display in the library...

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HELP WANTED

WANTED: MANAGER WITH EXPLOITATION and promotional experience by theatre chain in eastern states. Top salary paid, vacation, group insurance, and hospitalization. Please answer giving qualifications and salary expected. BOX 2791, MOTION PICTURE HERALD.

THEATRES

CLEAN, COMFORTABLE, MODERN THEATRES wanted to lease or buy in N. Central U. S. area by two ambitious showmen! Immediate purchase for present owners of MARATHON THEATRE, 325 Donovan Blvd., Detroit, Mich. Phone WO 3-3122.


FOUR HUNDRED SEAT, AIR CONDITIONED, only neighborhood theatre, easily converted, wide screen. Ten thousand, half cash. LAKESHORE THEATRE, Jacksonville, Florida.

USED EQUIPMENT

IKW LAMPHOUSES and RECTIFIERS, excellent condition, $457 pair; DeVry dual projection and sound, rebuilt $895. Holmes $495. Buy on time: S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

SWELL BÜYS AT STAR! CENTURY CC OR Simplex E-7 mechanisms, 6 month guarantee, only $475 pair; RCA MI-9590 soundheads, rebuilt, $559 pair; Arriflex 35mm camera, with extra lampheads, rebuilt, $489.50 pair; DeVry XD projectors, complete, rebuilt, $745 pair; Holmes projectors, heavy bases, arc lampheads, etc., rebuilt, $859 pair; What do you need? STAR CINEMA SUPPLY, 447 West 52nd Street, New York 19.

DRIVE-IN EQUIPMENT

CENTURY "CC" DRIVE-IN OUTFIT ONLY $495, others from $1590 (send for lists). Linear speakers 5/c, 2 for $425, 1 for $212.50; others from $4.50. Send for Chair Bulletin. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

SEATING


NEW EQUIPMENT

MASONITE MARQUEE LETTERS, FITS WAGNER, Audrl, Bevlell Signs, 7 1/2"-36"; 8"-30"; 10"-20"; 12"-15". INSL. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

MIRRO-CLARIC REPRESENTS BEST VALUE in metalized all purpose screen—only $1 sq. ft. Welded screen absolutely invisible! Kamoronge, wide angle leasable, special aperatures immediately available! S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

WANTED TO BUY

WILL PAY 50c EACH FOR OLD LANTERN slides used for theatre advertising. J. KOREN, 430 Schiller Ave., Cleveland 9, Ohio.

VENTILATING EQUIPMENT


S. L. Oakley, 49, Dies; Was Exhibitor Executive

DALLAS: S. L. Oakley, 49, prominent industry executive, and former resident of Dallas, died at his home in Beaumont May 27 following a lingering illness. He was vice-president and general manager of Jel- ferson Amusement Co., and vice-president and general manager of East Texas Thea- tres, Inc. He was associated with these companies 27 years, starting his career with Jefferson Amusement in 1927 as a theatre manager. Among other affiliations he was an honorary member of the LATSE and also was a director in Jefferson Amusement Co. and East Texas Theatres, Inc. He is survived by his wife, Katherine, a daughter and a son.

Leo Weissberg

Leo Weissberg, 61, general manager of American Display Company, died in New York May 31, following an emergency opera- tion. Born in Cleveland, Mr. Weissberg had been with National Screen Service, the parent company, for 20 years.

Prosecutor Asks Houses Ban "French Line" Show

INDIANAPOLIS: Six theatres, including three drive-ins, which had "The French Line" booked for simultaneous first run showings Wednesday, had been "requested" to call it off by Marion County Prosecutor Frank H. Fairchild. The official acted after complaints by PTA representatives, who had seen a screening. He threatened proceedings under 1905 state law banning distribution of obscene literature and devices, which he considered sufficient to include pictures. Manny Marcus, owner of the Ambassador, only downtown house among the six, in- dicated he would ignore the ban, stating that RKO attorneys had advised him to show the film. Rex Carr and Peter Fortune, owners of two neighborhood houses involved, and Walter Ely, drive-in operator, were un- decided.

Greek Orthodox Pastor Attacks Legion "Line"

Objections of the Legion of Decency to the showing of "The French Line" at the Lafayette theatre in Buffalo were criticized by the Rev. John Pallas, pastor of the Hellenic Eastern Orthodox Church of the Annunciation in that city. According to the Buffalo "Courier-Express," Rev. Pallas told his congregation that opposition to the picture by the Legion had "infringed upon the rights of free legal enterprise" and he praised the . . . "operators of the Lafayette for refusing to bow to the autocratic dictates of a religious group." The Greek Orthodox pastor, according to the paper, criticized the representatives of the Roman Catholic Diocese of Buffalo for refusing invita- tions to view the picture and said, "From my personal observation I can testify . . . that it was a lively and tuneful picture with no more harm in it, if any, than in . . . other works of literature and art that are available to everyone everywhere.

STUDIO EQUIPMENT


SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photograph printing. CATO SHOW PRINTING CO. Cato, N. Y.

BOOKS

"NEW SCREEN TECHNIQUES"—THE NEW book that is a "must" for everybody in or connected with the motion picture industry—the clearly pre- sented, authoritative facts about J-3 Cinemas, Cinema- marketing and other processes—production, ex- hibition and exploitation—contains 36 illustrated ar- ticles by leading authorities—edited by Mary Quigley, Jr., 38 pages. Price $.40 postpaid. QUIGLEY BOOK- SHOP, 1270 Sixth Ave., New York 36, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 9th Edition. Revised to deal with the latest tech- nical developments in motion picture projection and sound, and reorganized to facilitate study and refer- ence. Includes a complete projection and sound reproduction—especially prepared for the instruction of theatre pro- jectionists, and of new and old operators for the advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invincible to beginner and expert. Best seller since 1931. 683 pages, cloth bound, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 36, N. Y.

MOTION PICTURE AND TELEVISION ALMA- naq—the big book about your business—1953-54 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today. $5.00, postage included. Send remit- tance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 36, N. Y.
Candy Manufacturers Seek New Coating Types

Intensive research to develop new types of candy coatings was called the “only immediate solution” to the present scarcity of chocolate facing confectionery manufacturers by William E. Brock Jr., president of the Brock Candy Company, Chattanooga, Tenn., in an address before a special research committee appointed to study the problem in Chicago recently.

This committee composed of representatives of the candy, chocolate and edible oil refining industries, will study all types of confectionery coatings which might be used as a substitute for chocolate. A preliminary report of the committee’s work is to be made at a joint session of the National Confectioners’ Association and the Associated Retail Confectioners on June 9th in Chicago.

Mr. Brock, the chairman of the committee, pointed out that the “catastrophic rise in the price of cocoa beans from 5c a pound in 1941 to 69c at present is forcing candy manufacturers to search for new types of coating to fill the enormous demand for confections.” He said that while some chocolate will be available it will be at considerably increased prices due to the severely short supply of beans.


SNACK STAND DISPLAY TO BOOST FILMS

Coming film attractions at the United Artists theatre in San Jose, Calif., are currently being plugged at the refreshment stand by manager Bob Holm through a new large display on the back wall which he recently had installed. The display was arranged to accommodate four of the standard 40x60 posters available from National Screen. Note also the cases built in the front of the stand for displays of refreshment products.

BRM also means Better Recognition for Managers

Get your light from under that bushel by qualifying for Special Merit Awards in better refreshment merchandising and gain nationwide recognition.

Send in reports indicating how you are promoting business, improving stand service and appearance, displaying products more effectively. Include photos and any other pertinent material.

Published reports will be credited to the contributor and will qualify for citations. Citation holders are eligible as entrants for the annual Special Merit Award judging.

Send in as many reports as you desire from time to time. Address them to: The Editor, Better Refreshment Merchandising Dept., Motion Picture Herald.
## 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 117 attractions, 5,373 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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JUNE ISSUE:
Section 2 of Motion Picture Herald of June 5, 1954
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Ampex Corporation
Redwood City, California

Every Ampex system uses identical magnetic pickup heads to give the world’s finest and most precise reproduction of sound. Equipment is easy to install, easy to maintain, and is pleasingly free of all “stray” parts.
The proponents of CinemaScope insist that the light distribution at all viewing angles to the screen, and across the screen, be uniform throughout the theatre. That the only way to accomplish this result is with a "special" high reflective screen is not true.

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About People of the Theatre

AND OF BUSINESSES SERVING THEM

The Motor-Vu Drive-In theatre of Billings, Mont., has been equipped for CinemaScope by the B. F. Shearer Company of Seattle with projectors, sound, arc lamps, generators and in-car speakers furnished by Motograph, Inc., Chicago.

George W. Ingham has been elected vice-president in charge of production by the directors of the United States Air Conditioning Corporation, Minneapolis, according to W. J. Peoples, president. Mr. Ingham joined the company in 1950 as assistant to the works manager. He had previously served as general superintendent in charge of air conditioning at the Worthington Corporation plant in Holyoke, Mass. Educated in England, he came to this country during the first world war as a technician for Rolls-Royce and in 1929 was named production superintendent for that firm.

Dominick J. "Dom" Capano has been named vice-president in charge of Television Studio and Film Production Sales for the S. O. S. Cinema Supply Corporation, New York. Except for three years' service in the Army, he has been with S. O. S. since 1936. Another recent promotion is that of William H. Allen, who has been named production manager for the firm after 19 years in the electrical, electronic and mechanical divisions of the company.

E. S. Gregg, vice-president and general manager of the Westrex Corporation, has returned to New York City after visiting Westrex subsidiary company offices in England, France, Sweden and Denmark.

T. Kevin Mallen, chairman of the Board of the Ampex Corporation, is currently on an extended trip in Europe to establish a sales organization for full exploitation of all markets for the company's magnetic recording and reproducing equipment. Mr. Mallen reports a "constantly increasing interest in Ampex equipment on the part of European users."

Adolf R. Schwartz, who has been managing director of Westrex Australia Pty. Ltd. in Sydney for the past two years, will leave there for Bombay in August to assume new duties as manager for Westrex in India. William E. Kollmeyer, presently manager in India, will return to New York early in September. He will be assigned to the post of managing director in Australia after taking his home leave and undergoing a period of special training at headquarters in New York.

Joseph Caplan was recently named president of Local No. 182, IATSE, Boston, Mass. Other officers named in the annual election include Frank Sullivan, vice-president; Benjamin Bearman, financial secretary; James Gibbons, recording secretary; Jack Rosenbom, treasurer, and Ralph Frazier, business representative. The Executive Board elected consists of the above named officers and Morris Goldman, Henry
Among the Connoisseurs

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For List of Authorized Dealers See Next Page
Glekou and Frank Luby. The Seniority Board is made up of Albert Goldman, Fred Jones, Morris Myers, Henry Perry and Alexander Trudd. Michael Keller was elected trustee. At the same time the following were elected as delegates to the International Convention: Walter F. Dield, Joseph Nuzzolo, Joseph Caplan and Ralph Frazier.

Remodeling of the Criterion theatre in Oklahoma City, including new seats for the main floor auditorium, is reported by Gordon Leonardi, manager of the theatre for the Cooper Foundation circuit, Denver.

John S. Bernard has been re-elected president of Local 217, IATSE, Bridgeport, Conn. Other officers re-elected include Jackie C. Blakber; vice-president; Merrick Parrelli, financial secretary; Fred Lewis, treasurer; John A. Martin, business agent; Thomas E. Cowell, recording secretary; and John C. Lynch, sergeant-at-arms. The executive board consists of Harold Ryckman, Frank Gorman, Joseph Kaplan, Jerome Conboy; trustees, Mr. Blakeslee, Mr. Gorman, Mr. Kaplan, Mr. Lynch and Mr. Conboy.

Jack Sanson, manager of Stanley-Warner's Strand theatre, Hartford, Conn., who started in the film industry as a projectionist in Jersey City, N. J., is marking his 47th year in show business. He first became a theatre manager in Bristol, Conn., in 1915, later progressing to other theatres and cities in the northeast. He was city manager in Manchester, Conn., for Stanley-Warner before coming to take over at the Strand.

Plans for remodeling the Clark Theatre in Chicago in conjunction with its Spring Film Festival are reported by general manager Bruce Travis. The theatre has already installed a larger screen, a new name sign, and new slim-line fluorescent marquee lighting. The renovation program is to be extended throughout the theatre and will include a new terrazzo lobby floor, new carpeting, new glass doors, and a smoking room off the lobby. The upstair lounges have already undergone extensive re-decorating. The Clark has been operating continuously since 1932.

The new Cherokee theatre in Sweetwater, Tenn., was opened recently with Mrs. Edith Brower as manager.

Remodeling of the Lyric theatre in Gastonia, N. C., is reported by manager Ed Pierce.

The Varsity theatre, a neighborhood house in Des Moines, has been purchased by B. C. (Bev) Mahon and Robert L. Fridley from Iowa United Theatre, Inc. The 600-seat theatre is to be redecorated and equipment installed. The new owners have been in the industry for some 15 years, Mr. Mahon having a theatre at Pella, Iowa, and Mr. Fridley operating theatres at Idaho Grove and Rockwell City, Iowa.

John Newcomer of Lawrence, Kan., has assumed management of the Page theatre at Shenandoah, Iowa, replacing Don Nutter.

A new drive-in theatre with a capacity of 815 cars is being constructed at Meriden, Conn., by Nick Konarlis and Paul Tolis. The drive-in is to have a screen measuring 120 feet wide. It is located adjacent to the first-run Meriden theatre, which the two men also operate together.

Harry Rush has resigned as manager of the Triple A theatre in Los Angeles.

Ernest Goldberg (right), president of the Gold-E Manufacturing Company, manufacturers of slide projectors and other equipment, is shown congratulating Jack Robinson, upon the latter's appointment as vice-president and general manager for Gold-E, Mr. Robinson is president of the Acme-Lite Manufacturing Company and has had a quarter century of manufacturing skill and sales experience in the field of film equipment.

The Arizonian theatre in Tucson, operated by A. F. and R. L. Belcher, was totally destroyed in an explosion last month, which occurred early in the morning.

Ed Winslow has been transferred from his position as manager at Fox West Coast's Gateway in Glendale, Calif., to the same post at the circuit's Fox theatre in Santa Paula.

The Beaumont theatre has been reopened by Harry Konneiger in that California city, which has been without a theatre for the past two years.

Dewey Fagay has been named manager of the Coral theatre in Miami, Fla. He was formerly a manager in North Carolina.

John Mowry has reopened the Time theatre in Kenyon, Minn., after installing a new widescreen.

C. L. Baldwin is now managing the Strand theatre in Oskosh, Wis., for Standard Theatres Management, Milwaukee. He owns the Gem theatre in Gillette, Wisc., which he operates on a part-time basis.

R. Lewis Barton has purchased the Capitol theatre in Oklahoma City from the Cooper Foundation Theatres, Denver. Verral Johnson has been appointed manager of the Capitol.

The Strand theatre, Berwick, Pa., was recently renovated and redecorated by the Paramount Decorating Company, Philadelphia.

The Star-Lite drive-in at Muncy, Pa., has been purchased by Paul Shaffer, who also owns the Lycoming drive-in located at Williamsport, Pa.

The Stanley-Warner Corporation has sold the Cambria theatre in Johnstown, Pa., to the Trans-America Theatre Corporation, Washington, D.C.
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May 12, 1954

Mr. Robert Hoff,
The Ballantyne Company,
1712 Jackson St.,
Omaha, Nebraska.

Dear Bob:

I am usually reluctant to write to someone and praise them for something I have bought because I feel that paying for an item is enough.

However it would be unfair for me not to write you concerning an article you developed that is far superior to any in its field. I’m speaking of course of the Ballantyne double cone speaker.

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2. We did not have a single speaker failure all last season.
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Seen at SMPTE Meeting

Among the social events during the 75th semi-annual convention of the Society of Motion Picture and Television Engineers held last month at the Statler Hotel in Washington, D.C., was the pioneer dinner attended by the group above including (left to right) John G. Frayne, director of engineering and research for the Westrex Corporation and toastmaster at the dinner; John A. Norling, of Louchs & Norling Studios, Inc.; John L. Crabtree, of the Eastman Kodak Company, a past president of SMPTE; and C. A. Dentalbach of the Famous Players circuit of Canada. The pioneer dinner was held at the Columbia Country Club in Chevy Chase, Md.

The principal speaker at the opening luncheon of the SMPTE convention was W. Walter Watts, executive vice-president of the Electronic Products Division, Radio Corporation of America. Mr. Watts told the delegates of RCA's new color television film system, which, he said, "will be of major significance to motion picture producers and exhibitors as well as TV broadcasters."

Hostess Pat Atherton greets C. E. Beachell, technical research director of the National Film Board of Canada (left), and John Norling, at the entrance to the RCA Coffee Club, a popular rendezvous for SMPTE delegates at the Statler. Miss Atherton gave each visitor a flower for his lapel; and refreshments served included fruit juice, coffee and doughnuts.

VistaVision, Paramount's new wide-screen process, was shown to the SMPTE delegates at a special demonstration attended by (left to right) John R. Bishop, head of Paramount's camera department; Ralph E. Lovell, member of the SMPTE Board of Governors and NBC kinescope recording supervisor; Dr. Charles R. Daily, Paramount studio optical engineer of Loren L. Ryder's staff; John W. DuVall of E. I. DuPont and program chairman of Pacific Coast Section, SMPTE; and Edwin W. Templin, supervisor of electronic development, Westrex Corporation, and secretary-treasurer, Pacific Coast Section, SMPTE.
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NOW THAT exhibitors can play any CinemaScope product without being compelled to install magnetic soundheads and three speaker systems, stereophonic sound may enjoy a more friendly atmosphere in which to develop. It is human nature to rebel against compulsion, even when it is for one’s own ultimate good. And the haste with which multiple-track sound was at last put to commercial application left a lot of room for argument, if one was of a mind to argue.

Many of those who think of the motion picture also as an art, with the fortunes of the business dependent upon consistent effort to realize its fullest possibilities, now hope that the number of theatres equipped for stereophonic reproduction, said to be as many as 4,000, plus receding prejudice, will keep multiple-track sound an active part of the art’s technology, for continued conditioning of the public, and further development of the technique itself.

At a recent gathering of exhibitors with some equipment people, what the theatre men wanted to know added up to: “What projection and sound equipment must I buy to play the new pictures?” The answer is: Carbons.

The new policy of 20th Century-Fox has put the absolute essentials of motion picture exhibition right back where they were in 1952, which were about the same as in 1932—except for sound, the same as in 1922. Or 1912?

But a bigger, wider picture is wanted? The absolute essentials then amount to only (1) one pair of projection lenses of shorter focal length, and (2) a new screen. That’s all, not to count an item like aperture plates. New lamps and d. c. power supply might have to be added—depends on how much bigger the new picture is to be, and whether the new screen is “white” or metallic.

To think, however, in terms of bare essentials is to miss the whole point of the current effort!

The question is otherwise answered in this issue on page 20 and page 29.

—G.S.

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Better Theatres Section
By WILFRED P. SMITH

. . . who entered the drive-in field in 1933, has been an executive of a drive-in circuit, now has his own drive-in at Ledgewood, N. J.

BEGINNING its third decade, the drive-in theatre has advanced to a standard of screen program, and a degree of popular demand for its unique recreational service to suggest consideration of further development.

Although outdoor exhibition still has its “nickelodeons,” in the “cow pastures” that are more or less reminiscent of its early days, it typically has facilities which are comparable, according to its own peculiarities, to indoor theatres of good standards, while it is not without its “deluxe” operations. Many of them are attractively landscaped, drives and ramps built to state highway specifications are not uncommon, playgrounds with at least the equipment found in city parks are the usual thing, refreshment service has been extended and better organized, while even before the “new techniques” came along, improvements in projection and sound equipment were being made especially with the drive-in theatre in mind.

To this progress the public has responded with patronage that has brought

New Horizons for the Drive-In Theatre

With more impressive pictures, outdoor operation moves yet further from “cow pasture” standards. And, this article submits, there are also other areas of expansion which can provide greater service and income.
the number of drive-ins on this continent up to about 4,000, and it is still on the rise. The need for an outdoor recreational service of this kind, with its convenience and the natural comfort of informality, has been established.

So far so good. But what of the future? Where the drive-in is no longer a novelty, and with an increase in the number of operations, competition with other forms of amusement, and within the outdoor field itself, becomes keener. Availability of newer and better pictures hike film rental. Standards of service and of operation necessary to maintain patronage consistently at a profitable level mean higher costs generally. This adds up to a growing need of ways to increase volume of patronage, to get more money spent on the grounds, and to expand as much as possible the months and the hours in which the property can produce income.

The main attraction, of course, is the screen performance, and the drive-in field now is in motion to take advantage, again according to its own conditions, of the new techniques. This is a first step in the line of development for a greater drive-in.

At my own drive-in the picture width has been increased from 54 to 74 feet. That seemed to me the limit for a bright enough picture without considering CinemaScope. Since then a number of drive-ins have shown CinemaScope productions with three channels of sound, and now those and other anamorphic pictures are to become available for standard sound reproduction. Whereas the largest picture at a drive-in has been around 60 feet, there are a number of operations today which have shown CinemaScope productions more than 100 feet wide. As more pictures with anamorphic prints become available, screen widths of from 80 to 100 feet are likely to become the rule at outdoor theatres, so that the drive-in performance will be keeping pace with technical improvements of indoor operation, and perhaps surpassing them in the achievement of a “panoramic” effect, particularly when the booking is one of those spectacular “action” pictures which are the drive-in’s bread-and-butter.

BEYOND THE SCREEN

This more impressive screen performance that is now developing for the drive-in sends the imagination into other directions of expansion. We have gone this far from the “cow pasture” how much farther can we go?

Well, let us consider one of the more obvious divisions of drive-in operation—the refreshment service. Already some operators have expanded this by building a terrace in front of the refreshment building and placing benches or chairs there, sometimes also tables. More drive-ins could do this to advantage, we think, perhaps adding “supper” items in the meat line, for example, with tray or carton service in “box lunch” style to make table service convenient. Just recently we learned that Joe Hart, Jr., plans to offer a complete dinner in disposable containers at his drive-in near Nashville, Tenn., following installation of a wider screen.

Another idea comes to mind: Projection booths can be much farther back than they used to be, largely because of the 4-inch diameter lenses. Wider pictures make even a greater distance practicable. This sug-

(Continued on page 34)
Drive-In Built with Auditorium for Winter Operation

... C. K. Lee's new Wadsworth drive-in in Denver, with a car capacity of 850 and inside seating for 502 for "year 'round" business.

Six drive lanes provide access to three box-offices at the Wadsworth's entrance.

PROCEEDING on the theory that the drive-in theatre can be a "year-round" operation, despite the whims of winter weather, C. K. Lee, head of Lee Theatres, Inc., Denver, has constructed the new Wadsworth drive-in in that city with an auditorium section in the main building from which patrons can view the picture on the drive-in screen tower. Employing a double ramp system, the drive-in has a capacity of 850 cars, and the auditorium seats 502.

The new drive-in is located at 5050 Wadsworth, a main thoroughfare in Northeastern suburban Denver. The location should soon become even more strategic due to plans for a proposed clover-leaf valley highway extension to transcontinental routes 6 and 40 on the drive-in's right (see sketch at top of page). The drive-in is also just south (on the left) of a proposed bypass to the Boulder Turnpike, the only toll road in the state.

The approach to the theatre from the roadway (see sketch) is 630 feet long and 275 feet wide. There are three box-offices at the entrance arranged for two lanes of traffic each. The drive-in covers 14 acres in all, and parking space is set aside behind the main building for the "indoor" patrons.

In addition to a playground inside the drive-in's grounds, three acres in front of the entrance will be used as a site for a "Kiddieland Karnival of Rides" for which the admission will be 9c. This attraction will be run independently of the theatre. Two picnic areas are being constructed in the front also.

The main building of the theatre houses...
The front of the main building (above) is enclosed with glass to provide viewing from the enclosed auditorium (right) which seats 502. Air conditioning and heating have been arranged to keep frost and steam off the glass.

the auditorium, refreshment section, rest rooms and manager’s office on the main floor; and the projection booth and a penthouse apartment for the manager and his family on the second. Constructed of masonry and wood, this building has a front of glass through which the “indoor” patrons watch the film. The auditorium walls are of sandblasted surfwood and acoustical tile, which is also used for the ceiling. Illumination is by neon tubing from wall fixtures on each side. Seating is in a three-bank, two-aisle plan with 502 American chairs. The carpeting is an Alexander Smith pattern in burgundy, beige and green. A cry room is in the rear of the auditorium.

Exits at the rear of the auditorium lead to stairs to a lobby area, off of which at opposite ends are the men’s and women’s rest rooms. This lobby also leads to the refreshment section, where service is in a cafeteria system. Patrons are offered a choice of a large variety of foods, including pizza pies, shrimp, chicken, popcorn, sandwiches, soft drinks, coffee, ice cream, snow cones, frankfurters, etc. The refreshment equipment includes (Continued on page 33)
Twin Drive-In Designed for Extra Recreational Facilities

The new Centennial drive-in at Denver is shown during its construction in the aerial view above before completion of the playground in front of the main building and before installation of the marquee in front of the entrance. The aerial view below is a close-up of the entrance area.

An elaborately furnished playground, equipped with a small children’s “theatre” for special cartoons, and a modern swimming pool are additional attractions planned for Denver’s new Centennial twin drive-in theatre. With a capacity of 1200 cars, the drive-in is operated by Television Theatres of Colorado, Inc. of Denver.

Further proof that the drive-in theatre is rapidly adding to its appeal as a community recreational center is provided by the new Centennial twin drive-in at Denver, operated by Television Theatres of Colorado, Inc., which now has under construction a children’s playground with facilities far beyond the ordinary and soon will add a swimming pool which may see double duty as a winter skating rink. The drive-in is located on the Southwestern fringe of metropolitan Denver, with mile-high elevation and the Rocky Mountains for a backdrop, and has taken for its slogan “CinemaScope in the Sky” (reported to be copyrighted by the owners).

Adjacent to the drive-in (and thus providing another source of entertainment in the immediate vicinity) is a horse track, property of Centennial Horse Racing.
Track, Inc., which also owns the drive-in. Operating the latter under a lease is Television Theatres, which also owns the Webber (indoor) theatre in Denver. The new theatre corporation is headed by Tom Bailey, president; Ralph Batschelet, executive vice-president; and Albert N. Williams, treasurer.

Mr. Bailey is an independent motion picture distributor in Denver with franchises of Lippert and Filmmakers for the Rocky Mountain area and he also operates the Victory theatre in Denver. Mr. Batschelet has been a theatre manager in the Denver area since 1932. Mr. Williams is a Denver businessman currently chairman of the Board of Directors of the U. S. National Bank there. Appointed manager of the drive-in was Bob Dempsey, formerly with Fox Inter-Mountain Theatres.

Opened in the middle of April, the Centennial twin drive-in has a total capacity of 1200 cars. Patrons enter through two lanes on either side of double box-offices, depending on their choice of film program. Both sections of the drive-in have ten ramps each, and the ground surface is gravel with oil topping.

The main building of the Centennial is located mid-way in the ramp plot and houses the refreshment section and rest rooms on the first floor with the projection booth on the second level above the rest rooms. There is also an area for “walk-in” patrons equipped with 100 American stadium chairs. In front of the main building is a fenced-in area in which the playground is being constructed. The swimming pool (see artist’s sketch accompanying the story) is to be on the opposite side of the main building from the playground.

The playground, in addition to a number of free rides, will also feature a “Promotional Hut” where 16mm cartoons will be a pre-show attraction for the children. An admission charge of 15c for this film program will include a ride on a miniature electric train with 100 feet of track.

This attraction will be manned by “Mr. Zero,” a talented dwarf who also makes local television appearances to attract the children. A paid merry-go-round and whirlaway are planned for the future.

Each screen structure is of wood truss construction with asbestos sheathing, and the screen, 100 feet wide, is asbestos board painted flat white. With a throw of 540 (Continued on page 41)
The Drive-In Comes to Australia

The relaxation and informality afforded motion picture patrons by the drive-in theatre have now penetrated to Australia with the recent opening there of the Skyline drive-in in Burwood, a suburb 10 miles out from the Victorian capital of Melbourne. The drive-in's capacity is 600 cars.

Patrons arriving after the program has started are guided to the ramps by ushers on motor-driven bicycles (above).

Entrance to the Skyline drive-in is made through two runways on either side of the box-office (above). The admission for adults is 4 shillings (about 44c) and for children 1 shilling.

Various hot and cold refreshments are available at the drive-in’s snack stand adjacent to the playground and candy and soft drinks are also sold by attendants from trays brought to cars (right). The building is visible below.

Among the special services offered patrons by the Skyline is the cleaning of their windshields (see below).

The Skyline’s screen (above) is 50 by 34 feet, and the throw from the projection booth is 260 feet. The sound system and in-car speakers are RCA. The projectors were especially built for the theatre and the main components include a Super Standard projector; English "BTH" lamphouses; and heads made by R. C. Siddons of Adelaide. The children’s playground (visible in front of the screen) has proved extremely popular, and since the opening several additional facilities have been added, including Disney and fairy book characters for decorations.
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The technical movement which began last year may have recently become, as suggested under the above general heading in *Better Theatres* for May, even more confusing than it has been "to exhibitors trying to decide on a course of action immediately adapted to their particular operation." Consideration of that possibility, the basic methods of achieving a relatively larger and wider screen image—aperture cropping and anamorphic photography—were summarized last month in the light of latest developments. A similar effort is here applied to sound.

**STEREOPHONIC SOUND:**

As so far introduced into the art (Cinerama and CinemaScope), stereophonic sound reproduction is from magnetically recorded tracks (in the past optical tracks have been used). True stereophonic sound calls for special recording procedures with microphone setup in specific relationship to a number of sound tracks and corresponding reproduction channels. Other devices, available in the dubbing process, are also employed to achieve "auditory perspective" through such use of more than one reproduction track and speaker channel (preferably at least three.

CinemaScope productions have been (and at least those of 20th Century-Fox, according to current policy, will continue to be) available with three magnetic screen speaker tracks, plus an auditorium speaker system track, requiring at least three screen speaker channels (auditorium effects optional).

**ONE TRACK, THREE SPEAKERS:**

Various American producers have announced their intention to provide release prints with a single optical track having inaudible frequencies for variable actuation of three screen speaker systems by means of Perspecta equipment. (Track otherwise conventional.)

A theatre equipped for stereophonic sound (as in multitrack CinemaScope) has the necessary three channels required for Perspecta sound. It needs only to add a Perspecta "Integrator" (a modified variable gain amplifier with certain automatic control features). Theatres with only the conventional one-channel installation must add two more (assuming the existing equipment can be properly matched).

Otherwise, the sound equipment is the same as for conventional single optical track reproduction, and operation is comparable. (Automatic switching from one to three channels, and vice versa, is provided for in the design of the Integrator.)

Paramount's VistaVision prints are among those which are to have a single optical track with Perspecta control frequencies.

**ONE TRACK, ONE SPEAKER:**

The conventional sound installation for reproduction of one optical track through one screen speaker system can be used for exhibiting pictures of major producers beginning July 1st, when 20th Century-Fox will make prints of its CinemaScope productions available for such sound reproduction.

Paramount's VistaVision prints will have optical tracks capable of being reproduced in this conventional manner. CinemaScope productions of 20th Century-Fox will also be available in prints with a single magnetic track for one-channel reproduction (all other print specifications same as for 4-track print, with single magnetic composite record on No. 2 stripe). Such prints require a penthouse magnetic reproducer for each projector. Amplification and speaker equipment remains conventional.

**CHOICE OF METHODS:**

**NON-SQUEEZE PRINTS—**

In the light of recent announcements on CinemaScope and VistaVision, it is now indicated that substantially all productions of major American producers will continue to be available in prints allowing projection and sound reproduction according to traditional practice (4-to-3 aspect ratio, single-channel sound from an optical track).

The only exception now in view is product of 20th Century-Fox, the reduction (non-anamorphic) prints of which may require, because of cropping limitations, an aspect ratio no smaller than 1.8/1.

All major American productions (not photographed anamorphically) will continue, however, to be (as they have been for some time) photographed with picture composition favoring wide-screen projection, in ratios of not less than about 1.66/1 (upper limit, in general, has become approximately 2/1, with best composition at around 1.8/1).

All of these prints will have frames allowing use of standard aperture width (825 mils), picture height to be determined by use of full available height (600 mils) or less, according to aspect ratio desired.

All will have single optical tracks for conventional one-channel reproduction. At least some product will be available with the optical track also carrying Perspecta con-

(Continued bottom opposite page)
VistaVision Sound and Booth Operation

The third and concluding article on the new Paramount system by the head of that producer's engineering and sound recording.

By LOREN L. RYDER

PICTURE-WISE, Paramount's VistaVision embodies all the elements required for putting entertainment in the right height and width on every screen for better motion picture presentation (the subject of depth, clarity and resolution have been covered previously in this series). Sound-wise, VistaVision gives the theatre owner additional advantages in normal or stereophonic sound reproduction.

It has been emphasized before that VistaVision does not require any extra equipment to be shown successfully anywhere, and this includes sound. With a normal optical soundhead, the standard release print can be played on any projection unit. While we feel that in the average theatre, a single horn system is satisfactory; yet for the exhibitor who believes that multi-horn reproduction will add to the effectiveness, it will be available with each VistaVision release print. We call this a directional, or "stereophonic-type" print and all soundtracks will be made with a Perspecta sound integrator unit.

This produces a standard optical composite sound-track to which there has been added sub-audible control signals. If a theatre is equipped with a Perspecta sound control unit together with left and right screen speakers, directional or "stereophonic" sound results in this manner:

The control unit takes sound and speech from the single optical track and distributes it to the three-channel system in accordance with control information recorded on the sound track in the form of three low amplitude sub-audible carriers. This means that the viewing audience will hear sounds from three sources behind the screen in any combination of direction and intensity required by the content of the picture.

When a non-controlled conventional optical sound track is being reproduced, an automatic switching device normalizes the sound into the center channel only and the side channels are, in effect, made inoperative.

In preparing the optical track release print, a normal negative is recorded in typical release dubbing manner, but with the addition of 30-, 35- and 40-cycle control tones. The amplitude of the control tones, recorded at a maximum amplitude 16db below the 100% sound level, control the sound to the left center and right speakers.

For example, the sound playing at normal volume into the center speaker would be so placed by a 35-cycle control tone of "-16db" level. If the 35-cycle tone were to be gradually reduced, and a 30-cycle tone to be gradually increased in level to "-16db," the sound would shift from center to left-screen. Similarly a shift to 40 cycles would shift the sound to right-screen. If all three tones were at "-16db" the sound would fill the screen from all three speakers.

It can be seen that each of the three speakers may receive all or a portion of the sound in proportion to the recorded control tones whose amplitudes were dubbed in accordance with the sound demands of the accompanying picture.

The equipment required for this type of recording and theatre reproduction will

(Continued from opposite page)

trol signals (which allow choice of one- or three-channel reproduction, if theatre has three screen speaker systems installed).

ANAMORPHIC PRINTS—

Theatres equipped with expansion lenses will be able (beginning July 1st, when the new 20th Century-Fox policy goes into effect) to exhibit any CinemaScope product by the anamorphic method, with or without stereophonic sound.

With "White Christmas," due in October, Paramount (as recently announced) will make anamorphic prints available for VistaVision.

Cylindrical anamorphic lenses (Bausch & Lomb, Bell & Howell, Futter Vidoscope) and reflector anamorphic lenses (Old Delft, Holland), which were designed for CinemaScope, are capable of 2-to-1 expansion exclusively.

VistaVision prints will have a compression requiring lens attachments capable of 1½-to-1 expansion. Prismatic anamorphic lenses (Tushinsky, Gottshalk) are adjustable to both 2-to-1 and 1½-to-1 expansion (and other rates).

Choice of sound reproduction methods with anamorphic prints have been discussed above.

Frame dimensions for anamorphic prints with single optical track (whether adapted to Perspecta sound or not) will be .868 x .735 (according to recent Research Council recommendations), allowing an aperture up to 839 mls wide, and up to 715 mls high. Full frame projection (aperture) for CinemaScope anamorphic optical-track prints would thus give a picture with an aspect ratio of 2.35/1. Similar projection of VistaVision anamorphic prints would give a picture with an aspect ratio of 1.75/1. (Compare with above discussion of nonsqueeze prints.)

All anamorphic prints with single standard optical track will have standard sprocket perforations and frame centerline same as for standard Academy print.
The Tushinsky Anamorphic System in Printing and Projection

The series of articles on VistaVision which is concluded in the adjoining article, has discussed the way in which Paramount intends also to make anamorphic prints available by means of the prismatic anamorphic lenses developed by Joseph and Irving Tushinsky of the RKO Radio camera department. While applicable in cinematography, such a prismatic system has been especially noted for the relatively convenient technique it provides for producing a squeezed print photograph from a normal one exclusively through optical printing.

Steps in the process of producing an anamorphic print in this manner, and how the squeeze photograph is resolved in projection, are shown in the accompanying drawing. This is a representation applying to the Tushinsky method basically—a process which the inventors call “SuperScope.” Use of it is in prospect for product in addition to VistaVision pictures.

Inasmuch as VistaVision is characterized by original photography in a frame extending the long way of the film (longitudinally) rather than across it, with each photograph thus much wider (1.472 x .997) than the film width would allow, the Tushinsky printing process has available at the beginning a negative picture enlarged and fundamentally composed for compression.

From the VistaVision negative photograph, an area adapted to a maximum aspect ratio of 2/1 can be selected, and the VistaVision negative frame, with its width of 1.472-inches, would allow an area of something like 1.400 x .700 to be selected in such manner as to provide most desirable pictorial composition.

Producing an anamorphic print from film conventionally photographed requires enlargement of the original photograph, and the accompanying drawing refers to this, more complete, application of the Tushinsky system.

It is to be noted that in projection, the Tushinsky anamorphic attachment is always set for lateral magnification of the compressed film image at an aspect ratio of 2/1. (The adjustability of a prismatic anamorphic lens refers only to the amount of compression; the optical characteristics of the prism system can be changed to normalize a photograph which has been compressed 50%, or 33 1/3%, or 25%, or some other amount. It in no way refers to the width of the picture on the screen. To use this adjustable feature to change picture width is to resolve the film image otherwise than normally. The result is distortion, however little it might be noticed if the variation from compression were very slight.)

Also to be noted is that the print photograph is so composed as to advise a projection aperture not less than regular Academy release print standard—that is, .600-inch. This will give an aspect ratio of 2/1. If a smaller ratio is desired, an aperture of greater height than .600 is recommended, and the frame height (.715-inch) supplies vertical information permitting an aspect ratio down to 1.75/1 with an aperture width of .825. The drawing, originally made with a squeeze print aperture width of .825, gives this width as .839. The latter is the width recently recommended by the Research Council for anamorphic prints with single optical track.—G. S.

The original negative frame of 2/1 aspect ratio in VistaVision is brought down to 1.50/1 compression—approx. 1.000 x .667 by insertion of a frame area which contains the same number of elements as the original negative—by a process essentially a reverse of the first one. This requires no special equipment and is made in the same manner as the original negative was printed. It may be noted that this will give an additional print height (45% above the 2/1 frame) equivalent to an expansion of 1.200-inch in projection. This will imply the necessity of a screen three times as high as that of a 2/1 frame to accommodate this photographic enlargement. It will also necessitate the use of a frame ratio of 2/3 to 1 for the screen, which is required for the proper reproduction of a film printed at this compression ratio.

VistaVision negatives are printed for exhibition in the same manner as other negative stock, except that a little more flexibility is necessary to control the compression due to the shorter frame and larger printing marks. VistaVision negatives are more than twice as long as the 35 mm frame for the same amount of information. In this aspect, they are similar to the 40 mm format, except that they are not optically expanded. Therefore, the shorter frame and larger printing marks of the VistaVision negative require more flexibility in printing to control the compression due to the shorter frame and larger printing marks. This is accomplished by changing the printing marks to accommodate the shorter frame, thus giving an area of the same size as the original negative. The result is an area which contains the same number of elements as the original negative—by a process essentially a reverse of the first one. This requires no special equipment and is made in the same manner as the original negative was printed. It may be noted that this will give an additional print height (45% above the 2/1 frame) equivalent to an expansion of 1.200-inch in projection. This will imply the necessity of a screen three times as high as that of a 2/1 frame to accommodate this photographic enlargement. It will also necessitate the use of a frame ratio of 2/3 to 1 for the screen, which is required for the proper reproduction of a film printed at this compression ratio.

In theatres that do not have auxiliary loudspeakers, it will of course be necessary to purchase extra loudspeakers and amplifiers. All houses that have been equipped for stereophonic reproduction can use dimensional sound by merely purchasing the Perspecta Sound control unit.

Paramount does not intend to make use of any magnetic stereophonic sound tracks for release purposes, since optical directional sound will give the desired effect. It will be optional with the exhibitor as to the use of stereophonic-type sound since Paramount does not insist on exhibitors purchasing special sound reproducing equipment.

Booth Operation is simplified to the bare essentials in all theatres that use the VistaVision standard prints and single-channel sound. VistaVision also offers the simplest and most flexible system for those theatres that wish to play squeezed prints.
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Q. Where do I go to find out more?
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New 1250-Seat Showplace Built for Wide-Screen

WITH the construction by the Fox Inter-Mountain Amusement Corporation, headed by Frank H. Ricketson, Jr., of the new Centre theatre in Denver, Colo., that city has its first playhouse built especially for the new film techniques. The screen is 60 feet wide, and auditorium speakers for stereophonic sound are built right into the side walls.

Construction supervised by:
Melvin C. Glatz, Fox Inter-Mountain general purchasing agent.

THEATRE PLAN AND FRONT: The Centre theatre is located in the heart of downtown Denver on Sixteenth Street and is bounded on either side by stores. With a basic structure of brick and concrete, the theatre has three levels, including a basement. The finish on the two sides above the store windows on either side of the theatre's tower is stucco marked out as stone and painted grey-green with "Zolatone," a splatter paint which gives it the appearance of precast terrazzo. The main tower of the theatre rises 100 feet high and it is flanked on either side by four large pylons topped by scrolls; these are made of sheet metal with neon tubing. The pylons are painted a medium pink with "Zolatone," which gives a dull finish rather than a high gloss and thus cuts down reflections from the waviness of the sheet metal. The sections in between the pylons are of a perforated metal (called metal cane) with about 50% open area and painted in light grey-blue. Approximately 1 foot behind the metal cane is a sheet metal background painted a deep blue. On the main tower the background behind the word "Centre" is the same pink with white lights. The edges are trimmed with maroon; the nose is of a deep chartreuse. The scrolls are worked out in shades of red, yellow and gold. Two name signs in script with neon tubing are mounted on either side of the triangular marquee: they are painted in light turquoise with a deep maroon edge. In all cases the neon tubing is the same color at night as the painted backgrounds—the pylons have rose colored tubing; the script words have turquoise; the nose, light green. The attraction panel letters are Bevelite. The marquee soffit is a sand-plastered surface painted a pale green, and it has recessed Pittsburgh glass reflector fixtures. Following the outline of the changeable letter panel on the ceiling are recessed fixtures containing par 38 150-watt bulbs, placed 9 inches on center. The lower face of the theatre's front is of precast terrazzo in a main background of pink with white marble chips. Mounted on both sides are four poster display cases with frames of stainless steel about 9 inches deep. The box-office, located in the center of the entrance area, has an upper portion made of staff plaster, which has been gold-leafed, and the top is finished in aluminum leaf. The base of the box-office is stainless steel with cast-aluminum rosettes and metal mouldings. The floor here is terrazzo.
LOBBY-FOYER: Four pairs of plate glass doors provide entrance into the lobby-foyer and give visibility of the interior from the street. A short distance beyond these doors, on both the right and left, are stairways leading down into the main lounge and the rest rooms. Immediately beyond the stair rail on each side are archways to ramps leading up into the standee area of the auditorium. At the rear of the lobby-foyer, and directly ahead as the patron enters, is the refreshment stand. The walls in the lobby-foyer are plaster painted a green which is lighter in shade than that of the ceiling, which continues the color of the marquee soffit. The ceiling in the area shown at left below follows the rise of the stadium and is rimmed by a hung coffer structure of ornamental plaster finished in gold leaf forming a light cove containing neon tubing. The ceiling over the refreshment stand is sprayed-on acoustical asbestos fiber painted a pale yellow, and the same material is used for the hung ceiling which forms a soffit over the stand except that it is painted light grey. Neon tubing over the stand is gold, green, blue and rose. It is also lighted by recessed reflector lamps. The stand itself is finished in aluminum with an etched design. The top of the bar is Laminart in a walnut finish. Storage facilities for the refreshment stand are located in a room behind it entered through a door on the right. To the left of this room is the manager's office and to the right is the cashier's room, both of which are entered from doors in the lobby. Except for a short strip of terrazzo in front of the stand, the lobby-foyer is carpeted throughout with an Alexander-Smith pattern in red, three shades of gold, and black. The furniture in this area is coral-colored. The green walls in the lobby are continued up into the ramp area, and just beyond the archways there is a large poster case on each side trimmed in ornamental plaster, front-lighted with adjustable spots recessed into the ceiling and back-lighted with blue neon tubing. Heating and air conditioning are regulated by a Minneapolis-Honeywell control system. Air conditioning is by a Westinghouse unit.

THE LOUNGE: Approached from stairs off both sides of the lobby-foyer, the main lounge (left) is on the basement level. From this area doors lead into the men's lounge, which is decorated with wallpaper in an outdoor hunting motif; and the women's lounge (above), which has a long mirror covering the entire length of one wall and six swivel-type vanity stools in coral and with a gold fringe.
THE AUDITORIUM: The side walls in the auditorium, which has a stadium design, are of sprayed-on acoustical asbestos fiber, in chartreuse, above a wainscot in a swirling design painted in green. Star decorations of gold ornamental plaster are placed on the upper side walls and large ones are used to border the “surround” speakers for stereophonic sound. At the front of the auditorium are two large plumes of ornamental plaster in gold and silver rising all the way to the ceiling; they are backed by drapes in brilliant crimson which are an extension of the material for the proscenium contour curtain. The auditorium ceiling is deeply coffered through the middle with an area bordering the recess finished in hard plaster and the coffered section finished in sprayed-on acoustical asbestos, both in an ivory color. The latter forms a cove at the border containing neon tubing in a variety of color. These lights are dimmed to a low glow and by controlling the burning and intensity of the neon circuits the color values can be changed to various atmosphere quality according to the season or even program themes. Seating, totaling 1,250, is almost equally divided between the main level and the stadium with 602 in the former and 648 in the latter. The main floor seating is arranged in a three-bank, two-aisle plan and the stadium has three banks. All chairs are American “Deluxe Loge” upholstered in mohair; spaced 38 inches back-to-back. Aisle carpeting is the same pattern as in the lobby-foyer. The screen is a curved “Miracle Mirror” 60 feet wide and 28 feet high. The distance from the screen to the first row of seats is 27 feet and 162 feet to the last row in the stadium, giving a maximal viewing factor of 2.7 W. Projectors are Simplex “XL” lighted by National “Excelite” lamps with 10mm. positive trim, operated at 135 amperes, and powered by Hertner generators. The regular sound system is also Simplex with stereophonic sound equipment Ampex. The anamorphic lenses are Bausch & Lomb. The booth is 40 feet wide.
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The snack stand of the Bethesda theatre is located by the standee rail in the auditorium.

Prefabricated Refreshment Stand Installed in Maryland Theatre

The Bethesda theatre in Bethesda, Md., an operation of Sidney Lust Theatres, Washington, has installed a prefabricated refreshment stand unit made by the Master-Kraft Fixture Company, Baltimore. The unit has been placed against the standee rail in the rear of the auditorium. The Bethesda has a seating capacity of 1200.

The new stand (see illustration) is 16 feet long and contains a 3-foot ice cream counter; a glass-enclosed candy case; a 3-foot counter for the "Buttermat" dispenser; and a counter base for a Pronto popcorn warmer. A cash drawer and a storage cabinet are behind the counter. An entrance door is on the right side.

The back wall of the stand features stylized decorations and two illuminated display cases on either side. The stand's canopy is illuminated by recessed hi-hat light fixtures and fluorescent fixtures in a cove. The candy case is also lighted.

Materials used in the stand include lac-
Summing Up Theatre Needs For Film Exhibition Today

By GIO GAGLIARDI

THE DAY when picture presentation in a theatre was a series of fairly simple routines quite definitely is gone. Today, more than at any time in motion picture history, theatre operators and their technical staffs must be alert and quick-thinking, and armed with authoritative information to be so constructively.

It is, or ought to be, axiomatic that in the main theatres should be equipped with all the necessary tools and materials to exploit film product to the full extent of its possibilities. Regardless of the intrinsic merits of any of the individual techniques, one basic change has emerged from the welter of claims and counter-claims. The larger, wider picture has supplanted the

pictures are made available for wide-screen presentation.

The problems confronting the exhibitor are manifold. Their solutions require a study of each individual case in order to prevent serious and costly mistakes. Before any problem can be solved it is necessary to investigate the following variable conditions:

1. What forms and shape of picture can be made available to the screen.
2. What type of lenses and projector apertures are necessary to project these pictures.
3. What light sources and power equipment are necessary to illuminate these pictures.
4. What screens and frames will give the best results with these pictures.
5. What form of variable masking, if any is needed, will be most suitable for the different types of pictures.

The five items above are all interrelated and one will often depend on the other; but all of them should be studied carefully before entering upon an installation.

With the coming of the VistaVision original format. Already, it seems safe to say, over 6000 theatres in this country alone have installed larger, relatively wider screens, and that the remainder of the theatres will follow suit as more and more process, the problem of projection has been complicated to some extent, but it must be realized that the projection progress implied is the VistaVision blown-up picture will go very far towards giving large-screen
pictures the desired effectiveness in all theatres.

Before we go further in this discussion let us establish some definitions firmly in our minds. First—

The aspect ratio of a picture on the screen: This is the ratio, or relationship, of the width to height. This is commonly stated as 1.33-to-1 (4-to-3), or 1.66-to-1, or 1.85-to-1, 2.55-to-1, and so on. Some of these aspect ratios can be produced by selecting the correct aperture plate and standard projection lenses. Some of these aspect ratios can only be produced by using

squeezed photographic prints with the proper aperture plate, projection lens, and anamorphic attachment.

Anamorphic projection attachments are optical devices, which when used in combination with regular projection lenses, will expand the horizontal linear magnification of the film photograph by a predetermined amount. There are three types of anamorphic devices available.

1. The cylindrical lens type (introduced with CinemaScope).
2. The cylindrical reflector type made by "Old Delft" of Holland.
3. The prismatic type (Tushinsky, Gottschalk, etc.).

The first and second types have fixed expansion ratios of anamorphic magnification which has been suited to CinemaScope. This lateral magnification is 2-to-1. The third type has been made with a variable expansion ratio so that these attachments can range from zero up to a lateral magnification of 2-to-1. This prismatic type may be used with the new VistaVision squeeze prints requiring an anamorphic lateral magnification of 1.5-to-1.

SQUEEZE PRINTS

A "squeeze print" uses standard 35mm film. On each full frame of this print, there has been photographed, or printed, a wide picture which has been "squeezed" optically into the lateral limits of the film frame. All objects and characters on this frame appear abnormally thin because of the lateral squeeze or compression. Only with this type of print is an anamorphic projection attachment used.

New complications have arisen because VistaVision must use an attachment with 1.5-to-1 magnification, while CinemaScope uses an attachment with 2-to-1 magnification. The variable anamorphic devices may

Whether in 2 D or CinemaScope THE PRIME LENS IS STILL THE HEART OF YOUR PROJECTION SYSTEM!

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be used for both systems with proper adjustment.

In order to compensate for this requirement, 20th Century-Fox announced recently that special corrective elements would be made available to provide for magnification also of 1.5-to-1 with Cinem- Scope cylindrical lenses so they can be used to project VistaVision squeeze prints.

Let us examine the various projection systems which are now in use, or which should be in use in the very near future. Figure 1 shows a tabulation of eight projection procedures. In system No. 1 the standard Academy aperture of .825 x 600 is used. With this aperture we can obtain the familiar 1.33-to-1 picture proportions, and the picture sizes may easily be chosen from standard projection tables published by lens manufacturers.

**FIGURE 1 APPLIED**

In order to develop a study of the various systems and the changes which are required, let us assume a typical example and follow it through the various stages of development.

Consider a theatre with 1200 seats on one floor, a proscenium opening 36 feet wide and 20 feet high, and a projection throw of 120 feet. Using a 4.75-inch projection lens, the “standard” picture has been 15 feet high by 20.5 feet wide. It is desired to equip this house so that all the new forms of projection pictures may be shown as effectively as possible, and so that total costs may be kept to a minimum.

This theatre originally had a diffusive (“white”) screen 17 x 22 feet, mounted on a flat wooden frame; and it was equipped with suprex carbon strip lamps using 8mm positives and d.c. generators capable of delivering 70 amperes to the arc. Normally the arc was operated at 63-65 amperes and gave a well-lighted picture on the diffusive screen.

Case 1 in Figure 1, then, is represented by the original conditions, giving a picture size of 20.5 x 15 feet, and an aspect ratio of 1.33-to-1. Now assuming we install a metallic (specular) screen with an average light gain of 1.75, it is obvious that we can increase our picture size to between 26 and 27 feet in width and still maintain the same screen brightness with the same carbon trim. If we install a 3.75-inch lens with a 120-foot throw, we will get a 26.3-foot picture.

If we now crop the aperture height to .437, we will get a picture on the screen approximately 26.3 feet wide by 15 feet high, giving an aspect ratio of 1.75-to-1 with the same picture brightness. This corresponds to Case 3, and we find that the only changes were a metallic screen and a new pair of lenses.

Now we want to adapt our theatre to CinemaScope. We have a 36-foot pro-
As picture stage height and stage width have increased, we have found that the easiest method is to make fixed bottom and top masking, then to have side masking which is readily moved towards and away from screen center, as required by the picture width desired. This type of masking, in conjunction with a stage curtain which may be manually opened to any position, produces the simplest form of stage masking mechanism.

With this in mind, we are going to keep our picture height 15 feet; and we find that for a CinemaScope anamorphic print with, however, a single optical track for conventional one-speaker sound, we can get a 34.5-foot picture, using a 5.75-inch lens and the anamorphic lens attachment. This corresponds to Case No. 7.

If the four-track CinemaScope film is used, as in Case No. 6, then the projector aperture plates will have to have a width of opening to contain the picture within the 36-foot prosenecium width.

Because the CinemaScope attachment utilizes the projection light to better advantage, it will be possible to produce on the same metallic screen a picture approximately 35 feet wide by 15 feet high, with the same average screen brightness of the original carbon trim and amperage.

We now are able to reproduce a well lighted CinemaScope picture by having added only a new pair of lenses and a new screen, plus a set of anamorphic lens attachments.

Now let us see how we adapt our theatre to VistaVision. Since, with the Vista-Vision squeeze print, we can use a standard aperture of .825 x .600, we can go back to our original set of 4.75-inch projection lenses, which gave us a picture 20.5-feet wide; and by using an anamorphic attachment which will magnify the film photography laterally 1.5 times, we can obtain a picture on the screen 30.75 feet wide by 15 feet high. This corresponds to an example of the system used in case No. 8, and the screen brightness would still be the same as with the original small picture at 1.33:1 aspect ratio.

### SIMPLIFYING MASKING

A summary of the above discussion may be seen in the tabulation of Figure 2. As mentioned above, moving masking panels on a curved screen is a very difficult and hazardous procedure. The cost, labor and maintenance involved can be reduced tremendously if the lower and the upper masking can be made out of fixed panels. The side masking may then be moved manually to pre-selected positions, or it may be motorized on short track sections.

It can be seen that by proper choice of lens sizes, by using a slight compromise in
picture size, and by careful selection and filing of aperture plates, a variety of picture sizes may be presented.

Let us assume, for example, that a CinemaScope picture is to be featured. The impact created on the audience becomes imposing when the masking is moved from 20.5 feet to 34.5 feet. For standard projection the 26.3-foot picture may easily be selected. Then when VistaVision becomes available, a quick change can be made to a width of 30.7 feet.

All the above combinations in the theatre here used as an example, may only be made, however, when the theatre has become equipped with the following new devices:

1. A good metallic-surfaced screen at least 36 feet wide by 18 feet high.

2. A curved frame at least 37 x 19 feet from facing hooks to lacing hooks, this frame to be curved at a radius equal to the projection throw.

3. Upper and lower fixed masking, curved to the screen surface; side masking preferably motorized for quick motion to selected positions.

4. Front screen curtain motorized for opening and closing to any desired position.

5. Three pairs of projection lenses of proper focal length.

6. One pair of variable anamorphic attachments.

7. The necessary aperture plates.

When the above equipment is supplemented with stereoscopic sound apparatus, and is given into the hands of competent projectionists, any type of picture may be exploited to its fullest possibilities.

Wadsworth Drive-In

(Continued from page 15)

Magic Chef ranges; a J. J. Connolly roller grill; a Toastmaster bun and food warmer; a Hot Point deep freeze; J. H. McKie coffee-makers; Cretors' popcorn machines; Frigidaire ice cream cabinets; and snow cone equipment by the General Manufacturing Company, Dallas. The walls in the refreshment area are of Masonite and Celotex, and the ceiling is Celotex in pink and green.

The Wadsworth's screen tower, 103 by 69 feet, has a basic coat of sprayed-on Gunite covered with white enamel and white sand and then Bondex. The picture presented is 96 feet wide, and the throw from the projection booth is 360 feet. Projectors and sound are Simplex with lighting by National "Excellite" lamps with 10mm positive trim, operated at 135 amperes. The in-car speakers are also Simplex, and the theatre has been wired for an eventual changeover to reproduction of CinemaScope's four-channel sound.

Mr. Lee, owner of the theatre, also has two Colorado Springs drive-ins and the Monaca, Denver.
New Horizons for Drive-Ins
(Continued from page 13)

gests locating a general utility building at the rear of the ramp system with the roof used as a refreshment-viewing gallery.

Elaboration of the refreshment service along such lines, while worth consideration for show hours, takes on further interest in connection with game and sport facilities for adults as well as children. A large number of drive-ins already offer children such extra fun as rides on ponies, miniature trains, etc. Few, however, offer adults means of enjoying themselves while the children are having a good time in the playground.

POSSIBLE ADULT SPORTS

Quoits, shuffle board, badminton or tennis are among the adult sports that can be offered with a small investment. A swimming pool is not too costly, especially when it is perfectly reasonable to make a charge for its use. This is especially acceptable during the daylight hours, making the pool available during the afternoon, perhaps with the pool admission stub good for a small reduction in the price of a ticket to the theatre that evening. Miniature golf is another installation that could be operated in that manner.

Now we come to a direction of "expansion" which may cause an eyebrow or two to lift. Shops on the drive-in grounds? You got headaches enough? But you've got expenses enough, too. And think how all that acreage and its installations function only a few hours a day!

Some drive-ins already have enough plot space for at least a few shops in a single building compactly designed. We have seen rural shopping centers within five or ten miles of a fair-sized city that had a half-dozen different kinds of stores in space no larger than some drive-ins have alongside their entrance drive. And the beauty of it is, that regardless of climate, a shopping center, located between the theatre proper and the highway, would be helping to pay taxes and overhead all the year round.

The possibility of expanding drive-in facilities along these lines deserves serious, authoritative investigation. We think it belongs on the agenda of drive-in operator associations.

Two-Speaker Drive-In Sound

ALTHOUGH all film product, including CinemaScope pictures, will soon be available in optical prints for standard sound reproduction, some observers believe that drive-in operators who have made installations for multiple-track sound will continue to use them, while others may be induced to make similar installations by the experience of those who have found two-speaker and triple-unit reproduction superior to that of single channel. Although triple-unit speakers may seem more convenient to some patrons, there is opinion that two individual speakers, allowing more separation, give a more realistic effect.

VistaVision Sound
And Booth Operation

(Continued from page 24)
of the players. They may take a height loss in picture composition as compared to the 1.85/1 aspect ratio, but this compromise may be justified in drive-ins.

As stated above, standard sound is available on all VistaVision release prints so that no change will be required in handling VistaVision sound for drive-ins.

GENERAL CHARACTERISTICS

The VistaVision process is an overall process, and the big quality gain in standard print presentation is in no way dependent on any other system. The VistaVision system is also flexible and can be used with the best features of other systems and methods, such as the Tushinsky lens system, Perspectasound and the Technicolor new dye transfer inhibition process.

An interesting note is the use of the VistaVision camera in aerial work, especially during the filming of scenes for "Strategic Air Command," starring Jimmy Stewart and June Allyson. Air shots over sections of Texas, Florida and other points reveal ground detail with exceptional clarity.

"White Christmas," starring Bing Crosby, Danny Kaye, Rosemary Clooney and Vera Ellen, will be the first completed VistaVision production to hit the screens of the country followed by Martin and Lewis in Hal Wallis' "Three Ring Circus," filmed mostly in the Phoenix, Ariz., area where beautiful scenery enhances the zany antics of these two comics. These three are now complete in Technicolor. Meanwhile, additional stories are in preparation, both for color and black-and-white photography.

Summing up the foregoing series of articles, one can readily see that VistaVision's numerous advantages embrace the exhibitor and the public in one bold move whereby better entertainment is obtained with minimum theatre requirements. Exceptional interest has been displayed in and out of the industry, especially by the Audio-Visual Department of the Los Angeles School system and the Los Angeles County Optometric Association. For the exhibitor, these facts bear repeating:

VistaVision does not require the purchase of any additional equipment.

VistaVision can be shown in any aspect ratio from 1.33/1 to 2/1.

In conclusion, I wish to take this opportunity of expressing appreciation to Better Theatres and its Editor for the invitation to explain VistaVision to the industry.

Four Motograph speakers mounted on a Motograph "Rainmaster" junction box (upper right) and a pair of speakers mounted in a car. The three sets of signals are distributed to the two speakers through a blender. Simplest wiring is usually possible, using one wire of a two-conductor cable for the No. 2 speakers, and either laying a No. 12 bare wire or grounding to a copper rod in ground at each post.

MOTION PICTURE HERALD, JUNE 5, 1954
ADVERTISERS

NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.

Reference Number

Reference Advance

1—Adler Silhouette Letter Co. .................................................. 41
 Changing letter signs: Front lighted panels for
 drive-in (1A), back-lighted panels (1B), and
 changeable letters (1C). All dealers.

2—American Playground Device Co. ........................................ 10
 Drive-in equipment package. Direct.

3—American Seating Co. ........................................................... 40
 Auditorium chairs. NTS and direct.

4—Amx Corp. ........................................................................... 2
 2nd Cover
 System sound, Direct.

5—Ashcroft Mfg. Co., C. S. ......................................................... 38
 Projection arc lamps. Unaffiliated dealers.

6—Automatic Devices Co. ............................................................. 33
 Curtain controls (6A), curtain tracks (6B). Un-
 affiliated dealers and direct.

7—Ballantine Co. ........................................................................ 8
 Drive-in equipment package. Dealers 3, 8, 16,
 21, 22, 23, 24, 37, 44, 47, 66, 73, 79, 89, 91,

8—Bausch & Lomb Optical Co. .................................................... 4
 Projector lenses. Direct, branches and dealers in
 all major cities.

9—Bodde Screen Co. ................................................................. 31
 Projector screens. Direct.

10—Carbons, Inc. ................................................................. 29
 Projection carbons. Franchise dealers.

11—F & Y Building Service .......................................................... 41
 Architectural design and building service.

12—Fairchild Recording Equipment Co. .................................... 24
 Sound equipment, Direct.

13—First-American Products, Inc. ............................................. 28
 Wide-screen screens (12A), slide-in-in-car speakers
 (12B), sound projection screens (12C), screen
 surfacing (12D), directional signs (12E), screen
 paints (12F), electronic and long-play boomers
 (12G), refreshment counters (13A), Direct.

14—Grigg Equipment Co. .......................................................... 43
 Auditorium chairs.

15—Huff Mfg. Co., Hal L. .......................................................... 40
 Carben covers. Direct.

16—Ideal Seating Co. ................................................................. 41
 Auditorium chairs. Unaffiliated dealers.

17—International Projector Corp. ............................................... 44
 4th Cover
 Sound equipment. NTS.

18—LaFuzi Machine Works ........................................................ 41
 Projector parts. All dealers.

19—Manley, Inc. ................................................................. 28
 Projector motors (1A), motors (1B), Frankfurter
 and bun warmer (1C). Offices in principal cities.

20—Molnaghi, Inc. ................................................................. 2
 Projectors (2A), sound equipment (2B), loco-
 Nothing (2C). Dealers 8, 10, 12, 13, 16,
 17, 21, 23, 24, 37, 44, 47, 66, 73, 79, 89,
 91, 94, 98, 102, 105, 115, 116, 121, 127, 130.

21—National Super Service Co., Inc. ........................................ 39
 Vacuum cleaners. All dealers.

22—National Theatre Supply Co. ............................................... 32
 Distributors.

Reference Number

Reference Advance

23—Pacific Optical Corp. .......................................................... 39
 Projection lenses, Direct.

24—Payne Products Co. ............................................................... 32
 Carbon servos. Dealers 13, 20, 21, 24, 37, 48, 51,
 66, 82, 107, 115, 118, 121, 128, NTS branch
 Denver, Albany, N.Y., Memphis.

25—Projection Optics Co. ............................................................ 30
 Projection lenses. Distributor: Raytone Screen
 Corp., Davenport, Iowa.

26—Radio Corp. of America ........................................................ 19
 Drive-in equipment package. Dealers marked
 "Radio Corp. of America; NTS.

27—Raytone Screen Corp. ............................................................ 33
 Drive-in screen Corp. Direct.

28—RCA Service Co. ................................................................. 31
 Projection and sound equipment maintenance service.

29—Robin, Inc., J. E. ............................................................... 32
 Motor-generator (22A), projectors (22B), projection
 screens (22C), projection lenses (22D), Direct.

30—S. O. S. Cinema Supply Co. ................................................ 40
 Distributors.

31—Schloger, Ben ................................................................. 39
 Plan and specification service for screen installa-
 tions.

32—Strong Electric Corp., The .................................................. 3
 Projector lens, Dealers 1, 3, 4, 5, 6, 7, 8, 9, 10,
 14, 15, 17, 23, 24, 34, 36, 37, 39, 40, 43,
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 116, 118, 120, 121, 122, 127, 128, 129, 130,
 131.

33—Theatre Seat Service Co. ..................................................... 43
 Theatre chair rehabilitation service.

34—Vallen, Inc. ................................................................. 24
 Curtain tracks (14A), curtain controls (14B), Direct.

35—Wagner Sign Service, Inc. .................................................... 7
 Changeable letter signs: Front light panels for drive-
 ins (3A), back-lighted panels (3B), and change-
 able letters (3C). Dealers 1, 8, 10, 12, 13, 16,
 17, 21, 23, 24, 37, 44, 47, 66, 73, 79, 89,
 91, 94, 98, 102, 105, 115, 116, 117, 118,
 119, 121, 124, 125, 127, 128, 129, 130.

36—Wentex Corp. ................................................................. 41
 Foreign distributors.

37—Williams Screen Co. ............................................................ 38
 Projection screens, Direct.

EDITORIALLY...

STEREOPHONIC SOUND, page 37.
New low-cost 4-channel stereophonic sound sys-
 tem for theatres of 1,000 seats or less from Motio-
 graph, Inc. Also new 3-channel system. Postcard
 reference number 20E.

FIRE EXTINGUISHER, page 38.
Two-quart capacity stored air pressure vaporiz-
 ing liquid fire extinguisher. Marketed by the Pyrene
 Manufacturing Company. Postcard reference
 number E35.

FOLDING CAR TABLE, page 38.
Portable folding table to be mounted on the
 back of front seats in autos for various uses,
 including food stands. Marketed by the Honorof

WALL SOAP DISPENSER, page 39.
Chrome-plated Universal dispenser designed to
dispense all powder soaps, including some hand
 cleaners with lanolin, announced by Bobrick Dis-
pensers, Inc. Postcard reference number E40.

QUICK-DRYING PAINT, page 40.
Enamel coating designed to dry in 20 minutes
when applied to floors, walls or machinery.
Announced by the Steelcoat Manufacturing
 Company. Postcard reference number E41.

DRIVE-IN MAR C HEATERS, page 40.
Improvements made in National in-car heaters,
 recently taken over by the Thermostor Corpora-
tion, Postcard reference number E42.

GAS UNIT HEATERS, page 41.
A line of gas-fired unit heaters, including pro-
 peller fan and blower types, each produced in 14
 models by the United States Air Conditioning
 Corp. Postcard reference number E43.

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 the June 1954 issue—

NAME
THEATRE or CIRCUIT
STREET ADDRESS
CITY STATE
Automatic Air Filter
With Glass Fiber Media

AN AUTOMATIC self-cleaning air filter using a glass fiber filtering media, designed for use in ventilating and air conditioning systems to clean both outside and recirculated air has been announced by the American Air Filter Company, Inc., Louisville, Ky. It is called the "Roll-O-Matic."

The new filtering media is a continuous length of fiber glass material, similar, the manufacturer states, to that used in his "AMER-glas" filters, except that it is supplied in rolls of approximately 70 linear feet. The material from the roll of clean media, mounted at the top filter casing, is transported on a continuous screen that rotates over top and bottom sprockets, down the face of the filter and is rerolled at the bottom after collecting its dust load.

A pressure switch sensitive to the resistance differential across the filter curtain actuates a drive motor that rotates the screen and feeds a certain amount of clean media into the filter curtain when the resistance reaches a predetermined point. In this way, it is pointed out, media usage is in direct proportion to dust conditions and hours of operation. The manufacturer states that under normal operating conditions a single roll of media should be a year's supply per 10,000 cfh of filter capacity.

The glass fiber filtering media was developed by the company's research engineers. The material is composed of continuous strands of slightly curled and interlaced glass fibers held in place at each point of contact by a thermo-setting plastic bond to form a thick resilient mat. These mats measuring some 70 feet in length are trimmed to the corresponding widths of the filter section, then sprayed with a special non-flammable Viscosine and rolled on spools having an outside diameter of only 13 inches.

Portable Coin Counter
And Packaging Unit

A PORTABLE coin counter that folds compactly, weighs only 14½ pounds and is equipped with a carrying handle has been developed by Klopp Engineering, Inc., Livonia, Mich.

The unit counts pennies, nickels, dimes and quarters and packages them for bank deposit. It has two adjusting knobs, one of which is set for counting. If the coins are being packaged, a second knob is turned to the number of coins per pack and the coin flow and count are automatically cut off when the stipulated number of coins have been packaged.

Motiograph Stereophonic
System at Low Cost

THE DEVELOPMENT of a new, low-cost 4-channel stereophonic sound system for theatres of 1,000 seats or less has been announced by Motiograph, Inc., Chicago. Availability of the new system was first disclosed by Fred C. Matthews, vice-president of the equipment corpora-
2-Quart Air Pressure
Fire Extinguisher

A 2-QUART capacity stored air pressure vaporizing liquid fire extinguisher of modern design has been marketed by the Pyrene Manufacturing Company of Newark, N. J.

The unit has a new combination carrying handle and squeeze-type operating valve that has been center-balanced for easy manipulation. In operation one hand holds the extinguisher and starts or stops the discharge leaving the other hand free to direct the 30-foot hose stream that is effective on Class C (electrical) and Class B (flammable liquid) fires. It may be recharged immediately by refilling with Pyrene liquid and pressuring from a factory, garage or gasoline station air hose.

An outer chamber holding the Pyrene liquid is constructed of stainless steel, and an inner chamber holds the air under pressure. The head and base are bronze painted red. The unit is equipped with a liquid level glass port and air pressure gauge for quick visual inspection. A wall hook is also supplied while a clamping bracket for mounting on a vehicle is optional.

Seating Rehabilitation
Seen on the Increase

INCREASED interest among exhibitors in reconditioning of seating, apparently under the impetus of installations for improvement of the screen presentation, is reported by the Theatre Seat Service Company, Nashville, Tenn.

The seating rehabilitation service offered by the company (an example of which was described in Better Theatres for May) begins with a survey of the chairs in the theatre, all major parts being thoroughly checked. Next a work order is entered at the firm's plant where all upholstery is precut, sewn and fabricated along with all new felt, which is pre-cut and boxed according to size. These materials are shipped to the theatre with full instructions for the company's repairmen to follow.

The work of the repairmen also includes complete removal of all paint, rust and scales from the metal portions of the seats, and replacement of all broken or missing parts. The work is performed on an assembly-line basis during non-performance hours so that there is no interference with normal operation of the theatre.

Car Folding Table for Drive-in Premium Use

A PORTABLE folding table constructed so that it can be mounted over the back of the front seat in automobiles for the serving of food snacks (see photo) and other uses has been marketed by the Honorof Specialty Company, Chicago. The table may also be employed for playing games, doing office work, drawing, writing, typing, sewing, conferences, etc. It is suggested that drive-in operators might offer the tables to patrons as awards in special promotional contests or in other premium schemes.

Call "Kar-Table" the unit has a top 12 by 30 inches, which is made of resin-treated hardwood fibre board, finished in red. The hangers, legs and supports are black-enamed steel.

The table is installed in the car by hooking its metal straps over the back of the front seat, adjusting the legs to the proper spread, bringing the table top into position and securing the support pieces. When not in use, the table may be folded down and out of the way. It can also be stored in the luggage compartment, if desired.

The manufacturer points out that the metal straps may be moved inwardly or outwardly, thus allowing the table to be mounted in cars with one door without
interference with the free movement of the folding front seat. In this way neither the

driver nor the front seat passenger is put to any inconvenience. In addition the legs, which are an extension of the steel strapbooks, rest snugly against the back of the front seat and do not interfere with the feet of passengers.

The table is designed to fit all cars, including many foreign models. It comes packaged in a carton.

New Wall Dispenser for Various Powdered Soaps

A CHROME-PLATED Universal dispenser, designed to dispense all powdered soaps including some hand cleaners with lanolin, has been announced by Bobrick Dispensers, Inc., of Brooklyn and Los Angeles. Called the "Bobrick 38," the unit has an adjustable output-per-stroke valve designed to permit regulation of the mechanism to change the type of powdered soap used, should that be desired. The unit also has

Easy Cleaning, Fast Cleaning, Full Value of Your Cleaning Dollar

- Shampoo carpets "on location".
- Clean and brighten griny upholstery.
- Clean curtains, drapes, wall decorations without removal; walls, box fronts, without climbing.
- Keep pictures bright and clear by Super cleaning screen.
- Clean 100 air filters in 15 minutes.
- Blow rubbish out from under seats.

These and many other theatre cleaning jobs can be done with a Super and just one employe. The Super is built and tool-equipped especially for theatre cleaning jobs. Four models to choose from. Ask your distributor.

Better Theatres Section
When you install the Huff Hydro Positive Carbon Cooler, you save carbons no matter what size carbon you use. You can draw more amperage from any type carbon. You have less heat at the film. You get more screen light. The new Cera-Cop Nozzle has a high refractory ceramic insert which gives longer life.

S. S.
ESTD. 1926

Prompt Shipments—Kollmorgen Wide Angle Lenses—Order Now!

BE PREPARED FOR
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Some of the features:

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YOUR QUESTIONS ARE INVITED. If you have a problem of design or maintenance the editors of BETTER THEATRES will be glad to offer suggestions. Please be as specific as possible so that questions may be answered most helpfully. Address your letter to BETTER THEATRES SERVICE DEPARTMENT, Rockefeller Center, New York.

a precision push-up valve designed to direct soap to the palm of the hand and minimize spillage. An apron protects the valve against water splashes. The valve has no slide mechanism or fixed small opening to clog, the manufacturer states, and there is no continuous flow at any position of the plunger.

New Company Purchases National Inkar Heaters

ALL PATENTS, machinery and equipment for the in-car heater for drive-in theatres of the National Inkar Heater Company, Glendale, Calif., have been purchased by the Thermolator Corporation of the same city. National Inkar was headed by Sam Shure.

The Thermolator Corporation is composed of a group of Glendale manufacturers who organized the new company for the purpose of manufacturing and distributing the “Inkar Heater,” the “Mount-N-Aire Deodorizer” and space heaters. It is headed by Robert W. Jencks, president; E. L. Parr, chief of engineering and C. C. Chatham, director of sales.

In announcing acquisition of the “Inkar Heater,” the new distributors, who were previously active in the heater manufacturing business, state they have incorporated a number of improvements in the drive-in equipment in both efficiency and ruggedness of construction. They have also established a repair department which will follow a policy of “bringing all repaired units up to new specifications, permitting them to appear and operate like the new improved models now being shipped.”

New Quick-Drying Paint
For Floors and Walls

AN ENAMEL coating designed to dry in 20 minutes when applied as directed to floors, walls or machinery has been marketed by the Steelcote Manufacturing Company, St. Louis.

Called “Steelcote Quick-X,” the product can be applied to wood, concrete, ter-

“HILUX” LENS IN PRODUCTION

Considerably increased production of its new f/1.8 “Hilux” projection lenses (above) is reported by the Projection Optics Company of Rochester, N. Y., due to the fact that orders are being received at a much greater rate than originally anticipated. The “Hilux” series was especially designed for wide-screen application and is available at present in focal lengths from 2.00 to 3.50 inches with more to come.

Perspecta Integrators
Sent to 15 Nations

Fairchild “Perspecta Integrators,” the units designed to produce three-speaker sound from a single optical sound track, have been shipped to 15 nations, according to an announcement by Sherman M. Fairchild, president of the Fairchild Recording Equipment Company, Whitestone, Long Island, N. Y. Initial shipments have been made to Canada, France, England, Sweden, Denmark, Australia, Japan, Brazil, Italy, Finland, Peru, India, Egypt, South Africa and Germany, he said.

Among many other installations, the integrator was successfully demonstrated recently before the Prime Minister of Australia and at the Cannes, France Film Festival where it was used with the MGM film, “Kights of the Round Table,” Mr. Fairchild reported.

MAT PLANT MODERNIZED

Modernization of the Lima, Ohio, plant which produces “Gro-Cord Counter-Tred” and “Neo-Cord Counter Tred” matting for the American Mat Corporation, Toledo, was recently completed, according to D. W. Moor, Jr., president. Installation
of new molds will permit production of 30-inch widths, an average back counter width for which there has, until now, been an unfilled demand, he said. These mats are made from 80% cotton cord, bound together with rubber compounds, and are designed to provide a resilient, "non-skid" walking surface. The ridged bottom affords aeration and drainage. The mats are 3/4-inch thick and come in rolls of up to 60 lineal feet.

NEW LITERATURE

Gas Unit Heaters: A 12-page technical bulletin describing its complete line of "Series 23A" gas-fired unit heaters has been issued by the United States Air Conditioning Corporation of Minneapolis. The line includes propeller fan and blower type heaters, each produced in 14 models, ranging in capacity from 55,000 to 500,000 B.T.U. per hour and burning all types of gas at the rated capacities. The illustrated, two-color booklet (No. 23-3) includes capacity tables and roughing-in dimensions, as well as structural and operational descriptions of the entire line. Copies of the literature can be obtained from the company at 33rd and Como Avenues, S.E., Minneapolis, 14.

TWIN DRIVE-IN

(Continued from page 17)

feet, projection lenses for non-anamorphic prints are 3 3/4-inch Bausch & Lomb; for CinemaScope they are 10-inch Kollmorgen "Snaplite" in 4-inch diameter. The four projectors are Simplex X-L and lighting is by National "Excelite" lamps with 10mm positive trim operated at 135 amperes. Power is supplied by two Hertner transformers. The sound system is also Simplex, including button-on soundheads and 4-inch in-car speakers (two for each car).

In the refreshment building, where service is in four-line cafeteria style, patrons are offered a large variety of goods, including popcorn, hamburgers, fried shrimp dinners, fried chicken, soft drinks, etc. The building is also of concrete block finished inside and out with "Zolatone" multi-color paint. The cafeteria is lighted by fluorescent tubing.

The refreshment equipment includes Buckingham orange drink units; Selmix drink dispensers; Scotsman ice-makers; Manley popcorn machines; Dairy Service butter dispensers; Hot Point cooking units; and a Parco electric potato peeler and cutter.

The overall design and supervision of construction and installation for the Centennial were by Joe Stone of the Denver branch of National Theatre Supply.
A DICTIONARY OF MAINTENANCE

Sixteenth Article in the Series:

MOTION PICTURE THEATRE MANAGEMENT

By CURTIS MEES

MIRRORS—Mirrors are expensive items of theatre equipment serving a dual purpose, generally—ornamentation and utility. Young women patrons appreciate their presence in various parts of the theatre so they may steal a glimpse of their reflection as they pass by; and when properly framed and placed, a beautiful mirror adds immeasurably to good interior decoration. Care should be taken to see that such mirrors are installed with very sturdy hangings, for plate glass is very heavy and can cause considerable damage if it breaks, with potential injury to anyone nearby. The glass should be cleaned daily with clean cloth after being sprayed or wiped with glass cleaner.

MOTH CONTROL—Moths lay their eggs on wool fabric, and their larvae eat greasy fibres. Frequent, effective vacuum cleaning will reduce the danger of such damage. Carpeting and other fabrics should be checked for evidence of moth larvae; if there are tiny holes, spray the entire fabric thoroughly with a solution approved for such pest control; or call in an exterminating service to go over all fabries in the area of the damage. Before fabries are stored, they should be sprayed with one of the commercial moth-prevention products.

MOTORS—Every theatre has a number of different motors which require regular servicing, ranging from the smallest fractional horsepower motors to some of the heaviest made. The electrician (or stagehand) should be given the responsibility of servicing such equipment. A schedule of periodic inspection and regular maintenance should be outlined, with strict adherence required. Wiring diagrams for all motors should be stored in a central location, es should instructions for their servicing as well as locations and sizes of all fuses connected with this equipment. A local electrician should be listed for emergency calls on repairs and trouble shooting which are beyond the facilities or training of the theatre personnel.

When trouble occurs, first steps to be taken to determine whether (1) fuses are good and delivering current to motor block, (2) all wiring is firmly connected, (3) controls are functioning properly, (4) coils are not burned out—smoke and odor usually show this up first, (5) brushes in proper contact with commutator, (6) bearings oiled and greased properly. If these all check positive and your electrician cannot correct the trouble, it is time to bring in outside technical assistance.

NEON—Neon lighting, employing tubes of various gases, is powered by current of relatively high voltage. Persons working around marqueses having neon lighting should be cautioned against touching tubing and wiring near connections. It is advisable to cut off the current during marquee changes. When tubing becomes cracked, the only remedy is replacement. When available, a neon service is of value for periodic inspection, replacing transformers when needed, guarding against short circuits, etc.

ODORS—The primary treatment for offensive odors is to find the cause and remove it. Improperly cleaned water closets and urinals are common offenders. Check for faulty drains. See that ventilating fans are properly operating. Pending correction of the cause the foul odor can sometimes be minimized by spraying the area with some commercial deodorants, such as pine oil; or by using blocks or pellets of deodorant compounds. "Para" blocks or crystals are often employed (sometimes as a substitute for adequate cleanliness!); these give off a strong odor which to some people is almost as offensive as the odor they are used to overcome.

Popcorn storage and disposal of waste corn may cause undesirable odors in indoor theatres. Stench bombs are sometimes put in theatres...
by vandals or pranksters. If the exact point of origin of the bomb cannot be determined, it may be possible to remove the major portion of it, burying the remainder under moist sand or similar substance to smother the odor. Over this, then, can be sprinkled a strong deodorant. Whatever this rank substance has touched should be thoroughly scrubbed with strong soap and water. If the bomb cannot be located at once, open as many doors as possible and put the blowers on full, but do not re-circulate the air.

**OIL BURNERS—See BOILERS.**

**PAINTS—** (1) Oil Paint: For really permanent work, oil paint should be used. It is more expensive and a little more difficult to apply, but in the long run the extra time and expense is more than justified through longer life and the ease with which oil painted surfaces can be cleaned. Before painting (with either oil or water) these surfaces should be thoroughly cleaned and smoothed (by sanding or filling cracks with a good filler).

In first applications to new wood or walls, a primer or sealing coat should first be laid on, followed by the finishing coat, or coats. To cover a fairly dark oil paint with another color, it is economical to lighten the existing color with an inexpensive paint in white, or a shade like the new color, before applying the finishing coat.

Exterior painted surfaces around the theatre should be checked every six months, not only for appearance, but for deterioration of the paint as a preservative. After a number of successive paintings, it is advisable to remove the old paint prior to re-painting. The easiest way is to softten it with a paint remover and to scrape it off.

Restroom and other areas that are brightly lighted and frequently washed should be painted with a glossy oil paint; or better still, with enamel. Most other parts of the theatre should be painted with flat inside paints which do not reflect light.

(2) Water Paint: The new water paints are greatly improved over the first casein paints introduced years ago. They are especially suited to commission painting; most of them dry with oil brush marks showing the coat, or coats. So water paints can even be washed; however, it is just as economical and convenient to apply another coat of water paint. With light pastel shades, one coat of a slightly different shade will usually cover it over completely, but if a darker shade is to be covered by a lighter color, two applications are usually required to prevent the darker color from "bleeding through."

**PAINT BRUSHES—** Good paint brushes are expensive. They should be chosen according to the job. It is wasteful to try, for example, to paint a big wall area with a 3-inch brush, or to use a 1-inch brush on a small area. After use, brushes should be thoroughly washed out with turpentine, for oil paints; or with water, for water paint. Some painters like to finish cleaning with a commercial brush cleaner, others use kerosene or cool water. To dry a brush after cleaning, hang it so the brush does not rest on the bristles. There are compounds on the market (check your paint store) which will salvage paint brushes even after paint has dried on them. Wrap the dry brush in clean paper and store it flat in a dry place.

**PAPER CUP DISPENSERS—** Maintenance of cup dispensers for water fountains are too simple for notice here; those of automatic drink machines are less so. Two switches may actuate the mechanism, which causes the turret to revolve and maintain a continuous supply of cups. These switches are located inside the base of the cup well, one above the other. The top switch operates the motor on the turret, causing it to revolve when cups fall below its level. Should the turret be empty of cups, the second switch goes into action. This lower switch cuts off the entire vending mechanism and lights up the "sold out" sign.

Generally the turret is in an off-center position when it runs out of cups completely, and it will have to be removed so a few cups can be put in the well by hand, depressing both switches. Return the turret to its position, filling the next tube, which is to revolve in position; then cut the "cut-off" switch back on again, after which vending can be resumed. The other tubes in the turret are refilled when it has revolved into the proper place.

Should this not put the unit back in operation, check the electrical supply to see no fuses are blown; or that the switches are not burned out. Motor and gears should be inspected and oiled periodically.

**PAPER TOWEL AND TISSUE HOLDERS—** These should be painted or polished according to the material, and kept well filled. Holders should be maintained firmly mounted on the wall.

**PEST CONTROL—** Many different kinds of insects and bugs like to live in theatres. Their control may well be left to an exterminating service if one is available. Bedbugs, lice, roaches, clothes moths, carpet beetles and silverfish are among the most common insects found in theatres, though ants, fleas, mosquitoes and weevils are not to be over looked.

Cleanness and sanitation are most important, since the removal of the food source will eliminate a large portion of these pests. Setting out insect powders, and using the residual or space sprays, as well as complete fumigation, may be necessary to bring severe cases under control. Particular attention must be given to the prompt removal of all candy wrappers, popcorn boxes and discarded drink cups. Storage of edibles must be thoroughly protected against pests.

Should a theatre be so thoroughly infested with pests as to require over-all spraying or fumigation, it might be advisable to go to night closing of the premises so that refuse will not be available to insects and rodents all night long.

**PHOTO MURALS—** Some theatres have photo murals as part of the interior decoration. These should be carefully dusted with soft cloths, or feather dusters, to prevent accumulation of fogging dirt and to minimize scratching of the surface. Adequate lighting is 50% of the secret of photo-mural effectiveness.

**PIANOS—** Pianos used on stage should have the legs strongly braced to protect the instrument against rough handling. When not in use they should be covered with a protective cloth. They should be tuned at regular intervals whether used or not. They should be stored where the sounding board will not be subjected to sudden and extreme changes in temperature.

**PIN RAIL—** The pin rail, on stage level or perhaps raised, controls the raising and lowering of all scenery lines. It should be kept clear of odds and ends, and be securely bolted to the wall so there is no danger of it coming loose and releasing lines without warning. Check occasionally for loose screws, broken pins and tie-pins which clamp them down.

(To be continued in July issue.)
Good Public Relations Are
as Vital as Good Product

NORTHWOOD, Ia.

THERE'S NO DOUBT about it, this is the best ad page in the book! The ink was still "icky" on the closing words, "You wanna sell?" in last month's article when my phone started ringing and my post office box started bulging with offers from people who wanted to sell. I made the mistake of saying something about having half a hide left after the fire in Elma, and it's amazing to see all the "skin hunters" that pop up out of nowhere when you declare the hunting season open on yourself.

It took only seven weeks to get back in business, and this place where I've set up shop didn't come from one of the above mentioned deals. Sometimes you run into things just by accident. That's what happened in my getting started in this town.

A great preacher once said, "The greatest day in a man's life is when he turns a corner and runs face to face into a new idea." Literally, that's how I landed in Northwood. Had I not turned left at a certain corner and run face to face into its former owner, I'd probably still be sitting by the phone answering calls, cards and letters.

Besides the usual difficulties of starting in business in a new community, I'm also having speech trouble. I've moved from Bohemian to Norwegian. You only have to jump about 50 miles in this part of Iowa to get from Prague to Oslo, and if you think it's easy to learn to call Soren Skjveeland and Ulrica Huus by their first names on sight after eight years of wrestling with Stanislav Pracek and Theresa Vrcelck, then you should go into the radio and TV business where one so nimble of tongue can make a million a week selling the virtues of soap, beer and pancakes to people who can't live without such things.

Actually the language barrier is not so much my fault as it is one of the producers of pictures. (There's a way of blaming production for everything in this business if you just dig deep enough.) You see, my new house, like most theatres, has been playing out the Indian cycle of every third picture a feathers-and-arrow epic, and like most theatre patrons, the people are changing their speech to Choctah so they too can enjoy all the pictures flowing from today's big silver screen. But when they speak Choctah with a Norwegian accent, it gets darn rough on the receiving end.

You think it is unnecessary to know those first names? Of course you don't. I've just jumped into the boots of one of the best showmen in the country, and one of his main assets always has been that he knows his people by their first names. He's lived here all his life and that of course gives him a big advantage; but he not only knows them, he speaks them.

He asks about their cousins and calls them by name. He knows that their nephew's little girl 18 miles in the country had an appendectomy last week and he asks about her health. He knows the fellow in the neighboring town recently put in new pumps in his gas station and that the new neighbors of the Bjergo's are the Gundvangen's, and that they live on the old Liljedahl farm.

He knows his people, talks to them and endears himself to them in a manner better than that of any showman I've ever seen. If those who think there are not good showmen left in the country would investigate the hinterlands, they'd run into a lot of showmanship that isn't wrapped up in lithographs, show card paint and newspaper mats. It's the personal touch that counts ten times over the store-bought showmanship.

My book, Lincoln Whitcome, the former manager of the Northwood theatre, is a real showman.

Next month we'll get back to such weighty things as how you can afford to reach the unscratched market of deaf mutes with your advertising, the most efficient ways of stirring crying babies, and a few choice tips on how to live in a Cadillac on 10% of the gross for a profit. In the meantime—

I almost dropped dead with surprise after I'd quietly made a newspaper announcement that we'd kick off our new ownership with a "Let's Get Acquainted" free show and the local Chamber of Commerce sounded out its "action stations" and came up with an emergency meeting to help put it over. They were liberal with their praise and appreciation over what the event would do for the rest of the merchants as a stimulator of trade for the two days during which we're running the show.

We all know what a free show does in the way of getting a crowd. It's good to be in a town that also knows the value of its theatre in so doing. We all make hay at the annual Christmas time free shows, but "one on the house" to celebrate openings and anniversaries is no more than good relations. Good public relations are as important as good product.

This is one of America's hardy, productive communities, with the result that a theatre must operate in terms of family attendance. They come in groups of elevens and eights to "The Kettles," "Long Trailer," "Glenn Miller," etc. But they sure left us alone on "Sadie Thompson," which emphasizes again the things we've been griping about for years, that we want family pictures.

To make pictures of the type indicated above should not be too difficult for even the most "artistic" in the production field. And such pictures have repeatedly proved that wholesomeness, human entertainment pays off at the box-office. There has been a gradual rise of distasteful subjects and dialogue creeping into pictures of late. In my book it is not family entertainment to depict drunkenness, beastiality, etc., and to hear words like "harlot" and "prostitute" bantered about.

I soldiered long enough to be able to swap gaudy stories with the best of 'em, and certain four-letter words are part of the great American scene. But they are not part of family entertainment! I'd rather have some of that family silver in my jeans than add my screen to the display of stark reality. That's not the purpose of movies in the first place. Movie life has got to be a little nicer than stark reality, or what's the use of having movies?

Now if I some day get out of the hole, and if some day all the small town theatres pay somewhere close to the rentals that distribution seems intent on collecting, we will have to have some product that will please our families. Remember, it doesn't have to be overpowering. All it has to be is human. A few laughs, a few tears and a reasonable plot about some people you can like.

_Charles_
Whether the picture was made in:

- CinemaScope
- VistaVision
- Superscope
- 3-D (as well as 2-D)

Whether prints are available with:

- Stereophonic sound
  (4-track magnetic)
  or
- Perspecta sound
  or
- Single-track sound
  (magnetic
  or
  optical)
  or
- 3-D (dual prints
  or
  single strip)

The industry’s original Release Chart, in the Product Digest section of the Herald, has added still another service to its record of leadership. From the outset of features in new techniques, the Release Chart has identified all product accordingly. Now, hot on the heels of newly adopted policies of major film companies, the Herald has expanded its data service.

This week, and every week, you can instantly see the up-to-date information you need to know, concerning every feature. Simply glance at the right-hand column in line with the picture title—and you are immediately informed on the production process and also the types of prints currently available. And, of course, all the other helpful reference data for each picture continues to be included.
Now, Mr. Exhibitor, you can give your theatre all the “pulling power” of wide screen plus high-fidelity magnetic sound. You can give your patrons the wide screen features they’ve been flocking elsewhere to see. And the necessary starter equipment costs unbelievably little. Whether yours is an indoor or drive-in, investigate the “Simplex plan” for equipping your theatre now. It’s as simple as this:

1. You can buy what you want — even start with a one-track magnetic sound system ... so that your patrons and your boxoffice will enjoy all the “extras” of wide screen showings.

2. Here’s another plus — without disturbing your new equipment in any way, you can add the extra equipment necessary to complete your stereophonic sound system, any time you want!

So, don’t wait — get on the bandwagon — join the thousands of successful exhibitors who’ve given their houses the wide screen “magnetic treatment!”

LOOK TO SIMPLEX
FOR A
SOUND SYSTEM

MANUFACTURED BY INTERNATIONAL PROJECTOR CORPORATION • DISTRIBUTED BY NATIONAL THEATRE SUPPLY
Industry in New York
Vows to Carry on Tax Fight; MPAA to Help

THIS WEEK:

*Better Refreshment Merchandising Treats Cold Drinks and Ice Cream*

ATLANTA!
BEATS EVERY SHOWING OF "GWTW"
EXCEPT THE FIRST—which WAS THE FAMOUS WORLD PREMIERE!

Press-Time Flash!
2nd Week in Atlanta beats New Year's Week of "Knights of the Round Table." Tops 2nd week "Ivanhoe" and "Quo Vadis."

GREATER WITH THE WIDE-SCREEN!
And Stereophonic—what a tonic!—Sound!

America loves GWTW again and again
FRISCO!
"GONE WITH THE WIND" TAKES SAN FRANCISCO BY STORM! TOPS EVERY OTHER "GWTW" RE-ISSUE!

Press-Time Flash!
Business continues sensational! Holds over!

NEW YORK!
15 YEARS AGO!

FIRST 6 DAYS AT STATE THEATRE TOPS COMBINED GROSS OF ORIGINAL RELEASE (which played at Christmas) IN 2 THEATRES, ASTOR AND CAPITOL!

Press-Time Flash! Business SRO! Long Run!

PRESS-TIME FLASH!
Every New GWTW Opening Terrific!

HAPPY HOUSTON TOPS ORIGINAL RELEASE!
Imagine! The fifth time around beats the very FIRST! Opening day tops "Quo Vadis," "Show Boat" and other M-G-M Big Ones!

SYRACUSE SENSATIONAL!
Crowds thrilled by Wide-Screen "GWTW"! Opening day tops M-G-M's very Biggest: "Knights of the Round Table," "Show Boat" and others!

KANSAS CITY VERY PRETTY!
They're beating record-breaking "Ivanhoe" business and so can you!

and again and again AND AGAIN!
BUSINESS HITS NEW HIGH!

THE RAVES ARE MIGHTY!

FOR WILLIAM A. WELLMAN'S

THE HIGH

AND THE MIGHTY

WarnerColor and Stere

JOHN WAYNE
CLAIRE TREVOR
LARAIN DAY
ROBERT STACK

WITH PAUL KELLY SIDNEY BLACKMER AND INTRODUCING DOE AVEDON KAREN SHARPE JOHN SMITH

SCREEN PLAY BY ERNEST K. GANN Music Composed and Conduct
"THE HIGH AND THE MIGHTY" RANKS WITH ALL-TIME GREAT PRODUCTIONS

THE HIGH AND THE MIGHTY is highly entertaining, widely appealing and handsomely mounted—high, wide and handsome in every sense of the word. This is one of the great pictures of our time. Played with fast pace, steadily mounting suspense, it contains every successful dramatic ingredient—from uproarious farce to literate tragedy. It combines physical thrills, tender passion and hard-boiled realism to make a picture that will appeal to everyone.

With this production, the young Wayne-Fellows company leaps to the front ranks of producing organizations. But the achievement is more important than that. "The High and the Mighty" will benefit not only Wayne-Fellows, who made it, and Warners, who distributes it; its benefits will be felt by the entire motion picture industry—including every exhibitor. For this is one of those films that the screen cannot live without. It will satisfy millions and it will be widely talked about. Beautifully photographed in WarnerColor and using the breadth of CinemaScope with sure and skillful dramatic effect, it gives the public something it cannot get on television. It makes a trip to the movies a big event for any family and it restores to the screen a place of importance in our national experience.
20th Century-Fox invites you to

The Royal Tour in CinemaScope

SOON we will announce the dates of preview screenings of THE ROYAL TOUR OF QUEEN ELIZABETH AND PHILIP, a truly amazing motion picture made possible only by CinemaScope.

This is the only complete, feature-length production of the thrilling six-month, 50,000-mile journey of the British royal couple, photographed by CinemaScope cameramen who were on the spot to record every glorious moment of this historic tour by land, sea and air.

You will visit far-flung strange and exciting places, take part in colorful ceremonies and watch unusual native rituals, many of them never before filmed. You will travel with Elizabeth and Philip from London Airport to span great continents, sharing every wonderful mile of the way.

Watch for the date in your exchange center, and be sure to see this superb entertainment. Then book it and play it in your theatre to the everlasting delight of your patrons.

and for the greatest news in industry history... see pages 12 to 18
As New York Goes . . .

ONE of the national political barometers has been the vote in Maine; hence the saying, "As Maine goes, so goes the nation." It is to be hoped that there will be no application of the slogan to New York and the admission tax.

It does not necessarily follow that if New York City persists in imposing its unfair, discriminatory—and highly political—five per cent admissions tax, other communities will do so. However, it will be a most dangerous precedent.

The seriousness of the situation is shown not only by the extensive campaign organized in a few days by New York exhibitors and union leaders but also by the decision of the board of the Motion Picture Association of America to fight the measure. Eric Johnston, MPAA president, discussed the matter with the board members at a special meeting June 9.

Mayor Wagner and his associates hit upon the admissions tax for two reasons: First—to raise additional funds for the city treasury from a source expected to kick up the least opposition (and the least number of potential adverse votes); and second—to find an additional weapon in the City Administration's fight with Governor Dewey. Theatres were judged fair game on both counts. Many other forms of taxes, including a tax on free admission to TV and radio shows, were suggested. The "New York Times" has repeatedly advocated a $5 per month tax on those who regularly park cars overnight on city streets.

There are two aspects to the political situation. On the one hand Governor Dewey and New York State financial officials—Republicans—assert that the New York City budget can be balanced easily by accounting for hidden resources and by eliminating waste. On the other hand the Mayor and his associates—Democrats—want the motion picture industry to join them in an effort to obtain special fiscal relief for the City of New York. Joseph T. Sharkey, president of the City Council, openly said, "Let the exhibitors fight the city admission tax in Albany."

The industry can and must oppose the measure on its merits. It cannot enter the ring of partisan politics. Whether the Mayor or the Governor is correct about the financial state of the city is immaterial. A city levy cannot be protested at the state level.

The city tax is unfair and discriminatory. It is a burden on those least able to pay. It is the exact opposite of taxation in proportion to the capacity to pay. Imagine this tax being suddenly imposed after the Congress twice—first in the ill-fated measure vetoed by President Eisenhower and then in the bill passed April 1—held extensive hearings and agreed that exhibitors were entitled to relief! The city politicians presumably assume that they are wiser than the members of Congress.

The Founding Fathers of our country knew and proclaimed that the power to tax is the power to destroy. Taxation must not be allowed to destroy this industry. Exhibitors and others concerned should solicit in this and every other tax fight the active assistance of merchants who prosper on trade attracted to their area by theatres. Also groups interested in combating juvenile delinquency and promoting good entertainment should be invited to cooperate in opposing admission taxes.

Challenge of Fee TV

REPORTS from Washington indicate that the Federal Communications Commission plans to tackle soon the problem of whether fee TV is to be authorized as a means of assisting struggling UHF television stations. (The principal stations thus far on the air are VHF stations. Comparatively few receivers have been adapted to receive UHF.) This means that fee TV as proposed by Phoenvision, Telemeter and SubscriberVision will be examined not alone on its merits but also in its possible relationship to UHF television. The FCC hopes for local TV in every community are based on its blueprint proposing some 2,000 UHF stations.

Eric Johnston, president of the Motion Picture Association, referred to this situation in an address recently in Omaha as follows: "You are likely to hear a great deal more about home-pay-as-you-see television in the period immediately ahead. It can bring to home audiences for a modest fee top quality product of movie makers, something which the economics of advertiser-sponsored television will not now permit. It can multiply the potential audience many fold and at the same time permit the operation of more television stations in communities which can not today support competitive stations."

Amidst the problems of the new techniques of the screen, the admission tax campaign and trade practice matters, most exhibitors recently have given little thought to "pay-as-you-see" television. The situation seems to be on the point of decision. Interested individuals and organizations in all branches of the industry should formulate their positions and prepare for FCC hearings on the subject.

The time for the motion picture industry to study the problem is now and not at the last moment. The problem is basic because, of all the actual and known potential forms of competition to motion picture theatres, fee TV is the only one which may eventuate in competition with theatres for first run product.

—Martin Quigley, Jr.
Subsequent Runs
To the Editor:

I write this letter as a movie patron, but one not without some familiarity with the motion picture industry. I write with respect to subsequent runs in conventional theatres.

Subsequent run theatres have their problems—sometimes fancied, often real, with respect to matters outside their control. These may range from lengthy pre-releases to the more conventional clearance or print-shortage problems. But in an industry which depends upon imagination for its livelihood, the writer has noted little imagination on the part of subsequent run theatres. Whether this is because the subsequent run theatre owner so often has first run or drive-in interests may be debatable, since the situation does not appear to vary much where that situation does not exist.

1. Since the Paramount Case, it has become common for a considerable number of subsequent run theatres to play the same picture at the same time. Yet, joint imaginative advertising with corresponding low unit cost is rare. How often do subsequent run theatres play up in advertising favorable reviews of critics, ballyhoo particular aspects of a picture, etc.? While newspapers would be the focus of such advertising, a one-minute spot on a radio or TV station could be had at low cost.

2. While theatre parties in recent years have been encouraged and proved helpful in the theatrical field, one almost never hears of such parties in connection with the motion picture theatre. But why not encourage such parties at reduced admissions, especially when the manager believes a good picture is going to be played? In some suburban areas there may be six to twelve civic organizations which meet fairly regularly. As a member of such an organization, I can vouch for the fact that a dearth of interesting programs arises from time to time and resort is had to some dull 16mm film. Such organizations could be approached, in addition to making a standard offer for birthday parties.

3. Subsequent run theatres which depend for their patronage on residents in particular local areas might have filmed from time to time a local event of considerable interest and play it along with their regular programs. This might well attract people.

4. Instead of local advertising on the screen, which I for one abhor, the theatre might once a week show on the screen for thirty seconds a bulletin of future civic meetings in the area.

5. At PTA meetings it is not uncommon to give rewards to the particular school room which has the most parents in attendance. With this goal, children make a determined effort to get parents out of their easy chairs and to a PTA meeting. It might be worthwhile trying to offer monthly prizes to children who bring the most other persons with them to the local motion picture theatre during the month.

I am sure there are other ideas worth trying. I feel certain that some of the ones suggested have been tried here and there, and probably will be less suitable in one area than in another. But as a friend of the industry and as a patron, I think subsequent run theatres could do more than they are doing to retain their position and encourage increased patronage.

Yes, I agree that a sustained diet of good pictures would do more for the exhibitor than any or all other suggestions that might be made. Having been brash enough to make suggestions to exhibitors on how to run their business if this is printed without a consequent deluge of brickbats, I might venture to use The HERALD to throw out some ideas on how to make good pictures... After all, my experience in making pictures matches my experience in exhibiting pictures.—PHILIP MARCUS, Wheaton, Md.

Exhibitor Alliance

To the Editor:

I am convinced that a close touch between exhibitors in Europe and the U.S.A. would be a great advantage to all parties concerned especially under the present circumstances, and I have reason to believe all members of the Danish organizations will join me in this. I shall therefore be very pleased if you will inform us of the future prospect for the realization of an international alliance among exhibitors.—E. GREGER, Biografteater Foreningen, Copenhagen, Denmark.

All the Information

To the Editor:

The HERALD gives you all the information that is necessary to operate your theatre. It tells you about the new types of sounds, equipment, 3-D and etc. I have found the Release Chart to be one of my greatest helps. When I do not receive pressbooks, or even if I do receive them, I get more enjoyment in reading your promotions and reviews.—Paul Brown, Manager, Warner Bros. Theatres, Pacific Coast Division, Fresno, Calif.

An Honor

To the Editor:

Your HERALD does much to encourage Showmanship, and other aspects of theatre management, and I would look upon it as an honor to qualify as a member of the Managers Round Table.—J. GILLIES, Manager, Seamore Cinema, Glasgow, Scotland.
IF LAST weekend's ruling of the 9th U. S. Court of Appeals in the Roy Rogers and Gene Autry suits against Republic Pictures is not reversed on further appeal there appears to be little or no legalistic reason left why Republic or any other company cannot sell old pictures to television virtually at will. Both cowboy stars had won decisions in lower courts, on different but similar grounds, preventing Republic from selling to television, without their agreements. Appeals court upset those decisions, holding that the broad clause in contracts written before television had become a factor in talent-employment considerations, supervised.

There is belief on both coasts, unconfirmed, that election of Roy M. Brewer to the presidency of the IATSE, succeeding incumbent Richard F. Walsh, might lead in time to a shift in the seat of power from New York, present headquarters, to Hollywood, where Mr. Brewer, first IATSE International Representative and subsequently as chairman and leader in group and organizational activities-AFL Film Council, Permanent Charities Committee, Motion Picture Alliance, MPIC, others—rose to prominence. Whether this would bode ill or well for the over-all industry interest depends, it would appear, on individual point of view.

Allied States Association will go slowly in any proposals for an international exhibitor organization. Leaders are prepared to exchange information with organizations in other countries and talk over problems, but are shy of any formal organization.

Anti-trust legislation still remains stalled on Capitol Hill, with most lawmakers awaiting the report of the Attorney General's special committee studying the anti-trust laws. This committee's report will have great influence on anti-trust legislation next year.

Harold Lasser, for the past ten years special assistant and trial attorney for the anti-trust division of the U. S. Department of Justice, has joined the legal staff of Universal Pictures under Adolph Schimel, vice-president and general counsel. Mr. Lasser, while with the Department of Justice, was active in many motion picture anti-trust suits. He is a graduate of the University of Michigan.

"Ivory Hunter," African jungle thriller, was playing at the Grand Island Drive-In, Grand Island, Neb., when manager Wally Kemp heard a commotion near the screen. Blinker, largest monkey in the drive-in's zoo, had escaped by means not stated in the news reports. For a while patrons watched a real jungle chase until six attendants captured the escapee in a nearby field. Only casualty was Blinker—one black eye.

Paramount Pictures will undertake for the Government the overseas distribution of a two reel short showing Vice-President Nixon's recent round-the-world tour, according to A. W. Smith, Jr., head of the film section of the United States Information Agency. Title of the picture is "Vice-President Nixon, Ambassador of Friendship."

The Army at last has decided for stereophonic sound. Its theatre service chief Fred Bund said in Washington last week some 90 of its larger houses probably would get the equipment.

Arthur Larson, Under Secretary of Labor, this week urged Congress to extend the Federal Unemployment Insurance Act to any employer of one or more workers. At present only employers of eight or more workers are subject to the act and need pay the unemployment insurance small theatre operations would be affected by the change.

The Senate this week passed and sent to the White House a bill to permit the Government to take a comprehensive view of business and manufacturing next year. The census, which would include detailed information on film production, distribution and exhibition, would be based on 1954 business. The last such census was taken in 1948.

Pathé Laboratories, Inc., independent film processing laboratory owned by Chesapeake Industries, Inc., Tuesday asked the Federal Trade Commission to halt "use by Technicolor Motion Picture Corporation of the word 'technicolor' for pictures made by the Eastman color process." Pathé charged that use of the word for pictures made not in Technicolor's own dye transfer inhibition process but actually in Eastman's negative-positive process constituted "deception" and "unfair competition."

Some television statistics. There now are 300 stations receiving network programs. They are in 191 cities. They use more than 54,000 miles of coaxial cable. There are 380 stations in 250 cities. Their potential audience is 109,000,000. Sixty more stations will be added to networks before the year's end.

The Commerce Department is discontinuing its figures on the number of firms in the motion picture industry. The series had been falling further and further behind in recent years.

TERRY RAMSAYE SAYS...

Terry Ramsaye, consulting editor of Quigley Publications, who has been ill since late last winter, is now recuperating, and this week resumes his column of comment on industry events. In this week's column, on page 20, he discusses with his usual acuity the COMPO audience poll and the role of the drive-in in industry evolution.
THE SAN FRANCISCO OPENING of Warners' "High and the Mighty" resounded with fanfare equivalent to the Los Angeles premiere. At the Paramount Theatre are, at the right, Jerry Zigmond, Paramount circuit division manager, with author Ernest K. Gann, center, and Rear Admiral Raymond T. McElligott.

This week in pictures

ON THE SET of Paramount's "Strategic Air Command," Gordon Leonard, manager, of the Criterion Theatre, Oklahoma City, and his wife, chat with James Stewart, the picture's star.

THE MEN at the left helped organize the new Variety Club, Tent 45, in New Orleans. They are Harold F. Cohen, who was chairman of the coordinating committee and who was elected assistant chief Barker; Dan Brandon, acting chairman of the organizational meeting June 1, elected property master; and Page Baker, chief Barker. Other officers are William Briant, second assistant Barker; and Henry Plitt, dough guy.

HELPING THE PROMOTION of Universal's "Magnificent Obsession," actress Barbara Rush met with exhibitors the other day in the Cleveland exchange. She is seen at the left with Jim Shulman, Shulman circuit; Leon Enken, Jr., Robins circuit, of Warren, O.; and Jerome Levitt, Universal salesman.

SAM G. ROSE, president of the Victor Animatograph Corp., Davenport, la., has been cited by the Society of Motion Picture and Television Engineers, for more than 30 years service to the industry. He is one of 26 original members of the SMPTE.
THE HAPPY MAN above is Frank Ross, producer of "The Robe" and now, of its sequel, "Demetrius and the Gladiators." Talking to writers of the trade press Monday in New York before taking off for Europe to help promote the latest CinemaScope epic, he opined there'll be no standardization; that theaters should be able to show films in all formats; that more producers will film overseas.

IT'S 40 YEARS of directing for George Marshall, posing on the set of Universal International's "Destry," with star Marie Blanchard.

HAL DANSON, the new director of advertising, publicity and television for National Screen Service, at his desk Monday in New York. Mr. Danson has been trailer production head for Paramount, and also that company's assistant national advertising manager; advertising manager for Eagle Lion; and, recently, general sales manager for Adler Communications Laboratories, builders of television stations and equipment.
A STEADY WEEK-IN, PRODUCT... THE GRE BOXOFFICE LINE-UP IN 20th's HISTORY!
VD AFTER puts a smile on ace by assuring WEEK-OUT FLOW OF ATEST

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Great news ahead! Keep reading!
20th WILL RELEASE ONE WEEK STARTING JUNE 19th!

**JUNE 19**
THE ROBE
Color by Technicolor • starring Richard Burton • Jean Simmons • Victor Mature • Michael Rennie

**JUNE 26**
HOW TO MARRY A MILLIONAIRE
Color by Technicolor • starring Marilyn Monroe • Betty Grable • Lauren Bacall and William Powell

**JULY 3**
NIGHT PEOPLE
Color by Technicolor • starring Gregory Peck • Broderick Crawford • Anita Bjork • Rita Gam

**JULY 10**
PRINCE VALIANT
Color by Technicolor • starring James Mason • Janet Leigh • Robert Wagner • Debra Paget • Sterling Hayden

**JULY 17**
HELL AND HIGH WATER
Color by Technicolor • starring Richard Widmark Bella Darvi with Victor Francen

**JULY 24**
NEW FACES
Leonard Sillman’s in Glorious Color • starring Ronny Graham • Eartha Kitt Robert Clary • Alice Ghostley

**JULY 31**
RIVER OF NO RETURN
Color by Technicolor • starring Robert Mitchum Marilyn Monroe • Rory Calhoun

**JULY 4**
3 COINS IN THE FOUNTAIN
Color by Deluxe • starring Clifton Webb • Dorothy McGuire • Jean Peters • Louis Jourdan
**EMASCOPE**

**PICTURE EVERY**

**AUG. 7**  
**KING OF THE KHYBER RIFLES**  
Color by Technicolor-Deluxe • starring Tyrone Power • Terry Moore • Michael Rennie

**AUG. 14**  
**GARDEN OF EVIL**  
Color by Technicolor • starring Gary Cooper • Susan Hayward • Richard Widmark with Hugh Marlowe

**AUG. 21**  
**BENEATH THE 12-MILE REEF**  
Color by Technicolor • starring Robert Wagner • Terry Moore • Gilbert Roland

**AUG. 28**  
**Demetrius and the GLADIATORS**  
Color by Technicolor • starring Victor Mature • Susan Hayward • Michael Rennie • Debra Paget • Anne Bancroft • Jay Robinson

**SOON**  
**BROKEN LANCE**  
Color by Deluxe • starring Spencer Tracy • Robert Wagner • Jean Peters • Richard Widmark

**SOON**  
**THE EGYPTIAN**  
Color by Deluxe • starring Jean Simmons • Victor Mature • Gene Tierney • Michael Wilding • Bella Darvi • Peter Ustinov and Edmund Purdom as The Egyptian

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**THERE'S NO PRODUCT SHORTAGE-BUT NO PRODUCT SHORTAGE AT 20th!**

*AVAILABLE IN*  
4-TRACK, HIGH-FIDELITY MAGNETIC DIRECTIONAL-STEREOPHONIC SOUND  
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KEEP READING!
20th HAS ENOUGH 2-Ds AND 3-Ds TO KEEP YOUR THEATRE GOING FOR A YEAR!

THE ROCKET MAN
starring Charles Coburn
Spring Byington • Anne Francis • John Agar and George "Foghorn" Winslow

RACING BLOOD
in SUPERcineCOLOR • starring Bill Williams • Jean Porter and Jimmy Boyd

MISS ROBIN CRUSOE
in Pathécolor • starring Amanda Drake • George Nader • Rosalind Hayes

MAN IN THE ATTIC
starring Jack Palance with Constance Smith and Byron Palmer with Frances Bavier

SAILOR OF THE KING
starring Jeffrey Hunter
Michael Rennie • Wendy Hiller with Bernard Lee

DANGEROUS CROSSING
starring Jeanne Crain
Michael Rennie • Casey Adams • Mary Anderson

INFERNO
Color by Technicolor • starring Robert Ryan • Rhonda Fleming • William Lundigan
(also available in 3-D)

THE GLORY BRIGADE
starring Victor Mature with Alexander Scourby

MAN ON A TIGHTROPE
starring Fredric March
Terry Moore • Gloria Grahame • Cameron Mitchell

TONIGHT WE SING
Color by Technicolor • starring Ezio Pinza • David Wayne • Roberta Peters

NIGHT WITHOUT SLEEP
starring Linda Darnell • Gary Merrill • Hildegarde Neff

LES MISERABLES
starring Michael Rennie
Debra Paget • Robert Newton • Edmund Gwenn
THE RAID
Print by Technicolor • starring Van Heflin • Anne Bancroft • Richard Boone
Lee Marvin • Tommy Rettig

PRINCESS OF THE NILE
Color by Technicolor • starring Debra Paget • Jeffrey Hunter • Michael Rennie

GORILLA AT LARGE
Color by Technicolor • starring Cameron Mitchell • Anne Bancroft with Lee J. Cobb (also available in 3-D)

THE SIEGE AT RED RIVER
Color by Technicolor • starring Van Johnson • Joanne Dru with Richard Boone

MAN CRAZY
starring Neville Brand • Christine White • Irene Sanders • Coleen Miller

VICKI
starring Jeanne Crain • Jean Peters with Richard Boone

THY NEIGHBOR'S WIFE
starring Cleo Moore • Hugo Haas • Ken Carlton

A BLUEPRINT FOR MURDER
starring Joseph Cotten • Jean Peters • Gary Merrill

POWDER RIVER
Color by Technicolor • starring Rory Calhoun • Corinne Calvet • Cameron Mitchell

THE STAR
starring BETTE DAVIS and co-starring Sterling Hayden

PLUS
CinemaScope SHORTS!
TERRYTOONS!
SPORT SPECIALS!
MOVIE TONE NEWS!

So write, wire, phone or better still...
SEE YOUR 20th CENTURY-FOX BRANCH MANAGER TODAY

AND REMEMBER
ONLY ONE COMPANY CAN SAY...

THERE'S NO PRODUCT SHORTAGE — BUT NO PRODUCT SHORTAGE AT 20th!
PLEDGE ALL-OUT BATTLE ON NEW YORK TAX GOUGE

To Seek Repeal as Ticket Levy Seems Sure to Be Signed by Mayor

A fight to the finish—to prevent Mayor Wagner signing the bill instituting a five per cent tax on theatre admissions in New York City or, in the event that fails, for repeal of the law—was pledged this week by members of all branches of the motion picture in New York. As the result of events which followed in quick succession last week, it appeared that repeal-of-the-law would be the inevitable campaign.

Chronologically, this is what happened:

On Thursday the City Council passed by a vote of 22 to 3 the bill (without any amendment exempting tickets of 50 cents or less) and sent it on to the Board of Estimate.

On Friday the Board of Estimate passed the bill unanimously and sent it on to Mayor Wagner. His signature, expected within a few days, will make the bill law, effective July 1.

This week the industry drew up its forces for a long-range campaign. Eric Johnston, president of the Motion Picture Association of America, joined New York City’s exhibitors and union leaders in the fight, calling an emergency meeting Wednesday morning of the MPAA board of directors. With Mayor Wagner expected to sign the bill at almost any time, Mr. Johnston said the mobilization of the industry would begin immediately and continue until the tax is repealed. Exhibitors still have one more chance to present their case to the Mayor, at another open hearing scheduled for sometime next week.

The tax, said Mr. Johnston, would have a serious effect on all branches of the New York film industry, including producers and distributors whose home offices are in the city. In announcing the meeting of the MPAA board, which includes the presidents of all the producing-distributing companies, Mr. Johnston called the crisis “unexpected” and said that earlier assurances had been given by the Mayor and his advisers that they recognized the plight of the motion picture business.

The MPAA chief pointed to the Congress, the Treasury and the President, who saw fit to give partial relief to theatres by reducing the 20 per cent Federal tax to 10 per cent on all admissions over 50 cents, and exempting those below that amount.

At a special meeting attended by company presidents and theatrical union officials Monday, a statement was issued emphasizing that “Mayor Wagner’s proposed five per cent movie tax—now awaiting his official signature to become law—will definitely and positively be passed on to the movie-going public.”

“We have no choice; we cannot afford to absorb this, or any other tax,” said Emanuel Frisch, president of the Metropolitan Motion Picture Theatres Association.

“If City Hall thinks that theatre owners will absorb this tax and that the public will accept it in their stride, they are as wrong as they are about the amount they expect to raise by this unfair tax. There isn’t a neighborhood movie in town making a five per cent profit. How can any one of them absorb this levy?” Mr. Frisch asked.

Tax to Be Labeled “Wagner City Tax”

In all discussions at the meeting, the admissions tax was referred to as the “Wagner City Tax.” “That term will become one of the best known and most disliked among the millions of New York moviegoers,” said Harry Brandt, president of the Independent Theatres Owners Association.

It was resolved at the meeting that the fight against the city tax would be continued, not only with another rousing hearing before the mayor, but even after the tax passage, if necessary.

Joining with the theatre owners and union workers at Monday’s meeting were industry leaders like Barney Balaban, president of Paramount Pictures; Nicholas M. Schenck, president of Loew’s Inc.; Jack Cohen, vice-president of Columbia Pictures; Arthur Krim, president of United Artists, John O’Connor, vice-president of Universal Pictures, and Al Lichtman, vice-president of 20th Century-Fox.

Before the full benefits of the Federal tax reductions have been felt by the New York picture houses,” said Mr. Johnston, in announcing the MPAA meeting, “this city administration, in its frantic search for revenue sources, has turned its back on its promises to industry representatives and has decided to extract from the city’s theatres money which is not there to be taken.

“New York is already collecting a three per cent tax on film rentals and a one-fifth per cent gross receipts tax. The Wagner city tax would gouge a third slice of five per cent out of the revenue from admissions.

“Industry statisticians estimate,” he continued, “that the administration cannot receive more than $3,000,000 in revenue from the neighborhood theatres, and an additional million from the Broadway theatres. If a full $4,000,000 could be collected, which is unlikely, it would be less than one-fourth of one per cent of the huge $1,600,000,000 city budget. It is impossible to believe that such a paltry percentage is indispensable, especially when it will result in the closing of more than 100 theatres, the loss of thousands of jobs, a falling off in the receipts of stores adjacent to theatres, and the destruction of other sources of revenue.”

JOHNSTON PLEDGES AID TO NEW YORK EXHIBITORS

The Motion Picture Association of America goes along wholeheartedly with New York exhibitors in their tax fight, Eric Johnston, MPAA president, announced at the trade at an interview late Wednesday after heads of the leading motion picture producing and distributing companies had met with New York exhibitor leaders.

“This is our fight,” Mr. Johnston said. “We are going to do whatever we can do.” He said the question of financial aid would be discussed later. His aides then issued a statement in behalf of the company heads and exhibitor leaders, reading in part:

“We strongly urge Mayor Wagner to veto the five per cent admissions tax. We urge it not alone to prevent havoc in our business. We urge it to prevent grave damage to the city’s economic life generally. We urge it in behalf of the people of New York who rely on motion pictures for needed relaxation.

“There is one thing we want to make emphatically clear. If the Mayor should sign the tax, let no one think that the fight will be over. We cannot stand idly by in the face of either creeping or galloping economic disaster. From City Hall we have heard a lot of talk but we have heard no sound arguments. In fact, instead of trying to justify it, they apologize for it.

“We don’t believe that apologies will satisfy the millions of citizens of New York. Movie goers must ultimately bear the brunt of the tax.”
Set Standard
On Aperture

HOLLYWOOD: William F. Kelley, executive secretary of the Motion Picture Research Council, last week sent out to principal exhibitor organizations the council-approved dimensions for the single standard aperture size for the projection of CinemaScope prints equipped with single optical sound tracks, along with the reasons for selecting these dimensions after protracted experiments.

The council recommends 0.715 inch in height and 0.839 inch in width. Among the reasons advanced for these dimensions are: the best quality is obtained by utilizing the greatest negative and positive film areas available; the larger projection aperture allows utilization of the light available in the projector.

Mr. Kelley pointed out that the “aperture provides the theatre with the maximum amount of picture information available on the negative, resulting in no cropping in height and only about $8 per cent cropping in width in relation to the regular CinemaScope aperture.” Additionally, Mr. Kelley said, “the center line of this 0.715 by 0.839 aperture is centered on a standard 0.600 by 0.825 aperture; therefore the projector does not have to be shifted in changing from this CinemaScope picture to standard projection.”

Dowling, Korda Set
Nine Picture Deal

Robert Dowling, president of City Investing Corp., is expanding his amusement industry interests to include participation in financing of nine pictures on the schedule of Sir Alexander Korda’s London Films. The picture lineup involves $15,000,000, according to Morris Helprin, London Films president. The nine pictures will be made in the next 18 months in England, India, and other foreign locations. The schedule consists of “The Man Who Loved Redheads,” “The Time of the Cuckoo,” “Richard III,” “Arms and the Man,” “Noah,” “Taj Mahal,” “Around the World in 80 Days,” “The King’s General” and a production with Vivien Leigh.

National Film Board to
Move to Montreal

TORONTO: A vote by the Canadian House of Commons has assured the removal of the National Film Board from Ottawa to Montreal. Meantime, in debate, it was revealed that the NFB and spent $200,000 with private industry in 1952-53, as compared with $81,000 in 1950-51. This money covers expenditures for complete films, partial production, processing and printing purchases with Canada’s private film industry. The information was tabled by R. H. Winters, Minister of Public Works, who had the NFB as part of his responsibility, which now lies within the domain of Walter Harris, Minister of Citizenship and Immigration.

Terry Ramsaye Says

PRODUCT RESEARCH — The announcement and the planning of COMPO for a national audience poll for a choice of the best picture of each month, quarter and year, draws from this observer a smile at the fact that that poll is now conducted hour by hour day by day by the theatre box office and that the bookkeepers have a set of answers every night. But it is probably a constructive agitation of interest to have this sort of activity alive in the consciousness of the industry. Also indubitably the ever figure-hungry commentators will be getting what sound like authoritative statistical findings. And certainly no industry is more skillful in the production in whatever statistics it may desire at the moment.

Meanwhile it would seem as though a somewhat more important research for the industry’s ultimate purposes would be addressed at finding out why and where the missing customers are going for what. The screen product which gets the money requires no research and very little analysis. What our industry needs much more seriously is to learn more about what the customers do not want to see.

At the moment with “Gone With the Wind” going into its fifth reissue, it would not be surprising if the COMPO committee found out that it represented the kind of picture the customers wanted most. Of course, that would only partially solve the problem.

Incidentally, there is a possibility that even on its fifth time around GWTW will afford evidence that there really was not anything seriously the matter with the old techniques. That picture, while indisputably a classic of the art will stand, over-rated for all time, as a great motion picture, rather than for what it is—a great success in sheer merchandising of showmanship. It has already achieved a total box office gross in uncounted millions and it has been estimated that the picture has been seen by more than 100 million persons, which seems plausible enough. That means a profoundly general entertainment quality. In point of fact, despite the many claims that are made for the production, it actually contains very little indeed beyond old standard melodrama.

Its purveyance of history and interpretations of its people and period are trivial and extremely limited. It is also impossible that the great audience which has paid for it, which means the great audience which pays for all motion pictures, went to see Clark Gable as the swash-buckling Rhett Butler, a non-typical adventurer, and Vivien Leigh, as Scarlett O’Hara, a non-typical adventuress, with anything but passing emotional interest, certainly with no studious or cultural appeal. Having passed over into its niche in the Hall of Fame as the great money-making classic this doesn’t matter at all, save that the answer is as always—entertainment only. That is what Mr. Seabrook set out to do, and what he achieved with success by only. In the annals. If the promotions could tell the customers that they would be more interested.

It would seem that COMPO’s research should be taking cognizance most particularly of the changing place of the motion picture and the theatre on the total scene. Never before in the motion picture’s 50 years have the competitions been so continuously and increasingly important.

The public preference means that the customer there seated up in the lage is there because that is where he would rather be than anywhere else in town at that time. The research problem is not why he came, but why he does not come to the theatre.

RE-MAKING THE MAP—Under the title of “New Horizons for the Drive-In Theatre”, the June 5 issue of “Better Theatres” presents a compact little survey of developments in that field which are related to the entire social and industrial structure now so persistently under reconstruction and decentralizations. The theatre is to be observed as a significant point of focus and re-cristalization as the rising population takes to the open places for elbow room. It is by Wilfred P. Smith, drive-in exhibitor at Ledgeview, New Jersey. Mr. Smith argues for taking a diversity of goods and service out where the customers are, rather than trying to lure the customer in. That is obviously enough not new in merchandising practice, but it becomes, as he presents it, impressive when it evolved into a shopping center-packaged enterprise reaching in so many directions at once. The theatre is put into perspective as a part of a community service rather than as an independent undertaking. The broader viewpoint can help.
TV Program from Paramount Theatre

A milestone of sorts in the history of motion picture exhibition in New York City will be reached June 21 when the first class Broadway show case, the Paramount theatre, goes to a policy of one evening per week devoted to a free admission, simultaneous radio-telephone broadcast of "The Voice of Firestone," over the facilities of the American Broadcasting Company radio-TV networks.

The deal, whereby the first run house will become the outlet for the weekly, 30-minute Monday night program, was announced in New York this week by Raymond C. Firestone, executive vice-president of Firestone Tire & Rubber Company, and Robert E. Kintner, who is president of the American Broadcasting Company. It will interrupt the theatre's regular film policy only for the one day per week—the rest of the time audiences will have to pay for their entertainment at the theatre.

The program, featuring the Firestone Symphony Orchestra and soloists in selections both classical and semi-classic, has been on the air 25 years. Its June 14 broadcast will originate, as heretofore, from the ABC network's television center in New York, 8:30 to 9 P.M., EDT. The following week's program will be the first from the Paramount theatre. Both the theatre and the radio-television network are affiliated with American Broadcasting-Paramount Theatres, Inc.

The theatre facilities will allow a studio audience of over 3,500 persons to be on hand to view the broadcast each week. Many of the city's legitimate theatres have been taken over for the exclusive use of television interests, but this is perhaps the first time that one of New York's top film outlets has gone over to a "dual" policy.

The Paramount will be closed Mondays until 4:30 P.M., at which time its regular film program will go on. Patrons purchasing admission at any time before the 8:30 P.M. broadcast will be permitted to stay for the broadcast, after which the film program continues. Some 300 seats will be reserved for the guests of the Firestone Company, who may stay on to see the film program at no charge.

$1,618,000
Warner Net In 6 Months

Warner Bros. Pictures, Inc., and subsidiary companies report for the six months ending February 27, 1954 a net profit of $1,618,000 after provision of $1,700,000 for Federal taxes on income and after a provision of $250,000 for contingent liabilities. Film rentals, sales, etc., amounted to $34,059,000. The net profit is equivalent to 65 cents per share on the 2,474,364 shares of common stock outstanding or reserved for exchange at February 27, 1954.

The corresponding operations of the old Warner Bros. Pictures, Inc., after eliminating net profit on domestic theatre operations, for the six months ending February 28, 1953, resulted in a net profit of $1,333,000 after provision of $1,284,000 for Federal taxes on income and other provision of $100,000 for contingent liabilities.

King Says Films Open Up Foreign Markets to U.S.

Despite diplomatic distractions, American films continue to increase in stature and importance as a "global common denominator which cross all boundaries and all frontiers," director Henry King said this week in Hollywood on his return from African location filming on 20th Century-Fox's forthcoming "Untamed." Wherever civilization spreads, films are in the advance guard, opening up rich new markets for our other products, said Mr. King. He reported that Durban, South Africa, probably has "more movie theatre seats per each 1,000 of the population than Los Angeles."

Shift Tenarken House To Paramount-Gulf

MEMPHIS: A change in the organization of American Broadcasting-Paramount Theatres has brought the Strand theatre here under Paramount-Gulf Theatres. Exact future status of Tenarken Paramount Corp. which has operated the Strand and other theatres in Tennessee, Arkansas and Mississippi from its Memphis headquarters, has not been decided but the position of the Tenarken general manager has been abolished. Jack Katz, who has held the position since Tenarken was formed about two years ago, is awaiting another assignment with AB-PG. Alex Thompson, director manager of Tenarken, continues in that capacity with Paramount Gulf, and G. Carrols Beasile continues as Strand manager.

"Pioneers" Annual Meet Set for November 17

Annual dinner of the Motion Picture Pioneers will be held November 17 at the Hotel Astor in New York. A dinner committee which will be announced shortly will plan details of the event. The dinner this year, it was stated, will have a "new look," capitalizing on the current increased interest in motion pictures. The committee charged with the election of the "Pioneer of the Year" will announce its candidate shortly.

UA Gets Fight Film

United Artists has acquired the worldwide distribution rights to the film of the world heavyweight title fight between undefeated champion Rocky Marciano and former title-holder Ezzard Charles at the Yankee Stadium, New York, Thursday, June 17, it was jointly announced by James D. Norris, president of the International Boxing Club, and William J. Heineman, vice-president in charge of UA distribution.

Code Strong "Bulwark" -Stevens

HOLLYWOOD: "The Production Code has been the industry's greatest bulwark and strongest protection against censorship incursions by individuals and groups whose aims and purposes could be motivated by self-interest," producer-director George Stevens told 1,500 delegates to the 63rd national convention of the General Federation of Women's Clubs in Denver June 4.

Mr. Stevens said the Production Code Administration and the Academy of Motion Picture Arts and Sciences share the major credit for influencing high standards of taste, entertainment quality and public prestige enjoyed by the motion picture art-industry today.

Praising Code Administrator Joseph I. Breen and his staff, Mr. Stevens said, "the Code is not the opinions or rules of a group of people, but rather a year-to-year yardstick of social behaviour and good taste. It is public opinion itself. Beyond this, it is the audience's protection and security that when they go into the movies they will not be affronted, embarrassed or insulted by what transpires on the screen."

Lauding Academy President Charles Brackett and executive director Margaret Herrick for their work in connection with the Academy, he said, "the industry receives general benefit in increased revenues, since the Academy incentive influences all films for the better all the way down the line, not just those nominated and selected."

The organization presented Mr. Stevens with a plaque for "Shane" as an outstanding demonstration of the American heritage.
Shirley Booth

TOPS
her Academy Award triumph, “Come Back, Little Sheba”

The winner of the “Oscar,” the New York Film Critics Award and scores of other tributes, is the most honored actress of our time. Her new, eagerly awaited smash hit is

Coming Soon:

SHIRLEY BOOTH
ROBERT RYAN
in
HAL WALLIS’
production

“ABOUT MRS. LESLIE”

Co-starring
MARJIE MILLAR - ALEX NICOL

Directed by DANIEL MANN
Screenplay by KETTI FRINGS and HAL KANTER
From the novel by VINA DELMAR
A PARAMOUNT PICTURE
And Paramount backs up Shirley Booth's ticket-selling name with a 90-million-reader ad campaign in

Broadway salutes Shirley Booth at the
STAR-SPANGLED WORLD PREMIERE
VICTORIA THEATRE, NEW YORK
Sunday Evening, June 27th
Admission scale: $5.00—3.00—1.50

Sponsored by Actors' Equity Association to benefit the Actors' Fund of America. Stars of stage, screen, radio and TV will be there!
Audience Ballot Plan Submitted

Detailled plans for an annual national audience poll to determine the public's choice of the best picture of the preceding year, the best performance, and the male and female personalities giving the greatest promise were submitted this week to the Council of Motion Picture Organizations triumvurate by the special committee of theatre advertising executives named to explore the possibilities of such a poll.

In a statement issued through COMPO, the poll committee, which met all day Saturday and Sunday, gave enthusiastic support to the idea of an annual audience poll, stating the belief that such an expression of movie patrons' opinions would stimulate public interest in films and have a pronounced beneficial effect on the box office.

Would Use Television

Quarterly television shows as well as television coverage of the annual awards are included in the committee's recommendations. Although it declined to make public the complete details of its recommendations, pending approval of the over-all plan by the COMPO triumvurate, the committee indicated in its statement that the plan calls for the first balloting to be held next January 1-15 inclusive.

Emphasizing the poll must be given time in which to attain its full possibilities, the committee expressed the hope that 5,000 theatres would participate in the first balloting next January. Also stressed was that the cost to the participating theatre would be nominal, consisting largely of expenditures for minor accessories and printed ballots.

"We wish to make it absolutely plain," said Mrs. Alice N. Gorham of United Detroit Theatres, elected chairman of the poll committee, "that this is in no sense a contest. It is a free untrammelled vote expressing the choice of the movie theatre patrons of America in the five categories designated on the ballot. There will be no gimmicks, and the only prizes will be the symbolic awards that will be given the winners."

Poll Committee Named

Besides Mrs. Gorham, the audience poll committee consisted of Ralph W. Russell of the Palace, Canton, O., elected committee secretary; Emil Bernstein of the Wilby-Kinney Service Corp. of Atlanta; Paul Levi of the American Theatres Corp., Boston, Senn Lawler of the Fox Midwest Amusement Corp., Kansas City, and William A. Carroll, executive secretary of Indiana Allied, who represented Roy E. Kalver of the Adams theatre, Decatur, Ind., named to the committee as representative of National Allied.

At its opening session Saturday morning the committee was welcomed by Wilbur Snaper, one of the COMPO governing committee; Robert W. Coyne, COMPO special counsel, and members of the COMPO press relations committee, consisting of Harry Mandel, chairman; Harry Goldberg, Oscar A. Doob, Kenneth Clark and Jerry Pickman. Charles E. McCarthy, COMPO information director, also attended the committee sessions.

Paramount Opens Local Sales Meets

A series of local level sales conferences was launched during the week by Paramount Film Distribution Corp. The meetings, which will be held for the 32 branches in 27 cities over a three-week period, call for the division of the home office executive echelon into a number of teams which will conduct the local sales conferences at a particular time during the period.

A. W. Schwalberg, company president, explained the meetings are designed to coordinate local merchandising with national campaigns, thereby enabling theatres in small towns to reap the benefits of national advertising and promotions as well as the local campaigns. Each meeting he explained, will set plans for the surveying of theatres in the territory with a view to gathering as much information as possible so that it may be disseminated among exhibitors to help guide them in the proper presentation of VisnaVision.

The conference teams will be made up of executives of three departments as follows: Sales: Mr. Schwalberg; E. K. (Ted) O'Shea, distribution vice-president; Hugh Owen, executive assistant to the distribution vice-president, and Sidney Deneau, sales assistant to Mr. O'Shea. Advertising-publicity-exploitation: Jerry Pickman; Sid Blumenstock, assistant national director of advertising-publicity-exploitation, and Herb Steinberg, national exploitation manager. Technical: Dr. Charles R. Daily, aide to Loren J. Ryder, head of technical research at the Studio; Cy Baer, studio technical aide, and Frank LaGrande, home office technical representative. Robert J. Rubín, assistant to Barney Balaban, president of Paramount Pictures, will join the teams at a number of the branch meetings.

E. M. Loew Circuit to Install Wide Screens

HARTFORD: The E. M. Loew circuit is installing wide-screen facilities throughout its Hartford division. A screen measuring 43 by 76 feet has been installed at the Hartford Drive-In, Newington, Conn., with similar units planned for outdoor theatres at Milford, Farmington and Norwich, Conn., and West Springfield, Mass. A large screen will also be installed at the downtown first-run E. M. Loew's, according to Hartford division manager George E. Landers.
THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending June 5 were:

Albany: Elephant Walk (Para).
Atlanta: Casanova’s Big Night (Para.), Gone With the Wind (MGM, reissue) 3rd week, Johnny Guitar (Rep.).
Baltimore: Dial M for Murder (WB), Johnny Guitar (Rep.).
Boston: Dial M for Murder (WB), Three Coins in the Fountain (20th-Fox).
Buffalo: The Long Wait (UA), Make Haste to Live (Rep.), Miami Story (Col.), Three Coins in the Fountain (20th-Fox) holdover.
Cleveland: Johnny Guitar (Rep.), Student Prince (MGM).
Columbus: Executive Suite (MGM), The Moon Is Blue (UA) 5th week.
Detroit: Executive Suite (MGM) 5th week, The Long Wait (UA), Pickwick Papers (Mayer-Kingsley) 2nd week, Three Coins in the Fountain (20th-Fox) 2nd week.
Hartford: Executive Suite (MGM) 2nd week, Indiscretion of an American Wife (Col.), Three Coins in the Fountain (20th-Fox), Top Banana (UA).
Indianapolis: Dial M for Murder (WB) 2nd week, Johnny Guitar (Rep.), River of No Return (20th-Fox) 2nd week, The Student Prince (MGM) 2nd week.
Kansas City: Dial M for Murder (WB) holdover, River of No Return (20th-Fox) holdover.
Memphis: Dial M for Murder (WB) 2nd week, Johnny Guitar (Rep.), 2nd week.
Miami: Men of the Fighting Lady (MGM), Three Coins in the Fountain (20th-Fox), 2nd week.
Minneapolis: Dial M for Murder (WB).
New Orleans: Dial M for Murder (WB) holdover, Johnny Guitar (Rep.), 2nd week, Three Young Texans (20th-Fox).
Oklahoma City: Carnival Story (RKO), Secret of the Incas (Para.) 2nd week.
Philadelphia: Dial M for Murder (WB) holdover, The Long Wait (UA), Three Coins in the Fountain (20th-Fox) holdover.
Pittsburgh: The Student Prince (MGM), Three Coins in the Fountain (20th-Fox).
Portland Ore.: Elephant Walk (Para.), Johnny Guitar (Rep.), Three Coins in the Fountain (20th-Fox).
Providence: Executive Suite (MGM), French Line (RKO), Carnival Story (RKO).
Toronto: Carnival Story (RKO) 2nd week, Executive Suite (MGM) 4th week, River of No Return (20th-Fox) 3rd week.
Vancouver: Executive Suite (MGM), The Living Desert (Disney) 2nd week.
Washington: Captain’s Paradise (UA) 2nd week, Dial M for Murder (WB), Elephant Walk (Para.) 5th week, French Line (RKO) 3rd week, Knock on Wood (Para.) 7th week.

Milwaukee Braves Honored

By Wisconsin Variety
Wisconsin’s Variety Club, Tent 14, last week honored the Milwaukee Braves with dinner at the Pfister Hotel in that city. Proceeds went to the tent’s charity, the Marquette University heart clinic. Some 400 members attended and were introduced to the ball team. Speakers were Ben Marcus, chief Barker, who also is President of National Allied; Lou Perini, owner of the Braves, who also is an honorary Variety Club member, and Col. William McCrack, executive director of Variety International.

U.A. Gets India Film

“The Tiger and the Flame,” spectacular color by Technicolor adventure epic filmed entirely in India, has been acquired for release by United Artists, it is by Arthur B. Krim, M. A. president. It was produced and directed by Sohrab M. Modi, with Ernest Haller as director of photography.
The August National Release of
MAGNIFICENT

...will be heralded by one of the most powerful National Magazine Campaigns in Industry History!

Including the entire "woman appeal" market through all the leading women's magazines!
In the home...in the beauty parlor...in the shopping centers...all women...all ages...everywhere...will feel the pre-selling impact of this great campaign!

45,089,226 COPIES OF 26 NATIONAL MAGAZINES with a COMBINED READERSHIP OF OVER 100,000,000!

LIFE • LOOK • WOMAN'S HOME COMPANION • McCall's • WOMAN'S DAY • FAMILY CIRCLE • CLUBWOMAN REDBOOK • PARENTS' • SEVENTEEN • COSMOPOLITAN • TRUE STORY • PHOTOPLAY • GOOD HOUSEKEEPING

Pre-release World Premiere, R.K.O. Palace Theatre, Cleveland, July 15
TRUE CONFESSIONS • MOVIE LIFE • MOVIE STAR'S PARADE • MODERN SCREEN • SCREEN STORIES • SCREEN MOVIELAND • SCREENLAND • SILVER SCREEN • MOVIE WORLD • SCREEN WORLD • MACLEAN'S (CANADA)
READE DECRIES FILM SHORTAGE

Stresses Problem on Eve Of TOA Coast Meeting With Studio Executives

“No sooner do we cope with one crisis in our efforts for survival than we encounter one equally difficult—the current shortage of product,” Walter Reade, Jr., president of Theatres Owners Association, said during a discussion as intelligent as possible our mutual problems and to seek a solution.

Certainly we recognize the fact that new processes as well as an increased number of epic pictures have caused a decrease in the number of pictures produced—and, just as certainly, we are not pleading for quantity rather than quality. But if we feel that there are practical answers if we have cooperation and understanding from our suppliers, and we are convinced that once a closer liaison is established between the producer and the exhibitor, we can have a sober and sincere meeting of the minds that will bring hope and prosperity back to the industry.” Some companies, he added, have already expressed a desire for such “across the table” discussions. Others are expected to do likewise.

On the evening before the opening of the meetings, June 16, the members of the executive committee and board of directors will be guests at a cocktail party sponsored by Universal at the Universal studio commissary.

At Local Meetings

This week, Mr. Reade, Herman M. Levy, TOA general counsel, and Albert M. Pickus, TOA vice-president, were to attend special meeting of the Theatre Owners of Washington, Northern Idaho and Alaska, at the Olympic Hotel, Seattle, Tuesday; Oregon Theatre Owners at the Benson Hotel, Portland, Oregon, Wednesday, and Northern California Theatres Association at the St. Francis Hotel, San Francisco, Thursday.

Mr. Levy Tuesday in Seattle said that under the arbitration provisions, as now proposed, competitive bidding may be used by distributors only when it is requested in writing by exhibitors. Referring to the recent New York discussions for the establishment of an arbitration system, he asserted that “one of the greatest accomplishments of the arbitration conferences, both in 1952 and last week, was the area of agreement on the arbitrariness of competitive bidding.”

He said, “there is little doubt that competitive bidding has been used by distributors in many instances for the sole purpose of avoiding the law.” Distribution for the most part has not been able or has not wanted to realize that in the long view competitive bidding is unfair and economically unsound; that it can be justified only in those very, very rare instances where it will avoid a law suit, and where no other method of avoiding a law suit is available,” Mr. Levy declared.

He praised the spirit of cooperation in which the delegates to the arbitration conference worked.

Will Screen ‘Royal Tour’

Twentieth Century-Fox will introduce “The Royal Tour of Elizabeth and Philip,” in CinemaScope and Eastman color, to the exhibitors of the United States and Canada via a series of sneak previews schedule to get under way later this month. Al Lightman, director of distribution, announced in New York this week.

The special showings of the one hour and 36-minute feature will be held in theatres in every exchange city in the U. S. and Canada. Showings are planned to give exhibitors an advance look at the film capturing highlights of the six-month, 50,000-mile journey of the British ruler and her consort, and to facilitate the setting of long-range promotional plans. Showings will be during regular show hours with audiences in attendance. Also on hand will be representatives of the trade and consumer press, TV and radio commentators and other opinion makers.

Photographed by British Movietone, “Royal Tour” shows the Queen visiting Fiji, Tonga, New Zealand and Australia, the Cocos Islands, Ceylon, British Southwest Arabia, Uganda, Malta and Gibraltar, and concludes with the triumphant return to England.

Form Producing Firm

HOLLYWOOD: Bert E. Friedlob, producer, and Casey Robinson, writer, have announced the formation of Friedlob-Robinson Productions, for the purpose of producing eight features, starting in October. The first probably will be Charles Einstein’s novel, “Bloody Spur.” A distribution channel has not yet been set.

Theatres in Canada Up

TORONTO: Number of theatres in Canada has grown by 100 in a year, according to a summary by Clare Appel, executive director of the Canadian Motion Picture Distributors Association.

His scoreboard shows, as of April 1, there were 2,163 theatres, including 207 drive-ins. His summary is prepared from reports of Film Board of Trade in Canada’s six distribution territories.

Further extension of these figures shows 26 theatre construction at April 1, and deducting this number and the 45 closed theatres from the 2,163 total, leaves 2,092 as of April 1. Since then, three drive-ins and four standard houses have opened, so the latest figure is 2,099.

Some observers of the Canadian theatre scene predict that by the end of 1954, there will be 2,200 theatres in operation in this country. This prediction is based on the fact that during the 13-month period between the issuance of the 1953 and 1954 summaries, figures compiled show that 79 new drive-ins and 55 auditorium theatres started operations.

Also that there are 36 drive-ins and 20 standard-type houses under way at the present time, with 12 drive-ins and 21 regular houses in the projected stage. The summary reveals that the 1,965 theatres had seats for 1,000,329 patrons and the 207 drive-ins had accommodation for 76,831 cars. Both are all-time high.

Chicago "American" to Increase Ad Rates

CHICAGO: Amusement advertising rates will be increased by the “Chicago American,” according to a notice sent to advertisers last weekend, with downtown theatre line charges going from $1 on weekdays and $1.05 on Sundays to $1.10 and $1.15, respectively. Neighborhood theatre charges will rise from 95 cents and $1 to $1 and $1.05. The notice explains, “Once again production costs have forced this necessary move which we feel is more than offset by a constantly enlarging circulation and editorial excellence.” Minimum size of ads that will be accepted still remains three lines for neighborhood theatres, five lines for downtown theatres.

Chesapeake Sells Ten Old Films to Samba

Chesapeake Industries, Inc., has announced the sale of five-year theatrical and television distribution rights for the U. S. and Canada for 10 feature pictures to Samba Pictures, Inc., of New York, for $300,000, according to William C. MacMillen, Jr., president of Chesapeake, which acquired the films from its old Eagle-Lion subsidiaries. Samba is headed by Jerome Hyams, who also is president of an affiliated firm, Hygo Television Films, a TV motion picture distribution company.
REVENGE erupts into a frantic man-hunt... in this starkly dramatic picture of the Pioneering West!

JOHN PAYNE • LIZABETH SCOTT • DAN DURYEA

in

SILVER LODE

print by TECHNICOLOR

with DOLORES MORAN • EMILE MEYER • HARRY CAREY, Jr. • ALAN HALE, Jr.

Directed by ALLAN DWAN • Story and Screenplay by KAREN DeWOLF • Produced by BENEDICT BOGEAUS

Distributed by RKO PICTURES
BLAME BANK IN
STUDIO FAILURE

British Lion Foreclosure
Seen Blow to Prestige of
Industry in England

by PETER BURNUP

LONDON: Announcement last week of the National Film Finance Corporation's
draught for foreclosure on British Lion's opera-
tions—following consultation with the Gov-
ernment—is looked upon here as the worst-
ever maladroit handling of public relations.
Certainly it has brought the country's film
production prestige to a low nadir.

The fault, so the best informed aver, lies
not with unhappy British Lion but with the
Whitehall Committee. The production proj-
et and its present operators. The latter
(at least) after five years' working of the
Finance Corporation should have come
aware that the scheme, so far as Brit-
ish Lion was concerned, was doomed to
failure unless the now notorious £3 million
loan were treated not as a loan but an
irredeemable subsidy.

Designed to Help British Lion

The creation of NFFC was heavily criti-
cised as a hastily improvised Whitehall de-
vice to stave off the evil day threatening
the production end of the industry. But
even the manner of its inception was atten-
ded by disingenuousness if not downright
bad faith on the part of Whitehall.

The then president of the Board of Trade
—Socialist Harold Wilson—inferred to the
House of Commons that NFFC might be ac-
tioned as a short-term expedient to help
the industry in its temporary difficulties.

On the other hand, the primary if not major
purpose of the design was the sustenance
of British Lion.

The Company had sprung from relatively
small beginnings and had achieved highly
successful origins under the shrewd auspices of
the late Sam Smith. The latter was able to pay a regular
annual dividend of 80 per cent to his Ord.
inary shareholders and, on his death, bids
floated in from many sources for the "Ordini-
ary" control-holding. That passed to inter-
ests closely associated with Sir Alexander Korda
and financial promotions were imme-
diately embarked upon, including the forma-
tion of a subsidiary under the name of
British Lion Studio Company with an is-
quid stock capital of £280,000 and an addi-
tional mortgage debenture burden of around
£1 million.

Into Deeper Water

The spectacular financial operations ac-
companied by a large-scale production pro-
ject in the newly acquired Shepperton Studi-
dios brought the newly reformed British
Lion quickly into exceedingly deep and
troubled water. A renowned trust corpora-
tion authority who had been associated with
the Government in a number of quasi-official
post-war financial corporations—Mr. Har-
old C. Drayton—was brought in as chair-
man of the company.

Cardinal principle at the time in Govern-
ment thinking on film distribution was that
it was desirable if not vitally necessary that
a major but independent distributing con-
cern should be kept in being as a buffer
against the operations of the "vertically in-
tegrated combines" represented by the Rank
Organization and ABPC (Associated Brit-
ish Picture Corporation).

House of Commons Objected

Shortly thereafter the National Film
Finance Corporation was formed in the face
of discernible House of Commons objections
—it was at the instance of Sir Wilfrid Eady,
then Second Secretary to the Treasury, that
Mr. James Haldane Lawrie was put in
charge—and the organizing committee in-
formed by Sir Wilfrid that it should "im-
mediately" and in particular consider the
terms on which it could, as a matter of
urgency, make a substantial loan to British
Lion Film Corporation.

Mr. Drayton originally estimated that £2
millions would be required to finance a pro-
duction programme already planned. Be-
fore any money was lent, an independent
investigation by accountants was required;
meanwhile a temporary loan of £1 million
was made. The investigation showed the
estimate to be quite inadequate and the loan
was eventually agreed at £3 million.

No provision was made for the repayment
of any part of the loan and indeed the clear
understanding was that the £3 million
should "turn over" within the Company;
namely, that it should be used to finance a
continuing flow of production at Shepper-
don. "Any permanent repayment of the
working capital loan could only come from
a curtailment of production," said NFFC's
report for the year ending March 31, 1953.

"Substantial" Losses Reported

It became clear that British Lion was
continuing on at a loss, due largely to a
withdrawal from its distribution organiza-
tion of Republic of America. Product what-
ever that was deemed beneath "substantial"
losses was reported for the current year although
the amount thereof is not disclosed. They are
none the less the excuse for NFFC, on
Government instructions, putting the sheriff-
in on the Company.

British Lion had admittedly been respon-
sible for a notable line of product in the
last few years, including pictures like
"Wooden Horse," "Sound Barrier," "The
Third Man," "Hosob's Choice," "Spring
in Park Lane"; all of them great box-office
winners. It is ironic that an impression
should have been allowed to get abroad that
the quality and entertainment value of Brit-
ish pictures were at fault; whereas the rea-
son for the melancholy occurrence was the
failure of the Government plan artificially
to support that buffer against the combines.

A reorganized British Film (which, it is
reported, will take over the present company as soon as
NFFC's Receiver—respected accountant
William Halford Lawson—completes his
examination. The existing stockholders lose
the whole of their investments, but it is
understood that the staff of the present
company, including managing-director Sir
Jarratt, will remain. The Company, however,
will no longer be permitted to engage directly in production. Its
operations will be confined to normal distribution
working; namely, it will give distribution
agreements to approved independent pro-
ducers, leaving others, presumably NFFC
itself, to find the end money.

Studio Future Uncertain

The future of Shepperton Studios is as
yet not clear. The studio is the property
of British Lion Studio Company Limited,
the major part of whose Ordinary shares
is held by the parent Company and thus
will pass to NFFC's nominees.

Current productions will keep the studio
running until the middle of August by which
time suitable arrangements will have been
made. It is considered likely that NFFC
will set up a separate financial entity to
operate Shepperton as a "letting" studio,
giving preference to those independent pro-
ducers who take advantage of British Lion
distribution facilities.

From the British Lion scene disappears
entirely Sir Alexander Korda. Sir Alex-
ander, a reorganized British Lion company
will have acted as the Company's production adviser and much
of its product has gone out under the produc-
tion aegis of his London Films Ltd. The
latter, he declares, will undoubtedly continue.

Events march swiftly towards a resolve-
ment of the "break-figure" dispute between
exhibitors and distributors. The latter have
produced a formula which, they claim, would
put exhibitors and their share of the net
box-office take in a position at least equal
to that obtaining before the Chancellor of
the Exchequer made his tax concession.

In other words, distributors are prepared to forgo a portion of the increased revenue
which would otherwise accrue to them under
the new tax-scale. The formula will at least
make the basis of exhibitors-distributors
negotiations and lead to the overall con-
sideration as to who takes what of the en-
tertainment tax largesse.

Title Canada Spy Film

"Operation Manhunt" is the final title for
the forthcoming United Artists release for-
merly called "Igor the Spy," filming of which
has been completed on locations in
Canada. The feature is based on the experi-
ence of ex-Soviet code clerk Igor Gouzenko
since he went into hiding nine years ago
under Canadian government protection. It
was produced by Fred Feldman.
**Claim Teens Anxious to See "Wind"**

Through the actual questioning of 34,723 high school girls and 31,328 high school boys, in 2,900 high schools, MGM has come up with the prediction that at least 6,000,000 teen-agers are eagerly awaiting the return of David O. Selznick's "一等奖的." In preparation for the fifth release of the production, Howard Dietz, advertising and publicity vice-president, set up a special research department which conducted a nationwide survey of high schools.

There are 7,500,000 high school students in 28,000 public, private and parochial high schools in the U. S. The poll indicates that more than 90 per cent of them have never seen the picture, but the vast majority know about it. Those who have seen it express keen desire to see it again on wide screen with stereophonic sound.

Of all the girls questioned, 92.4 per cent said they wanted to see the film. Of all the boys questioned, 88 per cent said they wanted to see it. MGM also conducted surveys among adults and as a result anticipates a potential adult audience exceeding 20,000,000 with half of them repeat customers.

A competition, without prizes, is being launched by the Loew circuit in connection with the fifth re-release. The suggestion came from Joseph R. Vogel, vice-president in charge of theatres. The fourth time around the production did big business. Mr. Vogel challenges the circuit to beat the record with the fifth re-running.

Loew's State in New York has been showing the pre-release of the film with stereophonic sound and wide screen techniques. The optical sound track has been re-recorded for Perspecta sound and installations. The Fairfield Recording Equipment Company Perspecta Integrator has been installed at all Loew theatres and was used in this first major Perspecta re-release.

**Former CinemaScope Critic Now Is Installing It**

MINNEAPOLIS: One of the most outspoken critics of CinemaScope since it was introduced by 20th Century-Fox last fall is now buying it. The former critic is Benjamin Berger, president of North Central Allied, who now is reported to have ordered installations of complete CinemaScope equipment, including stereophonic sound, in three theatres of his circuit. The theatres are in Fergus Falls, St. Peter and Hastings, Minn.

**Academy Pictures Opens**

Academy Pictures has opened new offices and a studio at 885 Fifth Avenue, New York. The firm is producing animated color spots for TV. Its principals are Ed Gersham, president; Moray Fontz, vice-president; and Bill Tytla, creative director.

**Box Office Champions For May, 1954**

The Box Office Champions are selected on the basis of the gross revenue at key city theatres throughout the country.

**CARNIVAL STORY**
(RKO)


**ELEPHANT WALK**
(Paramount)


**EXECUTIVE SUITE**
(Metro-Goldwyn-Mayer)


**Sweden's Pettersson**

**Cities Business Swing**

HOLLYWOOD: Eric A. Pettersson, president of the Swedish Motion Picture Exhibitors Association Monday told a press luncheon that theatre business in Sweden is "tremendous" as the annual two-month summer letdown season approaches. Most Swedish exhibitors will take advantage of the summer full to install larger screens or expand present ones, he declared. In America to inspect projection systems and related technological developments, Mr. Pettersson, whose 42 years in the film industry embrace production and distribution as well as exhibition, said VistaVision satisfies all his requirements.

**RIVER OF NO RETURN**
(20th Century-Fox)


**KNOCK ON WOOD**
(Paramount)


**THE FRENCH LINE**
(RKO)


**Gregory and Goldstein To Associate Efforts**

Paul Gregory and Leonard Goldstein, who individually have United Artists releasing deals for their motion pictures, have agreed to associate their efforts, it was announced this week. "The Night of the Hunter," which marks Paul Gregory's first venture into motion pictures, will utilize the physical organizational and production facilities of Leonard Goldstein Productions, on the RKO Pathe lot in Hollywood. Robert Mitchum is the first star to be announced for the film, which will be directed by Charles Laughton and produced by Mr. Gregory.
by WILLIAM R. WEAVER
Hollywood Editor

FREDERICK BRISSON, back in Hollywood, to produce "The Girl Rush," from eight weeks in New York where he produced "The Pajamas Game" for the sighted medium, let go of some quotes concerning interviews with circuit executives and individual exhibitors conducted in preparation for the former project whilst executing the latter.

"Exhibitors," said the returning president of Independent Artists Pictures, Inc., "have no safety pins on their wallets. They're as eager to renew the pubic's movie-going habit as are the producers. Like all good business men, they know that you have to spend money to make money. They want to invest in new-dimension screen and projection equipment, but they'd also like to entertain the feeling that their investments aren't being poured into novelties that become obsolete overnight.

"They feel," the quotes continue, "that the industry is getting back on the track again, and are fully aware that they share with the producers the responsibility—and its attendant costs—of giving the public entertainment of a quality and proportion that can't be offered by any other medium.

In the past I've heard about exhibitors who thought their jobs consisted mainly of lighting up their marquees. It may have been true at one time; it certainly isn't so today.

Outside of quote marks Producers Brisson said he's going to film "The Girl Rush" in VistaVision because it seems to him to be the system most promising of leading the trade toward the standardization which, he says, most exhibitors believe it must attain before it can proceed efficiently.

The VistaVision system so highly evaluated by Frederick Brisson in the foregoing item appears to be in similarly favorable regard throughout Hollywood, if report from a responsible quarter is believed. The same Frederick Brisson is one of the reported purchasers of VistaVision cameras now coming into general availability, and it is to be noted in this connection that independent producers do not ordinarily buy cameras of any kind, finding it more convenient, inexpensive and practicable, generally, to rent cameras, along with other equipment and facilities, from the studios where they rent production space. But there are, of course, no VistaVision cameras standing around idly, or reposing in reserve vaults, awaiting rentals, as this is one point on the VistaVision calendar. So the way a Brisson can be surest of having a VistaVision camera at hand when he starts shooting "The Girl Rush" is to own one.

Other reports concerning VistaVision cameras, which are on the point of coming to market now from several manufacturing sources, due to the Paramount policy of making specifications available to all comers, have Warner Brothers, and MGM studios acquiring two each, Columbia and Universal—"at least one splice, and others in line.

For the first time in many and many a year a major studio—the major-est, to speak—which has been advertising in the help-wanted columns of the daily newspapers for carpenters and electricians. Normally a studio places its calls for craft workers with the studio unions with which it holds basic contracts, and that is required number are assigned, out of the pool. But the carpenter and electrician pools have at such low ebb lately that there weren't enough of these craftsmen to go around. Not—be it said at once—because of a condition of overemployment. No, but largely because so many of them have found steadier work.

Weekend witnessed nine new pictures added during the week to the list already in shooting stage and seven others taken from stages to editing rooms. It is a good while since that many new undertakings were launched.

Warner Brothers and Paramount started two pictures each.


Producer-director Alfred Hitchcock went to work on "To Catch a Thief," Paramount, in France, with Cary Grant, Grace Kelly and Jesse Royce Landis in leading roles. It is going in VistaVision and Technicolor.


"That Lady," an Atlanta Films production in CinemaScope and color for 20th Century-Fox distribution, began shooting in Spain, with Olivia de Havilland, Gilbert Roland, Dennis Price, Robert Harris and Peter Illing among the players.

"The Bob Mathias Story," the biography of the Olympics champion before the cameras in his home town, Tulare, Calif., under the corporate banner of Mathion Productions and set for Allied Artists release. Mathias plays himself, naturally, and the cast includes, in addition to Mrs. Mathias, playing herself, Ward Bond, Diane Jergens, Howard Petrie and Paul Bevar. William E. Selwyn is the producer, and Francis E. Lyon is director.

Filmmakers started cameras turning on "Privates Hell 30," with Ida Lupino, Steve Cochran, Howard Duff and Dean Jagger, Collier Young is producing, Don Siegel directing.

Corona Productions, releasing through Lip- pert channels, started "Adventures in Rio," abroad, with Kurt Neumann directing a cast headed by Scott Brady, Raymond Burr and Johanna Matz.

"Day of Triumph," independent, is a J. F. K. Productions feature directed by Irving Pichel (co-directed by John T. Coyle) under producership of Dr. James K. Friedrich, founder-president of Cathedral Films, from which organization he is taking leave of absence to supervise production of this, his first film intended for straight theatrical release. "Day of Triumph," described as "a feature-length dramatization of climactic incidents in the life of Christ," goes in Eastman color.

"Walk the Dark Street," independent, is a Valor Pictures project, with Wyatt Oordung producing and directing, and with Don Ross, Regina Gleeson, Ewing Brown and Vonnie Godfrey in the cast.

THIS WEEK IN PRODUCTION:

STARTED (10)

A.A. Bob Mathias Story (Mathion Prod.)

FILMMAKERS

PRIVATE HELL 36

LIPPERT

ADVENTURE IN RIO (Corone)

COMPLETED (7)

A.A. Killer Leopard

INDEPENDENT

$1,000 BILL (Telecraft Prod.)

LITTLE RED MONKEY (Anglo-Guild-Tony Owen)

SHOOTING (19)

COLUMBIA

PHILIP Joseph and His Brothers (CinemaScope; Technicolor)

INDEPENDENT

Return of Columbus (Pall-Real)

LONG JOHN SILVER (Kaufman; CinemaScope; Technicolor)

MGM

Many Rivers to Cross (CinemaScope; Eastman)

JUPITER'S DARLING (CinemaScope; Eastman)

Deep In My Heart (Technicolor)

ATHENA (Technicolor)

PARAMOUNT

Run for Cover

PARAMOUNT

Love is a Weapon (VistaVision; Technicolor)

TO CATCH A THIEF (VistaVision; Technicolor)

WARNER

Silver Chalices (CinemaScope; WarnerColor)

Drum Beat (Jaguar Prod.; CinemaScope; WarnerColor)

20TH-FOX

THAT LADY (Atlanta Prod.; CinemaScope; Technicolor)

WARNER

Glass Slipper (Eastman; Technicolor)

GREEN FIRE (Technicolor)

PARAMOUNT

Strategic Air Command (VistaVision; Technicolor)

20TH-FOX

There's No Business Like Show Business (CinemaScope; color)

WOMAN'S WORLD (CinemaScope; Technicolor)

RKO

Conqueror (CinemaScope; Technicolor)

20,000 Leagues Under the Sea (Disney; CinemaScope; Technicolor)

U-I

Five Bridges to Cross (Smoke Signal; Technicolor)

DESTROY (Technicolor)

WARNER

East of Eden (CinemaScope; WarnerColor)

Helen of Troy (CinemaScope; WarnerColor)

Land of the Pharaohs (CinemaScope; WarnerColor)

MOTION PICTURE HERALD, JUNE 12, 1954
Disney Net Doubled for Six Months

LOS ANGELES: Earnings of Walt Disney Productions in the first half of the current fiscal year substantially exceeded those of the corresponding period last year, and continued profitable operations are expected during the next six months, Roy O. Disney, president, said in a letter to shareholders.

Consolidated net profit for the six months ended April 3, 1954, was $283,662, equal to 43 cents a share on the 652,840 common shares outstanding. This compared with $142,723, equal to 22 cents a share in the first half of the 1953 fiscal year.

The current reissue of "Pinocchio" is doing excellent business and the feature-length True Life Adventure, "The Living Desert," is producing sizable revenue and promises to earn a substantial profit, Mr. Disney reported. The two most recent live action pictures, "The Sword and The Rose" and "Rob Roy, The Highland Rogue," while not up to expectations at the domestic box-office, are doing well in many foreign territories.

Retired Pete Smith to Make Four More Shorts for MGM

MGM announced this week that it had prevailed upon the recently retired Pete Smith to come out of retirement to make four additional "Pete Smith Specialties" for 1954-55 release. The subjects to be made are "Global Quiz," "Historical Oddities," "Animals in Action" and "The Fall Guy." The scripts are to be written by Joe Ansens who has done a number of them for the short subjects producer.

MGM Cartoons Now In CinemaScope

HOLLYWOOD: MGM's cartoon studio has completed the conversion of its standard cameras to CinemaScope, according to producer Fred C. Quimby. A backlog of four painted and ink subjects awaiting the wide-scope camera treatment are "Touche, Pussy Cat," "Southbound Duckling," "Brave Little Mouseater" and "Pet Psee." They comprise the quartet of new-angle cartoons now being sold to exhibitors for the 1954-55 season.

Virginia Exhibitors Form New Organization

WITHEVILLE, VA.: With the objective of effecting a major saving in film delivery costs, exhibitors here have formed a group to be called "Southwest Virginia Exhibitors' Association." At a recent meeting some 20 exhibitors were present. Elected were the following committee men: T. D. Field, George Snidow, Cecil Curtis, Cole Flannery, John Lester, Clarence Hurt. The last was elected secretary of the new organization.

National Theatres Gets Divestiture Extension

WASHINGTON: The Justice Department has agreed to a six-month extension of National Theatre's divestiture deadline. The divestiture previously was to have been completed by June 7, of this year. The Justice Department has agreed to extend this to Dec. 7, 1954. Approximately 16 theatres still remain to be disposed of, out of some 110 that were to be divested under the original 20th Century-Fox consent decree, according to Justice Department officials in Washington.

Paramount Names Stoner

The appointment of Bryan D. Stoner as central division manager to succeed James J. Donahue, who recently resigned, has been announced by A. W. Schwaberg, president of Paramount Film Distributing Corp. He previously has been with MGM.
People in The News

ERIC A. JOHNSTON, Motion Picture Association of America president, was briefed by President Eisenhower last Friday on the latter’s mission to the Near East. Mr. Johnston was to leave Thursday as the President’s personal emissary.

STEVE BRODY, president of Allied Artists, is in New York from Hollywood.

C. J. (Patt) Scollard has resigned as executive aide to Herman Robbins, National Screen Service president.

JAMES J. DONOHUE, Paramount midwest division manager, resigned because of ill health, was tendered a farewell luncheon by his associates in Chicago last week.

MISS ELLEN L. LOVE has retired as chief of the Federal Trade Commission’s Division of Export Trade.

MERLE CHAMBERLIN, chief of projection at the M.G.M. studio, has been named to serve on the staff of the IATSE Official Bulletin.

WALTER READE, Jr., president of Walter Reade Theatres, has been awarded a gold plaque for outstanding community service by the Jewish War Veterans of Ashbury Park.

MAJOR LESLIE E. THOMPSON, for many years in charge of labor relations for RKO Theatres until going on a consultative basis recently, has opened his own office in the Capitol Theatre Building in New York.

Medical College Awards
Degree to Skouras

Spyros P. Skouras, president of 20th Century-Fox, last week was awarded an honorary degree of Doctor of Humane Letters from New York Medical College, Flower-Fifth Avenue Hospital, at its 96th annual commencement ceremonies. Mr. Skouras, who also delivered the commencement address, was chosen as speaker to emphasize New York Medical College’s credo that a professional man should be a well-rounded citizen actively interested in community affairs. The topic of his address was “The Graduate’s Responsibility as Citizen and Physician.”

All Officers Reelected
By Paramount Board

Barney Balaban and Adolph Zukor, president and chairman of the board of Paramount Pictures, respectively, were reelected, as well as all other officers, at a meeting of the board of directors last weekend in New York. Other officers elected are Stanton Griffis, chairman of the executive committee; Y. Frank Freeman, Austin C. Keough and Paul Raibourn, vice-presidents; James H. Richardson, treasurer; Austin C. Keough, secretary; Russell Holman, Jacob H. Karp, Arthur Israel, Jr., and Louis A. Novins, assistant secretaries.

Wide Screen Widely Used
In Far East

Approximately 50 per cent of the first run theatres in the Far East are already equipped with “some sort of wide screen,” it was observed in New York by William Osborne, assistant expert manager for Allied Artists, in describing the “general movement” to the new medium in that part of the world. Mr. Osborne has just returned from a trip to the Orient.

Mr. Osborne cited the lack of television in the Far East as a definite advantage to the industry there. In Japan, he said, there are two stations, one of which is government controlled, both operating on a small budget and thus cannot afford the product to offer serious competition. Australia has not licensed TV, but Mr. Osborne indicated that there was one station fully equipped for transmission and that this was being met by a “well organized movement” of theatre men.

In the way of disadvantages, he pointed out the increased expenses in Australia caused by high tariffs, and the outmoded import restrictions in Japan.

Phonevision Test Ended

Zenith Radio Corp., in cooperation with WOR-TV, completed its initial Phonevision testing in the New York area last weekend. The tests were termed “highly successful” by Dr. Alexander Ellett and they took only five days although it had been expected to require approximately two weeks.

The test covered more than 150 locations throughout the station’s coverage area.

Using a team of 15 engineers from Zenith’s Phonevision research laboratories, Dr. Ellett had test receivers spotted throughout the area of 10,000 square miles served by WOR-TV. Included were such diverse locations as Southampton, L. I.; Trenton, N. J.; Easton and Philadelphia, Pa.; Kingston, N. Y.; Hartford, Conn. and other sections of the New York Metropolitan area.

“We were particularly pleased,” Dr. Ellett said, “to find that throughout this vast area, including many fringe locations, our ‘jittered’ picture was transmitted dependably and decoded reliably by our test receivers.”

Dr. Ellett said that the New York test had been specifically authorized by the Federal Communications Commission. It was not a test in which the public was involved, he added, but was strictly for technical purposes.

M-G-M TRADE SHOW POSTPONED!
(Former Date, June 18th has been cancelled!)

"VALLEY OF THE KINGS"
NEW DATE!
FRIDAY · JULY 2nd

Same Hour and Place As Originally Advertised For Each Branch City.
ALBANY

Proof that a substantial city second-run market for the early CinemaScope releases is seen in the patronage attracted to the Madison by “The Robe” and “How To Marry A Millionaire,” presented with an intermission period of less than two weeks. The results from the initial showings of CinemaScope in a neighborhood theatre of the exchange district are described as satisfactory, not only financially but also technically. . . .

Incidentally, the manager, Oscar J. Perrin, was praised in a letter to “The Times-Union” for having “the cleanest theatre in the city,” with “no rowdy roughnecks to annoy those who come to see a good show” and “with lighting for perfect harmony with the picture.” . . . Stanley Warner zone manager Charles A. Smakowitz has been appointed co-chairman of a Colonial Ball at the Washington Ave. Arms, June 25, calling a week-long celebration of Albany as “Cradle of the Union.”

. . . Visitors included: Sam Davis, of Fleischmanns; Peter Dana, Universal-International division manager Louis W. and Donald G. Schine, of Gloversville.

ATLANTA

Miss Julia Tamney has announced plans to construct a $100,000 drive-in on Highway 50, Orlando, Fla. The theatre will have a 100 x 60-foot screen, making it one of the few drive-ins in the state equipped for CinemaScope. A children's playground is included in the plans. It will be known as the Colonial drive-in. . . . Gay Stinnett, owner of the King's Mountain drive-in, Kings Mountain, N.C., has installed stereo equipment in his drive-in. . . . D. W. Fuquay, manager of the Capital drive-in, Tallahassee, Fla., is the new manager at the Capital theatre, Plant City, Fla. He replaced the late Byron Cooper, who died recently of a heart attack. . . . Dick Mullens, manager of the Capital drive-in, Tallahassee, Fla., is the new manager at the Capital theatre, Plant City, Fla. He replaced the late Byron Cooper, who died recently of a heart attack. . . . D. W. Fuquay, manager of the Capital drive-in, Tallahassee, Fla., is the new manager at the Capital theatre, Plant City, Fla. He replaced the late Byron Cooper, who died recently of a heart attack. . . . D. W. Fuquay, manager of the Capital drive-in, Tallahassee, Fla., is the new manager of the Capital theatre, Coral Gables, Fla. He replaced Bill Watts, who resigned. . . . The Cherokee theatre, Gaffney, S. C., has installed a walk-to-waiter stand. . . . The Cloud theatre, St. Cloud, Fla., is being renovated at a cost of $20,000.

BOSTON

Metro exchange office personnel threw a farewell party for Mrs. Elizabeth Dervin, who retired after 34 years as cashier and Miss Enez Squillaro, who resigned, following ten years as head of the contract department. Miss Squillaro is Europe-bound for a seven-week tour but Mrs. Dervin’s plans are unsettled. . . . Irving Sussman, Metro-Premium, following a three-month sojourn in Nebraska, has returned to his Boston office. . . . Jack Hill has replaced Jack McCarthy as WB salesman, the latter resigning to enter the insurance business. . . . Frederick Fedeli, Jr., son of the owner of the Rialto, Worcester, graduated from the School of Business, Holy Cross, at the same time that his brother, Carole M. Yarchin, daughter of Abraham Yarchin, insurance broker well-known in the district, was married to Farley M. Marcus at the Sheraton-Plaza recently. . . . Jerry Callahan, A.A. city salesman, has recuperated from a minor operation and is back covering his (down town) beat. . . . Metro’s “Pep Club” outing will be held at the Clift Hotel, Scituate June 28.

BUFFALO

Mike Simon, well known in Buffalo exchange, is a new exhibitor and distributor circles, who for many years was manager of the local Paramount exchange and who just recently resigned as manager of the Detroit branch of the same company, is now a member of the local UA sales staff covering the Albany territory out of the local UA branch, according to an announcement by Stanley Kosiskiy, exchange manager. . . . Business at drive-ins in this neck of the woods is up 20 to 30 per cent over last season. It is all part of the general over all improvement in the exhibition end of the industry. . . . The Community theatre, owned by Jack Zurich.

WHEN AND WHERE

June 14-16: Annual spring board meeting and get-together, Allied Theatre Owners of Indiana, South Shore Hotel, Lake Wawasee, Ind.

June 17-19: Meeting of the executive committee and board of directors, Theatre Owners of America, Beverly Hills Hotel, Los Angeles.

June 27-29: Annual convention, Mississippi Theatre Owners Association, Edgewater Gulf Hotel, Edgewater Park, Miss.
(Continued from preceding page)

Downtown theatre attendance was spotty, but drive-ins reportedly benefited by the fine weather. It is reported that Norbert Stern of Pittsburgh is going to build an 1,800-seat drive-in at Youngstown and Canfield. Jack Gertz of Jack L. Gertz Enterprises is in Salisbury, North Carolina, preparing the opening of his Mountain Manor resort hotel for the season. Nat L. Fishon, retired territorial distributor, was subjected to emergency surgery while vacationing in Hawaii. Mrs. Howard Roth, widow of the late Paramount head booker, has returned from Texas to reestablish her home in Cleveland. Jim Levitt, U-1 city salesman, is vacationing. Jack Armstrong, circuit owner with theatres in Toledo and surrounding area, attended the VistaVision demonstration in Chicago. Harry Buskman, Paramount branch manager, also attended. Irwin Pollard, former local Republic branch manager, has moved his family to Detroit where he is now with United Artist in a sales capacity.

COLUMBUS

"The Moon Is Blue" continues to draw large crowds at the World in its sixth week. It won the title "Perfect Secretary" in the "Executive Suite" contest conducted by Loew's Broad and the "Columbus Citizen." New members of the Independent Theatre Owners of Ohio announced by Robert Wilde include William Onie, Marion and Rio, Cincinnati and Miami-Western, Oxford; Virgil Pflue, Starlite drive-in, Fostoria; Sante Macchi, Wayne, Greenville; Charles A. Williams, Falmouth, Mass.; Frank Bunnell, Cleveland; and Wilfred Loveland. Wise also announced return of several former members including Lester Stutz, Speedway drive-in, Greenville; Mrs. Mary Semerloft, owner and James Herb, general manager, Semerloft circuit in Dayton and Franklin. Loew's Broad has installed auditorium speakers which are being used for the first time during the showing of "Three Coins in the Fountain."

DENVER

Eddie Specht, recently named as manager of the Ritzy, and a top-flight organist, has instituted daily organ recitals at the theatre. The Denver Cinema Study club gave $600 to Variety to be used in support of a child's speech clinic at the University of Denver. Speaking before the Rotary Club Arthur H. DeBra, director Community and Exhibitor Relations, Motion Picture Assn of America, told them Denver needed an active Motion Picture council with plenty of participating housewives. Helen Spilker, manager, and Robert Nelson, employee of the club between Youngstown and a guardman $50, but convinced the man they did not know how to open the large safe.

Kelly Baimo manager, the Cottage, Tempe, Ariz., formerly in this territory, was visiting friends here during his vacation.

DETROIT

The Variety Club plans its big annual benefit May 13, "O Pioneers!" at the Michigan Club June 28. The Ambassador theatre in St. Louis and the Capitol in Cincinnati have been added to the Detroit Cinemara territory under the direction of Frank Upson. Further explorations into unique advertising methods have Cinemara ads running during the daytime on the television page with the twin themes, "Can Never Be Shown on Television" and "There's Nothing Like It on Television." Bill Green believes that he's in the eye of the housewives' entertainment mood as they turn to the TV programs. The hat trick has been worked again by the Krim brothers with Sol going to New York to look at product and brother Mac coming from the coast to fill the manager's chair at the Krim. Because of his recent heart attack, Eddie Loe, RKO office manager, has taken a year's leave. Adams house manager, Forest Thrasher and wife, Ann, will visit her folks in Kansas.

HARTFORD

Jack Keppner, son of the Morris Keppners, Burrisdale Theatre Corp., East Hartford, is recovering from hip surgery. Spero Perakos, general manager of Perakos Theatre Associates, New Britain, has been elected president of the Yale Club of that city. He is a member of the Class of 1938. The Starlite drive-in, Stamford, Conn., turned over proceeds of the June 8-10 performances to the widows and children of Nelson Marcuse, 27-year-old projectionist, who died suddenly last month of cerebral hemorrhage. William Sobel, theatre manager, said that fellow projectionists of the Stamford Projectionists Union, for the past month, have been voluntarily performing Marcuse's shift in an effort to help his family. Sam Harris, partner, State theatre, Hartford, has been recuperating from surgery. Nick Komarits, partner, Komarits-Theis Theatres, Meriden and Norwinton, Conn., has returned to his New Britain home, following an extended vacation stay at Boca Raton, Fla. Joseph Quattrocca has been named manager of the E. M. Loew's Lynn drive-in, Lynn, Mass.

INDIANAPOLIS

A five-year lease on the Coliseum at the state fair grounds has been awarded to Mel Bros., who operate the Marva in Chicago. Trueman Reubnisch spoke for the industry on a radio panel discussing "The French Line" controversy Sunday night. Wm. A. Carroll, secretary of the Allied Theatre Owners of Indiana, left Friday to attend a COM/O meeting in New York. Opening of stores on Tuesday nights (in addition to Thursday) last week to counter the transit strike helped their business, downtown exhibitors think. Manager Al Hendricks has lined up the Marciano-Church fight telecast June 17 for the Indiana. Four attractions are currently playing second weeks here, "Dial M For Murder," "The Student Prince," "River of No Return" and "Little Fugitive."

JACKSONVILLE

Many faces were missing from Film Row, as vacation time was being observed. Harvey Garland, head of Florida State Theatres booking office, reported a big catch of black bass at Orange Lake. In his party were Byron Adams and "Buck" Kobaek of Union Artists and Ed Beck manager. Five thousand tickets were sold for Sylvia Sidney moved from FST to the Columbia office. Ed Riley, manager of FST's real estate in the Miami area, was on annual leave. Ary Rothchild, National Theatre Enterprises general manager, and Sheldon Mandelch, manager of the St. Louis Theatre, are active in social affairs of the city's new Beauclerc Country Club. Col. John Crovo, manager, Arena theatre, was re-elected second vice-president of the Motion Picture Council. He is the Theatre Council's representative in this civic group. Florida outposts for the Marciano-Church fight telecast on wide screen TV are the Carib theatre, Miami, and the Florida Theatre, this city. Chris Flwers, former Police cashier, is now Mrs. William Harmon. Carol McCutcheon, ex-sergeant in the Marines' women's corps, has joined the FST office force.

KANSAS CITY

The board of directors of the Kansas-Missouri Theatre Association will hold its monthly meeting June 16 at the Hotel Phelps. The "Vacation Movies" series of Fox Midwest theatres, 12 consecutive weeks, will start June 16 at ten theatres. The series is sponsored and approved by the Kansas City Chapter of Parent-Teachers' Associations, and the Federation of Catholic Parent-Teacher groups. After two or three weeks during which holdovers were few, this phenomenon again appears rather pronounced. The CinemaScope "River of No Return" is being held over at the four Fox Midwest first runs and "Dial M for Murder" stays at the Paramount.

LOS ANGELES

C. E. Davis, is owner of the new Three- Way drive-in, which is being readied for the opening June 16, in Chilfont, Ariz. Ozoner will have a capacity of 500 cars, and will be handled by the Earl Johnson office. Joe Goldschlag, who is an assistant shipper at Warner Bros., became a naturalized citizen of the U. S. on May 28, and had his name changed to Wayne. Joe Agron has opened his 100-car drive-in in Tucson. The Circle theatre, after being shuttered for almost a year, was reopened by Al Hanson, who heads the South-Lyn circuit. Bert Lenz, former Comow salesman, who has been here for the past year, paid a visit to Film Row. Ted Karatz of the Cinema Park drive-in, Phoenix, departed on a trip combining both business and pleasure to his home town, Minneapolis. After a swing through the mid-west, Harold Wirthwein, Allied Artists western division chief, returned to his offices at the studio. Harry Rush resigned as manager of the Triple-A theatre in order to undergo an operation.

MEMPHIS

Leon Roundtree, owner of Holly Springs and Valley at Water Valley, Miss., underwent major surgery at Baptist Hospital in Memphis. Mr. Roundtree is recovering nicely. Ben Cummauck, district manager, RKO, Dallas, and Ed Williamson, district manager, Warner Bros., Dallas, were Memphis business visitors. Arthur Gallagher, manager of RKO, who is vacationing in Mississippi. V. E. Crawford, owner of Jeran theatre, Booneville, Miss., is seriously ill at Baptist Hospital in Memphis. Howard C. Nelson, (Continued on opposite page)
(Continued from opposite page)

who was recently promoted to salesman by National Theatre Supply Co., and transferred to Oklahoma City from Memphis, was back in town on a visit with Mrs. Nelson and their 5-months-old son. . . .

Johnny Barnes, 27, was engaged by Loew's State for the display window at Goldsmith's department store—across the street from the theatre—for a week to advertise "The Long Wait," current state film. The window attracted much attention on the Main Street side of the department store.

MIAMI

Robert Williamson, manager of the Dade, reports a new assistant, Tom Brann, formerly with KKO in New York City. . . . The Lincoln, on Miami Beach's famed Lincoln Road, will be minus its popular manager, Gordon Spradley, for a few weeks while he enjoys a well-deserved vacation. . . . The annual June wedding bell has pealed for the following: WTVJ's legal director Richard Webster and Elaine Reiner, Frank Wilcox, staff announcer at WTVJ and Donna Kirby; Betty Bramble, artist at WTVJ, and disc-jockey Peter Cole; and Bernard Rosen, producer-director, and Tacy Haire, assistant director, both of WTVJ. . . . "The Men of the Fighting Lady" landed in town with much fanfare which included a preview for press and radio on board the navy destroyer U.S.S. Darby. . . . Gene Bryant of KKO, has a crew of cameramen in Nassau, shooting underwater sequences for "The Big Rainbow."

MILWAUKEE

Friends are wishing Doug Mellin, salesman for Ronar Vide, theatre advertising, a speeding recovery. Doug underwent an emergency operation at St. Luke's hospital here last week. He is coming along nicely now. His wife Vera, works in Wisconsin Allied office. . . . Mr. Harmon, manager of the Fox-Uptown theatre, rented out the house to Kohler's Tot and Teen Dance Studio for their Annual Dance "Stars of Tomorrow," June 10. Incidentally, Betty LaVerne's two daughters, Diann and Sharon, were in the show. . . . Orville Petterson, office manager at Universal, and his four teen-age daughters attended Wisconsin Variety's Special Dinner Party honoring the Milwaukee Braves. . . . Gordon Hewitt, buyer and booker, Fox-Wisconsin Amusement Corp., came to the Braves dinner with his young son, who was busy getting autographs of all the players.

MINNEAPOLIS

Construction of a new two-story exchange building for Universal Pictures on film row is expected to be completed in about one week. The building is expected to be ready for occupancy by October 1. . . . Jack Cohen, one-time branch manager, has rejoined the sales staff of 20th-Fox. Until recently he was operating his own company. . . . LeRoy Miller, Universal branch manager, was in Milwaukee conferring with the Swinno & Marcus circuit. . . . Forre Myers, sales manager for Paramount, celebrated his 25th year with the film company. He started in 1929 as a biller. . . . Ralph Pielow, Jr., of Quad-States Theatre Service, was in Pittsburgh to visit his father, branch manager of MGM there, who is hospitalized following surgery. . . . Bill Soper, of North-west Theatre Service, is sporting a 1954 Ford convertible. . . . J. T. McBride, Paramount branch manager, Harry French, president of Minnesota Amusement Co., and exhibitors Lowell Smoots of Little Falls, Minn., and Freeman Parsons of Sauk Centre and St. Cloud, Minn., attended the Vison-Vision demonstration in Chicago. . . . Helen Lammi is the new biller at Universal.

NEW ORLEANS

M. Campbell has taken over operations of the Robertsdale, Robertsdale, Ala., from Mrs. Harry Bye and Mrs. Florence Handlin. . . . Paramount Gulf Theatres will close the Alabama, a second run situation in Meridian, Miss., July 16. . . . Joey's Theatres, Inc., shuttered the New Joy, Jackson, Miss. . . . Mrs. Selma Kinard after many years in the inspection department at Warner Bros., resigned to give all her time to home duties. . . . Mrs. Fanny Phillips, who handled Film Row a few years ago for domestic duties after more than 15 years cashiering for Monogram Southern, has taken a part time position with Lippert Pictures.

OKLAHOMA CITY

The Will Rogers theatre was closed June 1 for a private screening. . . . The Warner theatre is closed temporarily, but will reopen soon. . . . The Rio Vista of Tusla, Okla., held a talent contest on stage May 28 and 29. Twenty acts were presented. . . . The Campus theatre, Stillwater, Okla., closed after the Saturday night performance, May 29. Will reopen next September. . . . The Gregg theatre, at Caney, Kan., was damaged by fire May 30, causing damage estimated at $15,000. The theatre is the only year-round house in Caney. . . . With the Skyview drive-in-theatre at Ardmore, Okla., had bargain nights June 2 when the price of admission was 50 cents a carload.

PHILADELPHIA

Melvin J. Fox, president of the independent chain of Fox Theatres, Inc., and chairman of the Theatre Division of the 1954 Allied Jewish Appeal, announced a 15 per cent increase in gifts this year by his division. . . . Leonard Mintz, in addition to his independent distribution duties, is now sales representative for the Superior Theatre Equipment Dist. . . . Honorary life memberships in the IATSE were presented in Easton, Pa., to the three remaining active charter members of Local 208 there—James Dowling, chief projectionist at the State; Edward Black, projectionist at the Embassy, and Harry McIroy, assistant carpenter at the State. . . . Fern Rock, local neighborhood house now under owner management of Herbert Elliott and Elmer Risley, reopened the theatre . . . Exeter Township, near Reading, Pa., renewed its 10 per cent amusement tax ticket for another year in its 1954 school budget. . . . E. M. Loew's, Inc., Boston, purchased the Family Theatre, Taunton, Pa., for the erection of a 1,100-car West End drive-in, which John S. Scully, Jr., owner of the Midway, Allentown, Pa., will book and manage on a contemplated July the Fourth opening. Also in Allentown, the Fabian Circuit leased the Boulevard and Airport drive-ins from David Milgram, of Philadelphia.

PITTSBURGH

In spite of top product, the downtown houses are still nose-diving, thanks to the transit strike which began May 9, and continues despite constant mediation by Federal, state and city officials. Even such quality product as "Dial M For Murder," "The Student Prince" and "Three Coins in the Fountain" did only ordinary business in the face of the prolonged strike. However, "The Student Prince" and "Three Coins" both rated second weeks. . . . "This Is Cinerama" perks up a bit at the Warner after a tie-in with Yellow Cabs during the strike. Patrons using Yellow Cabs to reach home get a dollar reduction. The final Variety Club Tuesday luncheon of the season honored the Roselia Teletien committee, responsible for collecting $209,000 for the new annex at the Roschia Founding Hospital. Attorney J. Emler Ecker presided.

PORTLAND

Roy Rogers, Dale Evans, Gordon MacRae, Ed Sullivan, Tex Ritter, David Rose, Glen Greenwood, and Homer Welch were to headline the 1954 Rose Festival musical here June 10-12. . . . Oregon exhibitors had a big luncheon June 7 with touring National TOA executives as guests. . . . Sherman Gutkoff purchased the Selwood theatre from the Tommy Moyer Circuit June 1. He is giving the spot a facelifting. . . . Evergreen's ace showmaniser-actor Nyberg is off on a vacation. He will be in town of Evergreen's soon-to-be-reopened Fox theatre. . . . Former San Francisco district manager for the Fox West Coast Theatres, C. E. MacDonald, has hyped the famous Millinomah Falls Inn. He lives here and commutes. . . . Marrian Holtz, Sr., has set up an office and will distribute film to Alaska from here. . . . Evergreen brass William Thielard and Carl Mahoe were in from Seattle to confer with Oregon district manager Russ Brown about the opening of the Fox theatre.

PROVIDENCE

E. M. Loew's drive-in theatre, Rhode Island's pioneer open-airer, located at the Providence-Pawtucket city line, recently lost its gigantic, electrically-lighted display when the property it was on was sold. This huge "spec," which heralded current and forthcoming attractions, was discernable from great distances, and motorists driving both to the northern city and southern areas of the State were impressed by its size. . . . Cornelia Otis Skinner made one of her rare local appearances when the World Affairs Council of R. I. sponsored her "International Night" for a single performance. . . . Many

(Continued on following page)
of Hollywood's brightest stars will trek to this vicinity to fulfill personal appearances as guest-stars at the Newport Casino theatre. . . E. M. Loew's drive-in basketball in the Providence amateur league, fastest organization in this sector, continued to dominate the pennant contenders when Jack Anderson pitched and batted the team to a 2 to 1 triumph over Colonial Novelty.

ST. LOUIS

Robert Bishop, assistant manager of the Majestic theatre, East St. Louis, Ill., across the Mississippi River from St. Louis, made the first donation to the St. Clair county cerebral palsy fund drive. . . The Rex theatre, Sikeston, Mo., has been presenting three days of western thrillers and all have been well received. . . Mrs. Frank Henon, the wife of Loew's city manager in St. Louis, has fully recovered from a recent serious illness. . . The Hoo-Hoo theatre, Gordon, Ark., has installed a huge new Magna-Scope screen. . . The Cowtown drive-in theatre, St. Joseph, Mo., observed its anniversary May 30 with a variety of activities. "Texas Carnival" and "Girls of Pleasure Island" were shown. . . Russell Boylin, of St. Louis, division manager for Loew's Theatres, spent a week in New Orleans, La., and Houston, for the opening of "Gone With the Wind."

TORONTO

Joe Cardwell, manager of the Bloor, has moved over to the Alhambra, following the promotion of Mike King to the Nortown. . . Local Famous Players managers entertained Don Edwards prior to his departure to Hamilton, where he is to become manager of the Tivoli. He has been manager of the Nortown here. . . Film publicity men and press gathered at the Variety Club clubrooms to welcome Archie Laurie back to the city. Archie, formerly manager of the Seville, Montreal, was recently appointed publicity director of United Artists for Canada. . . The Variety Club executive entertained sportswriters and personalities at the clubrooms to indicate to them the importance of the Variety Baseball Night at the Maple Leaf Stadium.

VANCOUVER

The Provincial Government Tax Department is planning to inspect "back nights" at B. C. drive-in theatres to ascertain if there is any evasion of taxes in the system. In other words, they want their pound of flesh on all admissions under the tax law. . . Jack Donnelly, of the Strand, is in military hospital for surgery on his leg from a old war wound. . . Mary Brown, Orpheum cashier, is on vacation south of the border. . . Nip Gowen, of the Dominion, away to Mexico for a month's holiday. . . Mickey Stevenson, Paramount office manager who went to Toronto for a sales meeting, bought himself a new car in Windsor and saved himself a few hundred dollars by driving it back the 3,000 miles to Vancouver. . . Lily Brewer, formerly at the Capitol, is now in the box office at the Odeon-Vogue. . . Jack Senior, Paramount skipper, joined the Harlan Fairbanks pop-corn concession outfit. He was replaced by Harvey Levin, formerly with Famous Players Art shop. . . Lethbridge City Council is looking over plans advanced by local interests to build a 250-000 theatre in downtown Lethbridge, Alberta. . . T. W. Towris, who operates the 320-seat Capitol, Princeton, B. C., will build a new 450-seater this summer in the mining town which has a population of 2,800.

WASHINGTON

John O'Leary, sales manager for 20th Century-Fox, has two talented dancing youngsters, John and Maureen. Recently 8-year-old Maureen appeared with the National Ballet at the Washington Festival of Arts. . . CinemaScope equipment is being installed at the Pulaski drive-in, Dublin, Va. . . Joe Gins, former branch manager of Universal-International here and now district manager for the company with headquarters in Boston, was given a party by his Washington office staff. He will also be honored by the Variety Club on June 18, with a cocktail party and buffet supper. . . Max Cohen, Minerva Film Exchange, who has been confined to his home for several months with a heart condition, now is able to have occasional visitors. . . Earl Taylor, a patient at the Will Rogers Memorial Hospital at Saranac Lake, New York, has written to several of his Washington friends lauding the excellent hospital conditions.

Court Enjoins Union Seeking Two in Booth

ST. LOUIS: Circuit Court Judge Douglas L. C. Jones, St. Louis County, has upheld a theatre owner's plea that union picketing not force him to hire two operators in the place of one. Judge Jones issued a permanent injunction sought by Hugh Graham against picketing of the Will Rogers Memorial theatre, St. Ann, Mo., by Local 143, "This court will go as far as the law permits to encourage and help labor ameliorate its condition, but it cannot join with defendants in denying Graham the opportunity to secure a livelihood for himself without being forced to hire an unwanted man, when this man will not be of any service to him," Judge Jones said in his ruling. An appeal is expected.

General Precision Votes Dividends on Five Stocks

Directors of General Precision Equipment Corporation have declared the following dividends on the company's stocks: 40 cents per share on the common stock; a regular quarterly of 72½ per cent on the $2.90 cumulative convertible preferred; a regular quarterly of $1.25 per share on the $5 dividend cumulative preferred stock, series A, 1952; a dividend of 62½ per cent per share on the $5 dividend cumulative preferred stock, series A, 1954, for the period April 30, 1954, to June 15, 1954; a regular quarterly of $1.25 per share on the $5 dividend cumulative convertible stock, series B, C and D. All dividends are payable June 15, 1954, to stockholders of record June 7.

To Move Reade Offices

Walter Reade circuit offices in New York will be vacated beginning in July and will move to Asbury Park, N. J., where the circuit will make its headquarters in the converted home of the late Walter Reade, Sr.
E V E R Y once in a while, someone asks us for a text book on exploitation or showmanship, and we are compelled to reply that the best such text book is contained in the pages of the Managers' Round Table, which amount to a total of more than 275 pages of concentrated showmanship in every 52 issues of the Herald.

It isn't very practical to publish a text book for showmen, for there are so many variable factors involved, such as comparative abilities to utilize such information, the differences in bookings and playdates, and the basic dissimilarities in each different situation. Good managers must study the progress of their trade, week by week, and they must read, and remember, their text.

The best book on "The Management of Motion Picture Theatres" was written by Frank H. "Rick" Ricketson, president of Fox Intermountain Theatres, and published by McGraw-Hill Book Co., in 1938. It has long since been out of print, although we have hoped that "Rick" would reissue it in revised form, some day. The only other book in prospect is along similar lines, written by Curtis Mees, which has been appearing in chapter form in Better Theatres, as part of the Herald. This valuable and up-to-date information is available to every subscriber to keep on file.

But the fact remains that nobody can hope to be a showman by what he reads in a text book, by itself. There is no course of instruction, the professional aspects of showmanship are not taught in any school or college. You have to be born with a knack for doing showmanly things, and you can cultivate that basic skill by attending to business along lines that are constantly revealed, and constantly changing, in the daily pursuit of business at the box office.

It is a peculiar fact that the majority of good ideas are adaptations—something you see done elsewhere, which you make over to fit your particular need and circumstances.

The Round Table is a reciprocal organization of motion picture showmen, the world over, who exchange their good ideas in our weekly meetings. There are no dues or fees; it costs something less than 10c per week to read your copy of the Herald at your own desk. The 275 pages of showmanship, if bound between covers and sold as a book, would cost three times the subscription price. We urge those who seek textbooks to use the Round Table, and contribute to it, as their proper share in making this a better business.

THIRTEEN IS UNLUCKY

The theatre owner and manager pays twelve different kinds of taxes—and a municipal admission tax would be No. 13, unlucky for all parties concerned.

No other type of business has so many tax bites to worry about—so many variations, from so many directions. It is the popular idea to tax the movies. Entertainment must be luxury, for it costs too much to take the family out. If legislators lived like their constituents, they would know.

Charlie Jones says, in his new Northwood Theatre, in Iowa, that "the families come out, in eight's and elevens"—and he prays for more family pictures. We have too much pressure in this industry from the top-level, and not enough voice for these family groups who just want to go to the movies.

The industry at large can return thanks for the elimination of taxes on admissions of less than 50c. This was always basic, and remains so. We have lost ground, losing sight of this vital fact. But the greatest good for the greatest number will follow such a rule. If they relieve the tax burden on the family, we will find the tax relief we need for film industry, in municipalities and boroughs, throughout the land.

When we start fighting for the family—and stop crying for the "poor" film industry, which nobody will believe anyway—then our tax problems will be resolved. Business is good and can get even better. Nobody has any complaint except the multiplication of taxes on top of taxes. That's our bad luck.
Pictorial Proof Of Promotions

What comes first—the hen or the egg is an old question, but there’s no question which comes first, the promotion or the profit. Here you see what managers are doing to promote pictures, and you can calculate their interest in the transaction.

Maurice Druker, manager of Loew’s Midland theatre, Kansas City, used this 40x60 blow-up of a nice letter from a veterans’ organization to prove the popularity of “Prisoner of War” from those who knew what they were talking about; and below, Robert T. Murphy, manager of the Century theatre, Buffalo, shows his ingenious lobby display device for “Riot in Cell Block 11.”

We swore we would never use another picture of a ballyhoo gorilla on this page, but we’ve seen too many of them from all over the world, but this time, we’ll relax the rules, in honor of the United States Marines, and Betty Anderson, publicity director for the Downtown and Hollywood Paramount theatres, for the test engagement of “Gorilla at Large.”

Eggs-plotation for “The Egg and I” in Omaha took realistic form in a series of window and lobby displays, arranged with the cooperation of numerous hens and chickens, plus placards to tell the story of the reissue picture in Tri-States Theatres.

Carl J. Ferrazza, manager of Keith’s theatre, in Cincinnati, posed with this lobby display to promote a local disc-jockey tieup for “Three Coins in the Fountain” which picture, by the way, is a trip to Italy for those who will never get there.

Deane Brown, manager of the Lyric theatre, Indianapolis, conjured up this display of trains and stuff as promotion for “Rails Into Laramie”—there are a lot of folks who like railroading even better than riding the range with lonesome cowboys. Who doesn’t have a nostalgia for the engines that used to whistle in the night?
Showmen in Action

J. W. Beach, manager of the Appalachian theatre, Boone, N. C., sold his insurance agent on the idea of sending out birthday cards to customers, each one good for a guest ticket.

George Krevo, manager of the Palace theatre, Jacksonville, trimmed his lobby with very authentic tropical vegetation obtained where "Naked Jungle" was filmed.

C. A. Matthews, district supervisor for Alliance Theatre Corporation, really made hay when the sun shines by advertising a return date of "The Moon Is Blue" for drive-in patrons who had previously missed the picture.

Dale Baldwin ran a "movie marathon"—an eight-hour show, and we don't approve of the idea for general use—but it brought in customers who sat from 7 p.m. until 3:30 a.m. and that's endurance, but not anything else. It's cutting the potential audience down to size. No showmanship!

A. C. Vallet, manager of Interboro's Parsons theatre, Flushing, L. I., had a Punch and Judy show for the youngsters in his neighborhood theatre.

Ingenious advertiser in this neighborhood is stapling three approximately 9x12 display cards around a street light post—they can't blow away and they can be seen three ways. No complaints as yet, and they do show up fine on street corners.

John DiBenedetto, manager of Loew's Poli theatre, is using stair-risers to advertise "Gone With the Wind"—putting a strong sales message in a prominent place where it repeats as you climb.

Bob Nelson, manager of the Broadway theatre, Timmins, Ont., had an ingenious display for "Francis Covers the Big Town"—with patrons pinning tails in the right place. For "Cruel Sea" he had his staff in borrowed naval uniforms.

Bill Burke had an outstanding lobby display for "Beyond the 12-Mile Reef"—most of which was a 24-sheet cut-out and the rest a build-up borrowed from Naval sources to show deep sea diving apparatus and nautical things.

Geo. T. Forhan, manager of the Bele theatre, Belleville, Ont., illustrated his marquee lettering for "Lili" with a cute cut-out of that Leslie Caron character.

Sperie Perakos, general manager, is advertising a new children's playground at the Plainville, Conn., Drive-In, as well as the largest drive-in screen in the world.

Yma Sumac, who sings in five octaves, and stars in "Secret of the Incas," made a personal appearance in Hartford in conjunction with the opening of the picture at the Allyn theatre. Ray McNamara knows what she gets for her concert dates, so it's a substantial profit for picture and theatre.

Harry A. Rose pretty proud of his promotional window displays for "Rose Marie" at Loew's-Poli Majestic theatre, Bridgeport, where he does some over-all thinking along showmanship lines.

John G. Printz, manager of the Odeon Christie theatre, Toronto, is a new member of the Round Table, with an exhibit of his skills as an entry for the Quigley Awards in the second quarter.

Harry Boesel, manager of the Fox Wisconsin Palace theatre in Milwaukee, is an eager beaver in the Quigley Awards competition, anxious to match his top record of several years ago with new examples of his good showmanship.

C. H. Stuart, manager of the Waco theatre, for Interstate, at Waco, Texas, had an "Early Bird" matinee—at 6 o'clock in the morning, so business girls could see "Executive Suite" before going to work, with cabs and breakfast furnished.

Irving Mack's "Inspiration" says (among other things!) that "When you're only average, you're as near the bottom as you are the top!" He has some other good quotes, not for this column.

Howard Fiegley, manager of the Rivoli theatre, Toledo, used special advertising during a recent bus strike, offering to refund 25c from the admission price to all adults who came in taxis.

Leonard Gunim, manager of the Capitol theatre, Peterboro, Ont., had a special display on his marquee for "Mission Over Korea," using model planes and news pictures with poster materials.

Michael King, manager of the Alhambra theatre, Toronto, obtained excellent display results for "Quo Vadis"—illustrating his marquee with a poster cut-out and planting the pictorial part of a 24-sheet inside the theatre.

D. E. Daniel, manager of the Gregory theatre, Oakville, Ont., borrowed newspaper photographs from the Oakville Record, to add value to his 3-dimensional display for "Terror on a Train"—using a shadow box as the basis of the presentation.

Paul W. Wenzel, manager of the Strand theatre, Newburyport, Mass., accomplished something quite out of the ordinary when he landed a cooperative advertisement commemorating the 100th anniversary of a local bank, with an invitation to see "Conquest of Mt. Everest" and "Alaskan Eskimo" as guests of the bankers.

Paul Jacobs, at left, manager of Warner's LaRoy theatre in Portsmouth, Ohio, submits visual evidence of his floup with the American Legion, for the benefit of the "Crusade for Freedom" and Radio Free Europe. The support of civic leaders and the approval of Moe Silver, division manager, was boosted with a Proclamation by the Mayor, and the theatre designated as Crusade Headquarters. A Marine color guard, a 15-minute broadcast from the lobby, and a short-wave radio demonstration as part of the display, resulted in $350 in lobby donations, and 1,000 signatures on the Freedom Scroll. All of which is duly entered as proper material for the Quigley Awards.
As “Gone With the Wind” Returns to Peachtree St.

MGM’s second world premiere of “Gone With the Wind” at Loew’s Grand theatre in Atlanta, and the 15th Anniversary of the film on these home grounds, got off to as exciting a demonstration as was obvious with the original presentation, at the same theatre, all those years ago. As you can see, the crowds acclaimed the return to Peachtree Street, and all Atlanta stood at attention for the re-preview, in new dimensions. The picture looks even bigger on the new wide screens, although the theatre, and the setting, remains very much the same. A street banner, stretched across in front of Loew’s Grand, brought the new presentation in focus, at original point of attraction.

Taxis cruising the streets of the Georgia capitol were tagged with due notice to Atlantans for an event of historical importance, and local papers gave it the original treatment, plus the veneration of the years. Ann Rushford was present, from the MGM studio, and greeted with typical Southern hospitality, for a beautiful girl, which is the approximation of 100 per cent in either department. George Murphy was there to introduce her, and to act as master of ceremonies on various and sundry programs, including both radio and TV. There were other pretty girls, you may be sure, and Cammie King came on from Hollywood, for the Southern handiwork of jeunes filles. It was a big night on Peachtree Street.

“Gone With the Wind” is re-opening at Loew’s State theatre, on Broadway, to the kind of turn-away business that was typical of the original run at the Capitol. It’s in new dimensions, on wide-screen and it’s new in any form to a new audience that missed it in 1939. You can’t match or equal GWTW as an audience attraction and the story will live longer. MGM has gone to lengths to provide new sales approach to match the new dimensions and you can do it all over again. Boyd Fry, manager of Loew’s Grand, is doing the job in Atlanta, with the benefit of the local branch field staff and some applause from Emery Austin, in New York. At the same time, the picture is opening on the Coast, and will have equally deluxe re-openings in other key cities. The campaign from Atlanta is already scheduled as an entry for the Quigley Awards in the second quarter.

It’s a good idea to recall the history of GWTW, which remains the industry’s biggest picture, even on the fifth time around. It’s just as long as it used to be, but wider. Don’t ask how they did it, but now it has new dimensions, to better see the grandeur of such spectacular scenes. As Rhett Butler says in the picture, “Take a good look, my dear, you can tell your grandchildren you watched the old South disappear one night.” Nothing has ever matched the film in history of the film industry.

Statistically, the film has grossed over $40,000,000 as the distributor’s gross income, for David O. Selznick, the producer, and Loew’s, Incorporated. That means about as much again as the exhibitor’s share of the total gross at the ticket windows. It is now playing for the first time in countries abroad, and commands as much attention as it ever did on Main Street, U.S.A.

Anybody Who Can’t Read This, Stay After School

Jacques Martin had an interesting contest for “Rich, Young and Pretty” which is shown on last week’s Round Table picture page, as one of his prize-winning entries for the Quigley Awards. And so, we thought you would like a caption in French, and if you can’t read it, stay after school and consult teacher: “Jeunes Filles, paraissez ‘Riches, Jeunes et Jolies,’ faites prétendre votre photo avec Vic Damone, en evant de ce theatre . . . et gagnez de nombreux prix, La quelle Choisiriez-vous!” The pictures were posted in the lobby and the prizes were (1) Un magnifique Costume de Bain; (2) Un set, collier bracelet et bonbonnes d’origine; (3) Des permanentes, et produit de Beaute; (4) Une photo 8 x 10; en couleur; (5) Banquet de Corps; (6) Un magnifique Gateau; (7) Une magnifique Jupe; and (8) 3 laisses-passers bon pour 1 mois au theatre Mercier.”

Makes Money Selling Movie Shots to Folks

E. C. Lamoureux, manager of the Palace theatre, Windsor, Ontario, writes his thought that if Round Table members want to get their money back after a big parade, find an amateur photographer who will take movies and then sell the 16-millimeter shots of folks who want their pictures, enlarged to snap-shot size. Besides that extra revenue, the full-length parade picture is an attraction in itself, and everybody wants to get in the act. The idea of making local movies always creates good will, and usually costs little—in these days, almost anybody can do it. This year, in Windsor, they had 45,000 in the parade.

Free Movie Tickets In Sponsored Page

Rufus C. Neas, manager of the State theatre, Mooresville, N. C., submits a tear sheet of a newspaper ad on “The Glenn Miller Story,” in which eighteen merchants offer free guest tickets for his current attraction, with very large display for the pressbook mat, the idea and the playdates. One thing that strikes us is that if you find it hard to sell a group of merchants on a full-page cooperative ad, it might come easier if you tied in some ducats, which after all, are introductory, and you need ways and means to get the right distribution for the right number of free tickets at the right time to make friends and influence people to believe that the movies are better than ever, and their best entertainment. Know any more slogans to combine in one sentence?
HELP WANTED

WANTED: MANAGER WITH EXPLOITATION and promotional experience by theatre chain situated in eastern states. The salaried position, vacation, group insurance, and hospitalization. Please answer giving qualifications, experience and salary wanted. BOX 2791, MOTION PICTURE HERALD.

POSITIONS WANTED

EXTREMELY EXPLOITATION MINDED MANAGER, thoroughly experienced, circuit trained, desires good connection. BOX 2792, MOTION PICTURE HERALD.

THEATRES

MOTION PICTURE THEATRE—MARNE, MICHIGAN (near Grand Rapids) building and equipment. This is a modern theatre, built about five years ago. Seating capacity 408. Radiant heat. Air-conditioned, Modicographs projectors and sound. Large capacity parking lot, and adjacent real estate. Department, THE MICHIGAN TRUST COMPANY, Grand Rapids, Mich.

FOUR HUNDRED SEAT, AIR CONDITIONED, only neighborhood theatre, easily converted, wide screen. Ten thousand, half dress. LAKESHORE THEATRE, Jacksonville, Florida.


FOR SALE: CITY ISLAND, NEW YORK, ONLY neighborhood theatre, 590 seats, population 7,000. BOX 2793, MOTION PICTURE HERALD.

VENTILATING EQUIPMENT

BEAT THE HEAT BUT NOT THESE PRICES—ball bearing blower blade exhaust fans $12—$25.50; 16"—$35.50; 18"—$43.50. Prompt deliveries blowers and air-washers. Send for details. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

USED EQUIPMENT

IKW LAMPHOUSES AND RECTIFIERS, excellent condition, $495 pair; DeVry dual projection -$595. Included, 2 spare lamps, 2 spare xenons, $95 each. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

SWELL BUYS AT STAR! CENTURY CC OR Simplex E7 mechanisms, 1 month guarantee, only $475 pair; RCA MI-5050 soundheads, rebuilt, $595 pair; DeFeo Strong mogul 29 amp lamphouses, rebuilt, $489.50, pair; DeVry XD projectors, complex, rebuilt, $745 pair; Holoid projectors, heavy boxes, are lamphouses, etc., rebuilt, $850 pair. What do you need? STAR CINEMA SUPPLY, 447 West 52nd Street, New York 19.

DRIVE-IN EQUIPMENT


SEATING

HERE'S A DELUXE CHAIR BUY! 1500 AMERICAN Bodyform fully upholstered, rebuilt like new $125.90; Burns, $85.90. Send for Chair Bulletin. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

NEW EQUIPMENT

MASONITE MARQUEE LETTERS, FITS WAGNER, Adco, Revolite Signs: 4"—3$; 5"—5$; 6"—6$; 72 c. each. 145.25$; 15"—$1.30. S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

MIRRO-CLARIC REPRESENTS BEST VALUE in metalized all purpose screen—only $1 sq. ft. Welded seams absolutely invisible! Kollmorgen wide angle lens, special apertures immediately available! S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

STUDIO EQUIPMENT


SERVICES

WINDOW CARDS, PROGRAMS, HERALDS; science fiction; science fiction; Cato Show Printing Co., Cato, N. Y.

BOOKS

"NEW SCREEN TECHNIQUES"—THE NEW BOOK that is a "must" for everybody in or connected with the motion picture industry—the clearly presented, authoritative facts about P.D. Cinemascope, Cameracine and other processes—covering production, exploitation and equipment. Complete and illustrated—written and compiled by experts. Edited by Martin Quigley. Jr., 190 pages. Price $4.95 postpaid. QUIGLEY BOOK-SHOP, 1250 Sixth Avenue, New York, N. Y.

RICHARDSON'S BLUE BOOK 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 Tele-visions, especially prepared for the instruction of projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook for motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1910. 600 pages, cloth bound, $7.50 postpaid. QUIGLEY BOOK-SHOP, 1250 Sixth Avenue, New York 19, N. Y.

MOTION PICTURE AND TELEVISION ALMANAC—the big book about your business—1953-54 edition. Contains over 1,000 biographies of important motion picture personalities. Also all industry statistics. Complete list of feature pictures 1944 to date. Order your copy today, $5.00, postage included. Send remittance to QUIGLEY BOOK-SHOP, 1250 Sixth Avenue, New York 19, N. Y.

WANTED TO BUY

WILL PAY 50¢ EACH FOR OLD LANTERN slides for theatre or home collection. J. KORON, 680 Schiller Ave., Cleveland 9, Ohio.

"Line" Stirs New Legal Row in Indianapolis

INDIANAPOLIS: A week of controversy spearheaded by Marion County Prosecutor Frank H. Fairchild has failed to stop showing RKO Radio’s “The French Line.” But the legal maneuvering has brought it reams of publicity resulting in crowds at all four Marion County theatres playing it.

Most drastic step was the filing of affidavits against Russell Bremlinger, RKO branch manager, and four exhibitors charging them with possessing and exhibiting obscene pictures. The exhibitors include Manny Marcus, Ambassador; Rex Carr, Ritz; Peter J. Fortune, Tuxedo; and Forest Sanger, Westside Outdoor. Two other drive-ins outside Marion County also are playing the picture.

RKO Radio meanwhile obtained a temporary injunction from Superior Court Justice John Nickib bus enjoining the prosecutor from interfering or threatening to interfere with the exhibition of the film. The hearing was continued to next September. Earlier the court issued a restraining order to restrain Mr. Fairchild from preventing the showings. William Evans, Jr., of Hays & Hays, is representing RKO in Indianapolis. The law firm was founded by the father of the late Will H. Hays, former president of the Motion Picture Producers and Distributors of America. Mr. Hays and his brother, Hinkle Hays, headed it until the former’s death this spring.

Legion Classifies Three; Condemns French Film

The National Legion of Decency this week classified three new films, rating one C, condemned. In Class A-I, morally objectionable for general patronage was “Challengers of the Wild.” In Class A-II was “Waterfront.” Mayer-Kingsley’s “Le Plaisir” was given the C rating because it “present in both theme and treatment a sympathetic portrayal of immoral actions. Moreover, it contains material morally unsuitable for entertainment motion picture theatres and is offensive to religion.”

Screen Extras Guild Elects Administration

The administration’s ticket of officers and directors were elected and reelected by majorities of up to three-to-one, at the annual voting in Hollywood last week, of the Screen Extras Guild. Among reelected officers are Richard H. Gordon, president, and Jeffrey Sayre, treasurer.

Jacques Dicharry Dies; New Orleans Exhibitor

NEW ORLEANS: Jacques A. Dicharry, 68, New Orleans theatre operator, died here Friday, a day after the time of his death he was president of Jadal Theatres, Inc., and Lincoln Theatres, Inc. He constructed the Lincoln theatre in 1921 and operated it for 33 years. He is survived by the widow, two sons and a daughter.
Here's how you can keep the change

What's left after customers buy their tickets at your box office? Coins to jingle in their pockets... or extra profits to show in your ledger? It all depends on you. Theater patrons have proved from coast to coast that they enjoy delicious Coca-Cola when they come to see the show. It will pay you... handsomely... to make Coke available in your house. For details on a variety of vending equipment, write The Coca-Cola Company, P.O. Box 1754, Atlanta, Georgia.
Better Equipment for **Cold Drink** and **Ice Cream** Sales

Summarizing and picturing latest developments in devices for preparing and serving beverages and ice cream novelties at theatre refreshment stands, with a pictorial review of dispensers and cabinets (next page).

THE RAPID strides in popularity made in the past few years by soft drinks and ice cream among patrons of theatre refreshment stands—both indoor and outdoor—have been paralleled by tremendous improvements in the equipment available to dispense these products. There is now on the market a variety of machines in both categories, geared to do a job meeting the requirements of every type of theatre from the small town to the metropolitan operation. The evidence is offered in a pictorial review of this equipment, including specifications, which begins on the next page.

Though traditionally thought of as refreshments for the summer time, soft drinks and ice cream have been proving their ability to win profits for theatre operators on a year-round basis. Cold beverages are now sold all year at approximately 75% of the indoor theatres and virtually all drive-ins in the country. Ice cream is offered at 90% of the outdoor and at about 50% of the indoor refreshment stands.

In dispensing soft drinks the majority of theatres (regardless of type) offer them to patrons in cups from manually operated units either placed conveniently on the counter, where they have the additional advantage of providing display, or in a floor model behind the stand. Continual improvements are being made in their machines by manufacturers of both types, including changes designed to increase the draw rate, the refrigerating mechanism and the appearance and utility of the cabinet itself. For an example of the latter, one installations of automatic coin soft drink dispensers continue to increase in theatres as attested by the recent addition to refreshment facilities at the Capitol Theatre in New York City (shown at right). The machines are all Apco "Soda Shoppes," the center one having a capacity of six flavors and the two on either side serving three different drinks each. (Also see next page.)
company has added a superstructure to its 1954 floor model with a case on the front which can be used for advertising display.

More and more theatres are also installing automatic coin drink dispensers, in some cases placing them adjacent to the stand to provide additional revenue and in other instances using them exclusively. Major improvements have also been made lately in these machines, and deluxe models are now available to dispense non-carbonated as well as carbonated beverages, hot drinks along with cold, and beverages of variable carbonation. Most of these machines are now multi-flavor units with models including 1, 2, 3, 4, 6 and 8 flavors and capacities ranging from 250 to 2,000 cups.

In the ice cream field there is also evident

Beach Beverages Company, Inc.

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In the ice cream field there is also evident
a remarkable activity among equipment manufacturers directed toward increasing the ease with which frozen confections can be dispensed in theatres and also in helping to promote the product itself.

In the latter respect one notable advance has been in the introduction of display cabinets which can be placed right into the counter for self-service by the customer. One unit of this type is equipped with an advertising sign on top and lighting and multiple-angled mirrors to magnify the display. This unit is also provided with spoon trays for cups and sundae baskets mounted on the side arms. Refrigeration is thermostatically controlled, and the condensing unit is hermetically sealed. A rear storage compartment allows attendants to refill the service section quickly and can also be used to over-load the service and display area prior to intermissions or peak periods.

Advances have also been recorded in the development of automatic ice cream vendors. These machines dispense coated stick confections (of which a chocolate-covered ice cream bar is most popular) and several can also vend ice cream sandwiches. The product is usually priced at 10c and the 3- to 4-ounce "novelty" products are usually bagged. Most of the machines are one-flavor units.

The most popular ice cream with both (Continued on following page)
drive-in and indoor theatre patrons is reported to be that on a stick (probably because of younger demand) with sandwiches, cups, cones and bon bons following in that order. However, frozen custard and soft ice cream products have long been particular favorites at drive-ins, and a few indoor operators have also found this to be profitable when facilities permit installation of the necessary equipment. The latest models of freezers are pictured in this issue, including equipment whereby a shake or malt may be drawn from a spigot ready-mixed except for flavor.

Whatever the size or requirements of the theatre the equipment is available for all operators to cash in on the profits afforded by soft drinks and ice cream.

---

**Ice Cream Equipment in Review**

THE COLSNAC, automatic vendor to dispense ice cream bars-on-a-stick or ice cream sandwiches. Capacity: 100 bars or sandwiches in vending mechanism; 100 in storage, ready for vending. Heavy gauge steel cabinet on steel super-structure. 4-inch thick insulation on all sides. Dispensing chute 34½ inches from floor. Dome light over coin slot. Coin changer standard equipment. Atlas Tool and Manufacturing Company, St. Louis.


AUTOMATIC MALT AND SHAKE DISPENSERS: Left, the Froos-King shake dispenser, designed to serve one shake in 10 seconds, 360 an hour using the company's special formula mix. Size: 20 inches wide; 26 inches deep. Stainless steel front. The Froos-King Corporation, Chicago. "KWIK-SHAKE" (above) counter model malt and shake freezer using special mix. Holds 5 gallons. Kwik-Shake Dispenser Co., Chicago.

THE MILLS SHAKE AND MALT MACHINE, constructed with built-in refrigerated syrup pumps so three flavors (including basic vanilla) may be produced without the operator having to leave the machine. Mix container, freezer barrel and syrup pumps are stainless steel contained in separate insulated refrigerated chamber. Top and tray are light blue plastic. 1/4 h.p. condensing unit. Mills Industries, Inc., Chicago.

THE CHALLENGER BT 84 BOBTAIL, dual-service unit designed for operators requiring fountain facilities to handle larger than normal service during peak hours. Features two draft stations and two separate sets of syrup pumps and crushed fruit facilities—all accessible to two operators at the same time. A large refrigerated storage compartment (approximately 15 cubic feet capacity) for bottled and packaged goods is likewise accessible through large lids (15 by 15 inches) on either side. In the center section of the unit there is a chipped ice pan, which can be reached by either operator through a large 8 by 15-inch lid. Fischman Company, Philadelphia.

[PICTORIAL REVIEW CONTINUED ON PAGE 6-R]
The movies have helped to make her

Waistline—conscious

When she goes to the movies
she prefers to refresh without filling

Hollywood’s idea of beauty is the slender figure. And the movie fan’s greatest dream is to be like a Hollywood star. That’s why your woman patron’s taste is for the modern, light refreshment. And this modern idea sells more Pepsi-Cola in more and more theatres . . . in whatever form it’s served.

Pepsi-Cola’s national advertising program appeals to today’s figure-conscious women. That’s why Pepsi-Cola is today more popular than ever. Cash in on Pepsi’s growing popularity for more soft drink sales in your theatre.
Ice Cream Equipment in Review

THE CRAIG ICE CREAM VENDOR, for automatically dispensing ice cream bars at 10c each. Available in two sizes: Model No. 6 with a capacity of 252 bars and coin changer, Model No. 4 with capacity of 132 bars and coin changer. Steel cabinet with white enamel finish. Craig Machine, Inc., Danvers, Mass.

THE SWEDEN SYSTEM OF AUTOMATIC FOUNTAIN OPERATION (above) for preparing and serving soft ice cream products employs two machines: a "Soft-Serv" freezer in which is made soft ice cream for use in cones and in preparing sundaes, sodas and floats; and the "Frigidmixer" in which is made a milk shake base that needs only the addition of flavoring and a few seconds on the mixture mixer before serving. The machines are completely automatic in operation and require only toe pressure on a foot switch to draw the product. The new system is available in several sizes of combinations depending upon requirements. The Sweden Freezer Manufacturing Company, Seattle.


Boosting Ice Cream Profits Through Self-Service and Selling in the Aisles

A considerable increase in ice cream sales has been effected at the Capitol theatre in Windsor, Ontario, an operation of the Famous Players Canadian circuit, through two devices—installation of an enlarged self-service cabinet at the stand (see left) and introduction of aisle sales (above). Manager J. J. Lefave reports that stand sales jumped 50% after the new self-service unit was placed in operation. The cabinet, a Universal cooler, affords full view of the flavors available—cherry, malted milk and vanilla. Even better results are reported through the aisle selling by Mr. Lefave, who states that the latter sales are now 50% over those done at the stand. The bars are sold by ushers during a five minute program intermission.

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A SMART TIE-UP is reported by Ardley, Inc., makers of reflective signs. Seems the Empire drive-in at West Webster, N. Y., is used as a church on Sunday mornings. So, where local ordinances prohibit erection of the theatre's directional signs, "Drive-In Church" signs are put up. An example of constructive cooperation.

Switch: Gene Kilburg, general manager of Supurdisplay, has resigned to become g.m. of Stevens Candy Kitchens, Chicago. Patricia Gardiner, sales manager of Supurdisplay, likewise shifted to the candy company in an exec capacity. Gene and Pat did a great job for Buttercup, and they'll be missed at the popcorn meets.

OBSERVING . . .

That Pepsi-Cola's Alan Finley promises some surprises for visitors to the Pepsi booth at the 1954 Tesma Trade Show ... That the "Rainbow Light," Spacarb-8 soft drink dispenser, is proving a real bell-ringer (reported by Howard Richardson). . . . That an upswing in demand for soft drinks is predicted by N. Y. financial house, Francis I. DuPont & Company, in a study showing that there has been a 7 per cent increase per year since 1937. Listed alphabetically, Canada Dry, Coca (Continued on page 10-R)
Trailers Called One of Best Sales Stimulants

Trailers were called one of the most effective media of theatre refreshment sales promotion, and even greater use of them was forecast by J. O. Hoover of Martin Theatres, a leading circuit of the South, in an address delivered at the 1954 convention in Chicago of the International Popcorn Association. As reported by the Popcorn Merchandiser, Mr. Hoover said that “no circuit disputes the effectiveness of trailers as a sales stimulant.”

“Some circuits are so wholeheartedly sold on refreshment trailers,” he stated, “that they use them in all ‘A’ houses and ‘B’ houses and drive-ins regardless of whether there is an intermission between features.”

While he has found some theatre operators reluctant to insert refreshment trailers into the programs of “A” houses, Mr. Hoover expressed the opinion that “as the quality and technique of refreshment trailers continue to improve, more of them will be shown in ‘A’ houses.”

Circuit executives from whom he sought opinion in preparation of his address unanimously agreed, he said, that refreshment trailers “should be short, in color, animated and musical.” Other comments reported by Mr. Hoover were:

- Cartoon type trailers in color amuse while “making the concession pitch.”
- Trailers should be humorous, clever, give the message in jingles.
- There should be institutional trailers on popcorn, candy, etc., sponsored by the national organizations of those fields.
- Mr. Hoover urged variety in the use of refreshment trailers. “To run the same

PEPSI-COLA EXPLOITATION AT NEW YORK ROXY

As Pepsi-Cola is now exploited at New York’s famed Roxy theatre, in the installation recently completed with special service facilities given soft drinks because of their increasing popularity as theatre refreshment items. On the counter (at left) is the Pepsi-Cola Company’s new illuminated display lamp (cataloged FG-48), which produces continuously changing color and light effects by means of a 100-watt bulb that shines through two heavy gauge acetate drums. The bulb projects the lines and colors of the drums upon an outer shade of white fiberglass. The sign is further identified with the words “Pepsi-Cola” on the surrounding button. The display can be bolted either on a counter or to a wall. Its overall height is 25 inches; the height to the top of the shade is 18 inches. Its width is 11 inches; depth, 13 inches. Other materials used in its construction include steel and solid wood.
Sno-Cone Equipment Offered on Free Trial

A FREE TRIAL of "Sno-Master" ice shavers, to make sno-balls and sno-cones in a test of the profitable exploitation of those frozen confections, is offered by the Sno-Master Manufacturing Company, Baltimore, to all retailers in the refreshment field. Arrangements for the trial should be made through authorized distributors. In the theatre field this equipment is available through branches of National Theatre Supply.

It is pointed out that the items produced by the machine, which requires only one square foot of counter space, give a profit of 8c on every 10c sale, and 12c on every 15c sale.

The "Sno-Master," shaves ice at the touch of a lever, powered by a General Electric 1/2 h.p. motor, with an 8-foot rubber-covered wire and ground connection.

The base of the unit is aluminum, finished with baked crinkled enamel.

Holding 25 pounds of ice, the hopper is constructed of 18-gauge brass. It is chrome plated and insulated with 2 inches of Fiberglass. The mercury switch is rubber-dipped and has rubber-covered leads. The switch lever is equipped with a rubber bumper to protect glasses from breakage. The three tool blades are fixed.

A NATURAL For Movie Theatres!

**CONNOLLY AUTOMATIC ROLL-A-GRILL**

Now operating in thousands of:
- INDOOR THEATRES
- DRIVE-INS

NO SMOKE—NO ODORS
No installation needed—just Plug in. Saves time and labor—no attendant to watch or turn franks—no spurring of grill. And it's EASY TO CLEAN! Gleaming stainless steel ROLL-A-GRILL remains bright, attractive—grill clean, wholesome-looking franks.

STOPs TRAFFIC with its fascinating slow rotary motion. SELF-BASTING seals in juices, barbecues franks evenly on all sides, retains natural flavor—franks remain in whistle—looks worth more, and you GET MORE for it! Turns out up to 500 delicious barbecued franks per hour.

咨询您的行销代理以获得更多信息。

J. J. CONNOLLY, INC.
457 W. 40th St., N. Y. 18, N. Y.
Phone: CH 4-5000
Cable: JAYCONLEY

NO WASTE—Standby Switch permits all rollers to rotate—heat bypasses half of rollers, enabling full frankfurter display, in continuous rotary motion without cooking, even during slow periods.

**J. J. CONNOLLY INC.**
457 W. 40th St., N. Y. 18

**The ONE popping oil that does EVERYTHING!**

**popsit plus!**

the liquid seasoning with BUTTER-LIKE FLAVOR AND COLOR

IT'S AMERICA'S MOST USEFUL FRYING OIL FOR DRIVE-INS!

**popsit plus!**

Made by C. F. SIMONIN'S SONS, INC. Phila. 34, Pa.

POPPING OIL SPECIALISTS TO THE NATION

Nationally Advertised
HENRY HEIDE, INC. • NEW YORK, N. Y.

BETTER REFRESHMENT MERCHANDISING
PEOPLE AND PRODUCTS
(Continued from page 7-R)
Cola, Dr. Pepper, Charles F. Hires, Nehi and Pepsi-Cola are given the nod as most likely to benefit. The report points out significantly that "given proper presentation," the per capita consumption could increase from the present half-a-bottle daily to three bottles—a five-fold gain. Refreshment merchandisers please note!

PROMOTIONS . . .

. . . reported by Apeco prexy Sam Kresberg: Mel Rapp made exec v.p.; "Buddy" Rosethal upped to v.p.; and Stan Rockling, formerly manager of Nehi's syrup sales and fountain division, joins Apeco as v.p. in charge of new Western division, headquarters in Los Angeles. Stan's appointment further extends Apeco's policy of establishing its own branches for better local handling of sales, service and direct contact. The company also has distribution facilities in Chicago, Washington, D. C., Minneapolis and Miami, Fla.

The Coca-Cola Company was well represented at the recent testimonial dinner for William J. German, prominent Eastman raw stock distributor, given by the New York Variety Club at the Waldorf-Astoria. Pictured here are (seated) Mrs. M. Seider, James Loeb, concession director of Walter Reade Theatres, and Mrs. Loeb; Charles Okun, Coca Cola theatre representative; Mrs. Okun and Mrs. L. G. Hanna; (standing) M. Seider, vice-president of Prudential Playhouses; L. G. Hanna and C. A. Bourdelais, Jr., Coca-Cola national representative.
## 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 119 attractions, 5,673 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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<th>AV</th>
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<td>Man in the Attic (20th-Fox)</td>
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<td>Martin Luther (de Rochefort)</td>
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<td>Miami Story, The (Col)</td>
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<td>Money from Home (Para)</td>
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<td>Nebraska, The (Col)</td>
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<td>Night People (20th-Fox)</td>
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<td>Paratrooper (Col)</td>
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<td>Personal Affair (UA)</td>
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<td>Phantom of the Rue Morgue (WB)</td>
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<td>Pinocchio (RKO) (Reissue)</td>
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<td>Prince Valiant (20th-Fox)</td>
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<td>Private Eyes (AA)</td>
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<td>Quo Vadis (MGM) (Reissue)</td>
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<td>Rails into Laramie (U-I)</td>
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<td>Red Garters (Para)</td>
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<td>Riding Shotgun (WB)</td>
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<td>She Couldn't Say No (RKO)</td>
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<td>Three Sails and a Girl (WB)</td>
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<td>Three Young Texans (20th-Fox)</td>
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<td>Thunder Over the Plains (WB)</td>
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<td>Veils of Begdad (U-I)</td>
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<td>Walking My Baby Back Home (U-I)</td>
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<td>War Arrow (U-I)</td>
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<td>Wicked Woman (UA)</td>
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<td>Wild One (Col)</td>
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<td>Witness to Murder (UA)</td>
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<td>Yankee Pasha (U-I)</td>
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President RKO Theatres says:

"THE CAINE MUTINY is the answer to a theatre man's dream."

THE CAINE MUTINY

STARRING
Humphrey Bogart · Jose Ferrer
Van Johnson · Fred MacMurray

and introducing
ROBERT FRANCIS · MAY WYNN

COLOR BY TECHNICOLOR

Screen Play by STANLEY ROBERTS · Based upon the Pulitzer prize winning novel by HERMAN WOUK

Directed by EDWARD DMYTRYK · A COLUMBIA PICTURE · A STANLEY KRAMER PROD.
New York Political
War Gives New Hope
In Ticket Tax Fight

20th-Fox to Screen New
CinemaScope Techniques

REVIEWS (In Product Digest). THE OUTLAW STALLION, CHARGE OF THE LANCERS, MONTE CARLO
BABY, PRINCESS OF THE NILE, BAREFOOT BATTALION, DREAMS OF LOVE
"NORTH TO EAST TO WEST TO SOUTH!
LISTEN TO THAT WORD-OF-MOUTH!
'SEVEN BRIDES FOR SEVEN BROTHERS'
MUSICAL THAT TOPS ALL OTHERS!"

BOOKED AT RADIO CITY MUSIC HALL!

M-G-M presents in
CinemaScope
"SEVEN BRIDES FOR SEVEN BROTHERS"

Starring
JANE HOWARD
POWELL KEEL

with
JEFF RICHARDS
RUSS TAMBLYN
TOMMY RALL

Screen Play by
ALBERT HACKETT & FRANCES GOORICH
and DOROTHY KINGSLEY

Based On the Story "The Sobbin' Women" by
Stephen Vincent Benet

Lyrics by JOHNNY MERCER
Music by GENE de PAUL
Choreography by MICHAEL KIDD

Color by ANSCO
Directed by STANLEY DONEN
Produced by JACK CUMMINGS
OH BROTHER!

Read the reviews! Keep them for advance lobby!

"Excellent. M-G-M, always noted for its lavish sweep. Outstanding musical, rich in imagination and entertainment premiums to show CinemaScope to its fullest advantages. A boxoffice bulls-eye."

—MOTION PICTURE HERALD

"Delightful entertainment. It stands apart!"

—FILM DAILY

"Happy, entertaining musical with all the slickness of a Broadway show. A delightful package that word-of-mouth could talk into solid business at the boxoffice."

—VARIETY

"Lavish musical treat! Outstanding entertainment!"

—MOTION PICTURE DAILY

"Top musical bound to slide into top place among the season's money-makers. It will bring raves and enthusiastic word-of-mouth."

—SHOWMEN'S TRADE REVIEW

"Melody, mirth and magnitude head the long list of assets of this delightfully different filmusical."

—BOXOFFICE

"An M-G-M honey which will sweep the boards at the boxoffice. This socko film is proof indeed that M-G-M figures to stay right on top when it comes to big money-making film musicals. Nominated for Laurel Award!"

—MOTION PICTURE EXHIBITOR

"A smash musical show. Three sequences in a row bring forth house-rocking applause. If you see this picture once, you're bound to want to see it again."

—HOLLYWOOD REPORTER

"On merit alone, it rates sturdy returns and can be sold almost without qualifications."

—DAILY VARIETY

"Hearty, happy, bountiful chunk of pure entertainment. Will have audiences permeated with good feeling. Sends them out with a smile."

—FILM BULLETIN

"Ticket sales should be gloriously high at all situations, for this feature literally abounds in entertainment value."

—INDEPENDENT FILM JOURNAL

Watch for widely promoted M-G-M Records Album of tunes from the Sound Track. Variety calls it "a trailer for the picture 2 months ahead!"
"Ranks with all-time great productions! Its benefits will be felt by the entire motion picture industry—including every exhibitor. This is one of those films the screen cannot live without—a picture that will appeal to everyone!"

HOLLYWOOD REPORTER

WILLIAM A. WELLMAN'S

THE HIGH

"This is one of the best! An un-doubted winner and a well nigh perfect accomplishment!"

FILM DAILY

"An event in the history of the screen that the public will long remember as superb entertainment, and the industry as a boxoffice great!"

M. P. HERALD

MGM RECORDS: Leroy Holmes & Orchestra • A Whistling Chorus by Fred Lowery
CORAL RECORDS: Johnny Desmond • Georgie Auld & Orch. • Dimitri Tiomkin
CAPITOL RECORDS: Les Baxter & Orchestra. And more coming!

Everybody's recording the terrific title song by Dimitri Tiomkin!

Directed by

Music Composed and Conducted by Dimitri
“Will place high on the want-to-see list of every patron! A cinch to be among the top boxoffice entries of the year!”

— M. P. DAILY

“A socko entertainment! Hearty grosses should be the rule!”

— VARIETY

“Let the customers name whatever emotions they most relish in their screen fare, and this masterfully made production supplies it! Should be among the year’s most profitable attractions!”

— BOXOFFICE

AND THE

HTY

MIGHTY IT IS!
NEW HIGHS DAILY IN 2-CITY PRE-RELEASE!
BREAKING RECORDS IN L. A.—BREAKING RECORDS IN FRISCO!
GENERAL RELEASE JULY 4th FROM
WARNER BROS.

AND INTRODUCING
DOE AVEDON · KAREN SHARPE · JOHN SMITH
NEST K. GANN
WILLIAM A. WELLMAN
W. PAUL MURPHY

THE HIGH AND THE MIGHTY
by ERNEST K. GANN

WARNER BROS.
Hooker struck a match...and the light fell on Leah, to reveal her as she really was...so deceptively innocent, so inwardly bold...and then the flame slowly flickered to mirror Fiske, the gambler, who was now playing for the highest stakes of all...the woman!

Available for July 4th! See Your 20th Century-Fox Branch Manager Now!
Big Product Coming

Although many exhibitors are far from happy about the total number of pictures on current release schedules, there are grounds for cheers about the quality of forthcoming product. Seldom has such a large number of promising attractions been on the market or about to be released. Summer and early Fall box office returns should reflect a marked increase in attendance.


The industry’s job is to make sure that the maximum number of potential patrons actually see each of the pictures listed and many others to be released in the next several months. No community has in it people old enough to attend pictures and physically able to do so who will not be entertained to an eminently satisfactory degree by the product available in film theatres.

The Summer motto should be — “Every prospect a regular theatre patron.”

Castle in the Air

For many months Eugene W. Castle, founder of Castle Films, 8mm and 16mm home movie business sold to Universal’s World in 1947, has been carrying on a vigorous campaign against the motion picture activities of the U. S. State Department. Mr. Castle is one of those individuals who apparently believes in a surgical approach to all problems. If there is something wrong, he wants the offending member cut off. The United States Information Agency’s film activities have seemed to Mr. Castle to be wrong; he wants them all abolished.

Irrespective of the rights and wrongs of the USIA film program (and doubtless, as most governmental operations, it has both), few agree with Mr. Castle that the way to improve the activity is to suspend it. The U. S. Congress has voted nearly four million dollars for the overseas film division for the next fiscal year. In an apparent effort to block the appropriation and embarrass the operating personnel Mr. Castle this week called upon the Senate Appropriations Committee to investigate an alleged arrangement under which Cecil B. DeMille saved $2,000,000 of the production cost of “The Ten Commandments” in a deal with the Egyptian Government. Mr. DeMille is honorary consultant to the USIA film division.

Mr. Castle is up in the clouds. As a veteran of the film industry he should know that the use of some 10,000 Egyptian soldiers as extras and permission to use locales of the country are factors that make Mr. DeMille’s film project feasible. The American motion picture serves an international market. “The Ten Commandments” could have been filmed on the Paramount lot with some saving of the time and energy of Mr. DeMille. He, however, is to be complimented on undertaking the more arduous and dramatically effective way of shooting the picture in Egypt. Millions of theatre patrons everywhere will benefit. It is absurd to say, as Mr. Castle does, that actors and technicians are being deprived “of at least $2,000,000.” The production by Mr. DeMille of a great motion picture, embellished by thousands of extras and other facilities available only in Egypt, will do its part to strengthen the motion picture industry and indirectly make more secure the jobs of the professionals and technicians of Hollywood. After all, it is only the exceptional picture that justifies investment of millions in filming abroad, while the life blood of the industry flows week after week from Hollywood.

 Paramount at its VistaVision demonstrations has been stressing the importance of good screens, lenses and sound. The company’s position is summed up in a booklet by Loren L. Ryder, head of Paramount’s engineering and recording department: “If the theatre is to take full advantage of the improved quality of the VistaVision print, the theatre must have good projection equipment and a large seamless screen. Motion picture studios expend hundreds of thousands of dollars in a meticulous effort to deliver the best possible technical quality along with good entertainment. The theatres should accept their responsibility and make an equal effort in exhibition.”

One exhibitor’s recipe for product: “It doesn’t have to be overpowering. All it has to be is human. A few laughs, a few tears and a reasonable plot about some people you can like.” — Charlie Jones, Northwood, Iowa, in his column on page 44 of the June issue of “Better Theatres.”

— Martin Quigley, Jr.
Letters to the Herald

EDITORIAL RINGS BELL

An editorial by Martin Quigley entitled "Anything Goes," emphasizing the dangers of the present trend toward licentious advertising of motion pictures, appeared in The HERALD June 5. Herewith are some of the reactions from industry leaders to the editorial.

To MARTIN QUIGLEY:

I take issue with your editorial in The HERALD of June 5, 1954, titled "Anything Goes," You didn't go far enough.

Your arguments were on too high a plane for the knuckle-heads we have in our business. Let's face it, the Almighty Dollar alone influences these fast buck boys. Well, the fast buck boys are going to be in for one of the worst beatings of their lives before long and the intelligent exhibitor is going to have to suffer right along with the knuckle-heads. Who is going to administer the beating? The state legislatures of our states. How? Through all kinds of new censorship laws, enabling tax laws, admission tax laws, license fees and any other kind of vindictive legislation that can be aligned against the Motion Picture Industry by the foolish acts of a minority of industry members.

For instance—"The French Line." It is rumored that when the advance man for RKO came to Indianapolis to publicize the showing of the picture first run, day and date, in several subsequent run houses (the first runs were smart enough not to show it) he made it a point to see that the local Legion of Decency, the Association of Catholic Women, the Parent-Teachers' Association, the Marion County Prosecutor's Office, Women's Clubs and organizations of all kinds were alerted to the booking of the picture. For over three weeks now the local newspapers have been lambasting the entire Motion Picture Industry.

Important groups of people have taken up the cudgels and are directing their ire not at "The French Line" or the exhibitors foolish enough to play it, but are directing their ire at everyone in the Motion Picture Industry. Judge Niblack of the Superior Court publicly called the Motion Picture Industry a pernicious influence upon the morals of the youth of our community, etc., etc. Last night I appeared, and I admit most reluctantly, on WIBC, a 50,000-watt radio station, and tried to undo some of the damage that has been done to the industry's already poor public relations.

Of course, I could not defend "The French Line" or the exhibitors showing it but I could defend the industry and condemn those people who are continually using the entire Motion Picture Industry as a whipping post because of the irresponsible acts of a few industry members. Now during that panel discussion, the prosecutor, who also appeared, held forth about the new bills he would introduce in our next legislature to police the industry. Other important local business men appearing on the panel told me after that meeting: "If we don't slow the industry up one way we will do it another, namely, by taxation, etc."

When COMPO spearheaded the tax campaign you know that I was one of the footmen who pounded the halls of Congress going from one Congressman's office to another and from one Senator's office to another. Invariably, when we found antagonism in these offices toward the motion picture industry, and we often found it, we traced it back to situations paralleling "The French Line."

And to the fast buck boys in our industry — when the state admission taxes begin hitting you, don't come crying to this simple soul who labored for COMPO and the industry, in Washington, to help rescue the situation. And if the fast buck boys think I am voicing a lot of silly drivel I call their attention to the way New York City slipped in their Mickey Finn tax deal on the industry. The very manner in which the officials of New York City launched their drive surreptitiously, shows in what poor esteem they hold our industry, and their attitude stems from one thing only — those fast buck boys in our industry who see only as far as their noses and fail to see that the fast bucks are going to cost them dearly over the long pull. Contrast the industry's treatment by New York City with the treatment other industries received earlier in New York's drive for more revenue.

Why doesn't the MPAA act? They have fined RKO because of the violation of the Code on "The French Line." I understand the fine has not been collected and that RKO is coming out with another violation of the code in their picture "Sinbad." Why doesn't MPAA expel RKO from the MPAA nest that it is spoiling by its salacious production excursions? Time is already late, very late, if we are to prevent the avalanche of harmful legislation that is going to hit the industry.

If this letter sounds like I am mad take it as such, for I sure as hell hate to think of paying taxes in my theatres because of a few exhibitors and one producer choose to drag the whole Motion Picture Industry down into the mire.

FRANK T. REMBUSCH, Secretary-Treasurer, Syndicate Theatres, Inc., Franklin, Ind.

To MARTIN QUIGLEY:

I think the article by you (Editorial, "Anything Goes!") in The HERALD, June 5, 1954) is most timely and certainly one in which I am in thorough accord. I have on many occasions tried to say what you have said so much better in this article.

I congratulate you on it and hope you will keep up the good work. Members of the motion picture industry have accepted a public trust and they have no right to betray it — either in the type of pictures that are produced or in the improper exploitation of these pictures by disgraceful advertising. —Y. FRANK FREEMAN, Vice-President, Paramount Pictures Corp., Hollywood, Calif.

To MARTIN QUIGLEY:

I was extremely excited by your editorial, "Anything Goes," and I want to express my admiration for the comprehensive manner in which you have focused the attention in which you have permitted the responsibility of the way they have permitted the status of the motion picture industry to deteriorate in the eyes of the public. My admiration for you is increased that much more by your courage in stating the facts with such candor.

Long ago I recognized the responsibility of the theatre to its community and I have been very severely criticized for it. I have seen this pornographic advertising allowed to flourish too long in our newspapers, in our theatre lobbies and in our signs.

I thank God for helping you and inspiring you to write such a fine editorial, and I hope those responsible will come to understand the need of correcting their ways.

Salute and applaud you! —GEORGE P. SKOURAS, New York.

To MARTIN QUIGLEY:

I read your article, "Anything Goes" (June 5, 1954) and I agree wholeheartedly. Some of the exploitation techniques used are disgusting. I notice the difference in The HERALD and ... (name of paper deleted) ... in this week's issue.

No doubt you've seen the ... ad advertising ... Someone refused it for publication in your firm, thank heaven!

Yours is a magazine of taste and wisdom. I guess you can't point out some really apparent facts to some "stoneheads."

Thank you for the fine article. ... I think it almost hit home. I am afraid that some unscrupulous people will continue to make some blunders on the industry. The reputation of our industry needs some face-lifting.

—THOMAS ED PATRONITE, Cleveland.
On the Horizon

HESITATION

Last week, AB-Paramount Theatres appeared to have pulled a sensational coup. It lured "The Voice of Firestone" away from NBC, and promised to use its gigantic Paramount Theatre in New York, for the telecasts. This week, it appeared not so easy. The program from the theatre, which was to begin Monday evening, has been postponed, indefinitely; instead it will emanate from the ABC studios in New York. Firstly, it appears telecasting from the theatre would mean eliminating permanent fixtures valuable in the theatre's normal operations. Secondly, film distributors were reported upset over possible gross losses. For instance, within a short while, Independence Day and Labor Day will be observed Mondays (holiday rates). The original plan was to delay opening of the house until 4:30 p.m., after which patrons would then see regular shows and also the Firestone program from 8:30 p.m. to 9:00 p.m.

FINALLY, DIVORCE

The last of the major companies to divorce exhibition from production-distribution, Loew's, Inc. this week began the physical moves which under court order must be completed in August of this year. The advertising department of Loew's Theatres Monday moved from the fourth floor of the Loew building at 1540 Broadway to the seventeenth floor. Sometime next month the executive offices will be moved. The new Loew Theatre company will occupy the top four floors of the building and the production-distribution company will have the lower floors. Thus, the beginning of the end.

YEAR'S CONTRACT

One company at least appears to have taken an accepted television advertising as permanent. 20th-Fox this week was disclosed as a buyer of a year's time on New York station WNET. The company is said to have committed itself for a minimum of $140,000. It will advertise not only its Broadway runs, but also those in neighborhoods. It is enabled to advertise on any program available, and at any time it chooses. TV audiences undoubtedly will hear of Cinemascope.

NO FOREIGN TAX AID

Odds now are that there'll be no provision in the final technical tax revision bill easing the tax treatment of foreign income. The Senate Finance Committee knocked such a provision out of the House bill, and aide say the Senators didn't sound as though they'd like any other version. The big problem is to work up a definition to include exporters, like film companies, in the scope of the foreign income provisions.

SELZNICK AT WORK

David O. Selznick will produce again. His picture will be Tolstoy's "War and Peace." The announcement from Hollywood Wednesday said he has completed the screenplay outline. His associates there added the producer of "Gone with the Wind" intends to make of his new picture an even bigger and better epic. Mr. Selznick had this to say about it: "A large percentage of critics regarded it as the greatest novel ever written. Its sale has reached literally millions of copies; new editions are appearing regularly; interest in it has never diminished. I regard it as one of the greatest stories for motion pictures. It contains many of the things found in 'Gone with the Wind.' I have thought about making it for almost 20 years." He also said he is considering a major company offer of "association," and also has not decided which new process to use.

HEAVIER FINE

A Senate Judiciary subcommittee has scheduled hearings early next month (July) on a House-passed bill to boost from $5,000 to $50,000 the maximum fine for anti-trust law violations found by the courts.

James D. Ivers - Floyd E. Stone - William R. Weaver - J. A. Otten
This week in pictures

JAY ROBINSON, Caligula in "The Robe" and "Demetrius and the Gladiators," tells writers in New York how he has been popularizing the films—and himself—by doing dramatic bits for high school and other audiences.

THE HAPPY PAIR at the left are Charles Skouras, National Theatres president, and Mrs. Skouras, as they arrived in Honolulu for a week's pleasure.

SEND-OFF, above. The scene occurred at the conclusion of the Motion Picture Association of America meeting last week on the New York amusements tax. Eric A. Johnston, MPAA president, and Nicholas M. Schenck, Loew's president, part the best of friends.

JOHN H. STEMBLER is the new president of the Georgia Theatre Company. He succeeds William K. Jenkins, who with the late Arthur Lucas headed the 35-house circuit. He is a lawyer and once was an assistant U. S. Attorney in Florida. He joined the firm in 1946.

LACY W. KASTNER is now executive vice-president of Columbia International. He will have charge of all foreign operations, under Joseph A. McConville, president.

WAITING FOR THE CUSTOMERS at the Paramount, New York, are executive manager Robert Shapiro and an usher, ready to answer questions about RCA Victor - Warner Brothers contest on "Them." The "I Like 'Them' because ..." contest is in 25 cities.
FairDay—Fairway

CINEMA LODGE, B'nai B'rith, held its third annual golf tournament June 10, for the men of the New York industry. Lodge president Burton Robbins presided at the banquet, and along with tournament chairman Martin Levine, awarded prizes, at Vernon Hills Country Club, Tuckahoe, N.Y.

CARDS, OF COURSE

AND THE PLAYERS ARE Bernard Kranze, Skip Weshner, Frank Damis, Meury Miller, Fred Meyers.

AND ALSO Joe Ingber, Lou Fischler, Saul Trauner

EVEN THIS

WAS A PRIZE. George Brandt sits for his portrait in oils.

AT LEFT, Mitch May fishes for raffle winner, as Al Robbins, Martin Levine, Burton Robbins and Marvin Kirsch help him. CENTER, BELOW, Bob Sherman receives the Alloaate Trophy; RIGHT, BELOW, Len Gruenberg receives the Joe Hornstein Trophy.

TOP PRIZE

was won by Al Fitter, Paramount, with low net score. He holds the trophy.

—AND MORE PRIZES

FOURSOMES: top, George, Bernard and Richard Brandt, and Michael Levy; middle, William Heineman, Frank Marshall, Frank Damis, Hugh Owen; bottom, Irving Sochin, Mr. Heineman visiting and the rest of the foursome, Gordon Creddock, James Valde, Herman Wintrich.
ALLIED IS FIRM ON ARBITRATION

Myers Says First Draft Showed Concern With Policies, Not Rentals

News from the arbitration front this week was highlighted by a clarification of Allied States Association’s stand on the arbitration of film rentals, contained in a bulletin to members from the association’s general counsel, Abram F. Myers.

Commenting on the recent New York conferences on a proposed arbitration system, Mr. Myers pointed out that exhibitor representatives at the parleys “had to accede” to the demands of the companies’ advance agreement that the arbitration of film rentals would not be open for discussion, Allied was not represented at the meetings.

In this regard, Mr. Myers wrote:

“If patient study had been made of Allied’s proposal for all-inclusive arbitration and the explanations made thereof, these conferences would have realized that Allied was more concerned with the incidences of the distributors’ sales policies than with ‘the amount of money that an exhibitor shall pay for a picture.’ But in order that there might be no misunderstanding, Allied did not attempt to disguise the fact that arbitration of selling policies on a national and regional basis would involve, or at least affect, film rentals.”

Colonel H. A. Cole, Allied leader, recently charged that the distributors were reaping the benefits of the admission tax reduction and on that particular score, Mr. Myers continued:

“Colonel Cole’s disclosure of the tax grab will make it necessary for the arbitration conference to decide whether complaints of alleged tax grabbing can be arbitrated, even though Allied is not there to press the point. The exhibitors will want to know. Specifically they will want to know what is wrong about the judgment of an impartial tribunal on an exhibitor’s complaint that tax remission alone, and not the picture, has raised the gross into a higher percentage bracket which enables the distributor to absorb from two-thirds to four-fifths of the tax relief.

“Also they will want to know why the distributors are unwilling to take the judgment of such a tribunal on an exhibitor’s complaint that whereas prior to April 1 his top flat price with a certain company was (say) $100, the company thereafter raised its price to $150 or more for comparable motion picture product.

“The average exhibitor will find it hard to understand why such a tribunal could not as properly compute and order a fair division of tax benefits as between distributors as it could compute and assess damages against a distributor and in favor of an exhibitor for granting unreasonable clearances or arbitrarily denying runs, which the film companies in approving the 1952 arbitration draft, agreed that the arbitration boards might possibly do.

**Boards Can Judge Policies**

“And if arbitration boards can assess damages in such cases, with no definite yardstick for the guidance, why cannot they just as properly decide whether or not the selling policies of certain pictures are too drastic for certain classes of exhibitors in certain areas to enable them to operate profitably and to prescribe modifications when necessary to keep those theatres going?

“The film companies should realize that the exhibitors are pondering these questions and they had better come up with some better answers than they have given hitherto.”

Meanwhile, there were indications this week that there would be an extension in the 60-day deadline before which the joint drafting committee is to report on arbitration progress to the full exhibition-distribution committee, since the eight-man subcommittee has not yet gathered due to the individual business of its members.

Some members of the exhibitor group have been engaged in fighting the five per cent admissions tax bill in New York City. Others have been attending regional meetings around the country and still others were at the Theatre Owners of America summer meeting which was held in Los Angeles this week.

**Others Active Elsewhere**

Members of the distributor group also have been engaged. Adolph Schimel, general counsel for Universal Pictures and a member of the subcommittee, was in Europe on a tax matter. Al Lichtman, 20th-Fox distribution chief, was at the company’s Hollywood studios for conferences. A. W. Schwallberg, president of Paramount-Fox Distribution Corporation, is in England conducting regional sales conferences. Comprising the joint drafting committee are Herman Levy, Max A. Cohen, Leo Brecher, S. H. Fabian, Mr. Lichtman, Mr. Schimel, Mr. Schwallberg, A. Montague and Charles Feldman, alternate.

In Washington, the staff report of the Senate Small Business Committee, which last year recommended arbitration as one of the ways toward “increased prosperity” for the industry, called the attention of the committee members to the fact that new arbitration talks had begun in New York at the invitation of the Motion Picture Association of America.

Makelim Reports Big Response

Hal Makelim, the producer who with national Allied blessings has been garnering contracts for playdates and hence the money for forthcoming productions, said in New York this weekend after further travels to key cities, that the response continues to be enthusiastic. He proposes to make 12 pictures per year.

Mr. Makelim said in Dallas he had signed the Jefferson Amusement Company, Rowley United Circuit, Fels Theatres, Newman Theatres, Tri-State Theatres, and 100 independent theatres; and he quoted Robert J. O’Donnell, Interstate Circuit general manager as “favorable.” In Oklahoma, Mr. Makelim continued, he signed the Video Independent Theatres, and that area was 14 per cent over its quota.

He was in New York this week to talk with Sidney M. Markley, vice-president of American Broadcasting-Paramount Theatres, and also to make arrangements for film processing with Deluxe Laboratories. He added he would be on the Coast later in the week to confer with Walter Reade, Jr., Theatre Owners of America president, and settle some production questions. He will meet with exhibitors in Atlanta, Chicago, Milwaukee, St. Louis, Buffalo, Albany, New Haven, Philadelphia, Charlotte, and Jacksonville in coming weeks, he said.

Withdraw Hayworth Film Suit Against Columbia

The $4,000,000 damage suit by the Defense Film Corp. against Harry Cohn, president of Columbia, Columbia Pictures, and the Beckworth Corp., has been withdrawn from California Superior Court. The defendants signed a stipulation they will not interfere with distribution or exhibition of “Champagne Safari.” The picture, being released by Decca, will open soon in San Francisco, and then play in other cities. It was to have opened April 16 at the Fox West Coast Cinema, in San Francisco, and was canceled, an action which brought the suit. It is a recording in color and with sound of the wedding trip of Rita Hayworth and her then husband, Aly Khan, throughout Africa.

RKO Holds Regional Sales Meetings

RKO Radio Pictures will hold regional sales meetings in New Orleans June 21-22 and in Chicago June 24-25, it was announced this week by Charles C. Groeninger, general sales manager for the company. James R. Grainger, president of RKO Radio, will attend both conferences. Top sales executives from the home office will meet with regional sales managers and office managers of the southern and western districts. Porthoming product will be screened.
INDUSTRY IN LAST DITCH FIGHT ON NEW YORK TAX

Gov. Dewey to Study Tax Yield; Move Is Hailed By New York Trade

The efforts of the New York City administration to levy a five per cent admissions tax this week gave promise of breaking into an all-out political battle between the Democratic city regime and the Republican state administration.

This was indicated Tuesday when Governor Thomas E. Dewey informed leaders of the film industry's anti-tax campaign that he would appoint a committee to investigate the probable yield to the city of such a tax and determine whether it would be propitious for the state to invalidate the levy by withdrawing the city's authorization to enact an admissions tax.

Thus a good, old-fashioned, two-party political squabble offered the first ray of hope to the New York industry, which for three weeks has been fighting the tax bill as it progressed from the City Council, to the Board of Estimate and finally to the desk of Mayor Wagner. The industry was scheduled to have its last open hearing before the Mayor Friday morning, after which it was assumed he would sign the bill into law effective July 1.

Governor Dewey's message was in response to a plea for help sent to him by the New York industry's emergency management and labor committee Monday in the form of a telegram. The telegram, reprinted in full in paid ads in all the city's newspapers, advised the Governor that passage of the tax would be "tantamount to confiscation."

The estimated yield of the tax has been a major point at issue for the past several weeks. The city budget director told the mayor that it would produce about $9,000,000 from the theaters. Later he denied this and cut his estimate in half.

Say Yield Estimate Was Unreasonably High

The industry has contended that the estimate was based on 1947 grosses and that a more accurate yield would be around $3,500,000. The industry's figure would show that, according to the city's own statements of needed revenue, the admissions tax would leave its budget unbalanced and therefore is no solution to the city's alleged fiscal problem. Help from the state, if it were forthcoming, probably could not be realized for six months or more—that is, until the legislature meets in May 1955.

The Governor's commission to examine the tax yield would require time for its investigation and study of evidence. If it is recommended, or the Governor sees fit to recommend the invalidation of the Wagner tax, the necessary action would be taken by the state legislature presumably in the form of termination of the state's authorization to the city to levy a tax on admissions to amusements.

Governor's Action First Sign of Public Sympathy

Regardless of the time element involved, the emergency committee was heartened by the first evidence of public sympathy in the city's theatre industry plight and the assurance that some action would be taken. Late Tuesday the committee issued a statement, saying in part:

"We feel confident that if Mayor Wagner had not been supplied with erroneous data he would never have contemplated such a levy. Pending the commission's report, Mayor Wagner should veto the bill now before him. If our facts and figures are not confirmed by the commission, the bill could then be reintroduced in City Council. We rest our case with the commission's findings and hope Mayor Wagner will do the same."

Sparked by last week's pronouncement from the Motion Picture Association of America of its solidarity with the New York exhibitors, the local industry indicated its determination to continue the anti-tax fight even if the measure is signed into law by Mayor Wagner.

The bill would tax all theatre admissions "in excess of 10 cents." However, the first 10 cents of every taxable admission would fall under the five per cent levy as well. Therefore only admissions of 10 cents or less would be tax free under the law. The major fraction provision also will apply to the new tax. Where one-half or more cents is concerned, the city will collect the full amount.

New York State Senator Fred G. Moritt, Brooklyn Democrat and a partner in MacDonald Theatres, said in Albany last week that "the motion picture industry has at its command means for the dissemination of opinion greater than those of any other business." If the industry cannot bring about admissions tax relief, he added, "this means the public is apathetic to its (the motion picture industry's) appeal."

The presiding officers of both the New York Senate and Assembly previously ruled as "out of order" all three of Mayor Wagner's proposed bills which, if enacted, would purportedly make unnecessary the levying of the controversial five per cent admissions tax by the city.

Meyer to Produce for WB After "Dragnet"

Stanley Meyer and Jack Webb will terminate their association upon completion of the "Dragnet" feature-length motion picture for Warner Bros. Amicable ending of the association between the two men was attributed by Mr. Meyer to the fact that future motion picture plans are being held in abeyance due to the necessity of Mr. Webb resuming television production. In the meantime Mr. Meyer is negotiating a three-picture production program for Warner Bros. to be produced at Warner Bros. Studios.

"The Robe" Opens at Kansas City Drive-In

Twentieth Century-Fox's "The Robe" opened last week at its first drive-in theatre in the Kansas City area, the Heart Drive-in, Kansas City. The screen is 130 feet wide, and flat, and the equipment comprises a mixer for the four track sound, using additional speakers, but an additional rectifier to get up to 135 amperes on lamps with 11mm carbons.

"King Richard" for Egyptian

"King Richard and the Crusaders," a Warner CinemaScope picture in Warner-Color, will play the Hollywood Egyptian Theatre after the run of "The High and the Mighty." The latter run is so successful no opening date for "King Richard" is being announced.

AB-Paramount 25c Dividends

Twenty-five cents per share on the outstanding common and the same on the outstanding preferred were declared by the directors of American Broadcasting-Paramount Theatres last week, in New York. The dividends are payable July 20 to shareholders of record June 25, 1954.
LION—When on June 1 the Government threw British Lion, their largest film distributing company, into bankruptcy, announced in London, it was a documentation of a semi-official forecast of 1952 when the British Film Institute, a "grant-in-aid" body set up to encourage the nation's picture industry caused the publication of a volume entitled "The British Film Industry." In that remarkable book, noted in these pages, there was the finding, in substance, that "no solvent picture industry can be operated against the competition of the American industry bulwarked by its great home market, the greatest single market in the world."

The book stands as of more than ordinary documentary importance. It was prepared by a curiously reticent organization known apparently only as "P.E.P.," which stands for "Political and Economic Planning," at 16 Queen Anne's Gate, London, S.W.1. Its contributors included an array of experts, including a considerable number of highly placed authorities of the British industry, anonymous contributors of authentic charts and data from corporation records.

Just what the particular significance of this volume of financial revelations may have been was not made manifest. It is possible that it was in preparation for surprises to come and such developments as those in the case of British Lion now. The Government loan to the Lion was in the emergency year of 1948. The official report has it that British Lion has lost "its entire capital" of $3,382,400. This does not of course mean that the British government is going out of the film business. It has other irons in the fire and other loans to make.

Meanwhile that volume flatly asserted on the basis of elaborately assembled world wide figures that the insolventy of film production "is an international phenomenon," with kindred reactions such as special taxation, quotas and impounded earnings.

Policy for now and tomorrow, as held among the contributing experts, was stated, thus: "If the public desires for political, cultural or economic reasons that British films should be produced, then it must be prepared for the Government not only to protect the industry indefinitely, but also to aid it financially as far ahead as can be seen without experience.

In view of this situation the wide influence of the American industry, especially as a source of product to keep the theaters of important foreign markets open and functioning, is made manifest. This puts another concern of large consequence on the American interest in the new techniques used for its top box office product which is thereby rendered unavailable for the overseas mass-markets, certainly for a long period of adjustment yet to come.

A certain minimum flow of standard 35 mm. product of box office quality must be long continued, while the world is made over—or else.

**PENNY-PINCHING—**It is with mingled feelings of sympathy and appreciation that one reads a newspaper plaint from John Foster Dulles that there is "penny pinching" in the Department of State and... "a high percentage of breakdowns" among that nation's diplomatic officials "because they are working much too hard,..." He is quoted as saying that the Soviet Union is spending "vast sums," and making "very considerable progress," in the Cold War. Some very wearied readers and tax payers hear such complaints about "penny pinching in Washington" come over the transom like the chatter around a stud poker table. We have many statesmen who are closely related to our own "Lady Hollywood." We'd better be learning to pinch billions.

**GERMANY A-BUILDING—**Reports just made available indicate that the West Germans continue, as part of their program of reconstructing a nation, to develop a motion picture industry. Figures for 1953 report a total of 103 feature films as compared with 82 in the year before. The German process seems cautiously conducted with loyal eyes on the long view. They command great skills in all departments. Meanwhile they are eagerly interested patrons of the Hollywood product. They seem not to be jealous, but they'll be heard from later.

**CRITICS—**Reporting upon a Broadway offering, says Bosley Crowther: "It is such a pandora to unintelligence,... The notion that a person might don the costume of a gorilla and go around killing is as high as it goes,..." One may wonder what he, with all his experience, expects when he walks under a marquee proclaiming one of those gorilla titles? The readership of Mr. Crowther's essays probably does not include the gorilla audience, and as for the "Times" it could in such cases do as well with a notice if need be for the reader, written by some cub and left unsigned.

Meanwhile every day's edition of every newspaper engorges in much more serious "pandora to unintelligence," the foundation of many a great career and many a great industry.
"JOHNNY GUITAR"
SMASHING RECORD AFTER RECORD IN HOLDOVERS EVERYWHERE!

Sensational Premiere Los Angeles!

NEW YORK, WASHINGTON, ST. LOUIS, BOSTON,
PHILADELPHIA, OMAHA, CLEVELAND, MIAMI,
BUFFALO, ALBANY, ATLANTA, MEMPHIS, NEW ORLEANS,
MILWAUKEE, NEW HAVEN, TULSA, LOUISVILLE

OCKO!

FLASH!
JUST IN FROM TEXAS!
latest openings in DALLAS, HOUSTON,
SAN ANTONIO, FT. WORTH and EL PASO top "QUIET MAN"!

making box-office history for '54

HERBERT J. YATES
presents
JOAN CRAWFORD
AS THE WOMAN WHO LOVES
"JOHNNY GUITAR"

STERLING HAYDEN - MERCEDES McCAMBRIDGE - SCOTT BRADY
WARD BOND - DON COOPER - ERNEST BORGNINE - JOHN CANARDON
Scenes by PHILIP YORK
Based on the novel by ROY CHAMBERL
Directed by NICHOLAS RAY
A REPUBLIC PICTURE
You’ll love Joan as the legendary woman known as Vienna...
...She was the Dancing Kid’s girl and rode with Lonergan’s bunch...
...Yet Johnny was her man, a roving troubador who looked naked in a lawless country without a six-gun!
IN THIS TURBULENT, IMPASSIONED DRAMA!

HERBERT J. YATES
presents

JOAN CRAWFORD
in
"JOHNNY GUITAR"

starring

STERLING HAYDEN · SCOTT BRADY · MERCEDES McCAMBRIDGE

with BEN COOPER · ERNEST BORGnine · WARD BOND · JOHN CARRADINE

Screen Play by PHILIP YORDAN · Based on the novel by ROY CHANSLOR

Associate Producer-Director NICHOLAS RAY · A REPUBLIC PICTURE

TRUCOLOR
BY CONSOLIDATED
SPECIAL FILM HERALDS
CINEMASCOPE NEW LOOK

Shown Internationally, It Runs One Hour; Opens “Royal Tour” Next Week


The scheduling of the showings followed a series of meetings at the studio last week between Spyros Skouras, president; Al Lichtman, director of distribution; Darryl Zanuck, production head; Murray Silverstone, president of the International Corporation; Joseph H. Moskowitz, vice-president, and many other company executives who saw a completed print of the hour-long subject.

The company made two other announcements of importance in the week. They were:

¶ That bookings for one-track magnetic and one-track optical prints of “The Robe” within the past two weeks have totaled 400. Mr. Lichtman had announced earlier that these single track prints would be available for exhibition on June 19.

¶ That “The Royal Tour of Queen Elizabeth and Philip,” feature-length film in CinemaScope and Eastman color of the highlights of the recent royal tour of the world, will have its American premiere at the Globe theatre in New York next Tuesday. On Wednesday evening this week the film was previewed at the 20th-Fox home office for prominent members of the diplomatic corps from England and the Commonwealth nations.

The initial West Coast showing of “The Advancing Techniques of CinemaScope” at the Chinese theatre will be for members of the press, wire services and nationally syndicated columnists, with the first exhibitor showing scheduled in that area at the Boulevard, Los Angeles, June 28.

The demonstration, Mr. Skouras said, will make “evident the tremendous improvement achieved in the presentation of this great medium.”

¶ We are believers in theatre entertainment. We are convinced that neither television nor any other entertainment medium can equal motion pictures in theatres for diversity of theme, dramatic range and excitement.

PARAMOUNT’S VISTAVISION DEMONSTRATIONS STARTED

Demonstrations Wednesday of this week at the Plaza theatre, London, and the Ernie Pyle theatre, Tokyo, kicked off Paramount’s two-month series of presentation abroad of VistaVision, the company’s new production and screen presentation process. Showings will be held in 15 cities on four continents, with representatives from the company’s studio on hand for each.

VistaVision, already has been shown in many key U.S. cities, including New York, and in Toronto, Canada, before theatre operators and trade figures.

Some or all of the demonstrations in Europe will be attended by Barn-y Balaban, president of Paramount Pictures, who was due to arrive in England Tuesday from New York. Loren L. Ryder, head of technical research at the Paramount studios, will be in charge of the demonstrations in Europe. Louis Mesenkop, VistaVision expert, will handle the demonstrations in Asia and Australia, and Frank LaGrande, home office VistaVision engineer, will be in charge of the demonstrations in Latin America.

Other VistaVision demonstrations will be as follows: Manila, Avenue theatre, June 20; Paris, Paramount theatre, June 21; Rome, Supercinema theatre, and Singapore, Cathay theatre, both June 25; Frankfurt, Turm Palast theatre, June 30; Bombay, Eros theatre, July 3; Sydney, Metro theatre, July 11; Melbourne, Metro theatre, July 15; Mexico City, Mexico theatre, July 16; Havana, Payret theatre, July 21; Caracas, Venezuela, Castellana theatre, July 27; Sao Paulo, Brazil, Maracoxis theatre, August 3, and Lima, Peru, Tacta theatre, August 7.

NEW STRATEGIES TO BE PRACTICED

Universal’s next two top budget productions, due to go before the cameras within the next two weeks, “Chief Crazy Horse” and “Captain Lightfoot,” will be filmed in CinemaScope and in color by Technicolor, it was announced this week. Two additional Cinemascope productions, “The Black Shield of Falworth” and “Sign of the Pagan,” have been announced by Universal and are being prepared for early release.

UNIVERSAL TO DO 2 IN CINEMASCOPE

Showings in route number three are as follows: State Lake, Chicago, June 29; Wisconsin, Milwaukee, June 30; Radio City, Minneapolis, July 2; Des Moines, Iowa, July 7; Orpheum, Omaha, July 6; Orpheum, Kansas City, July 9, and the St. Louis, St. Louis, July 9.

The reel will be shown in route number four as follows: Boulevard, Los Angeles, June 26; Fox, San Francisco, June 29; Oriental, Portland, July 1; Fifth Avenue, Seattle, July 2; Villa, Salt Lake City, July 6, and the Centre, Denver, July 8. Route number five is as follows: J. P. Harris theatre, Pittsburgh, June 29; Albee, Cincinnati, July 1; Indiana, Indianapolis, July 2; Fox, Detroit, July 6; Hippodrome, Cleveland, July 7; and the Buffalo, Buffalo, July 9.
**Will Rogers Hospital At Your Service**

**THE GUESTS of the Will Rogers Memorial Hospital, on their annual inspection. Above, Abe Montague, Ned E. Depinet, Richard Walsh, Marjorie Lewis, Sam Rosen, Jack Cohn, M. A. Silver, Robert Mochrie, Robert J. O'Donnell. Right, Mr. Walsh is a speaker at luncheon. Shown with him are Mr. Rosen, Leopold Friedman and Herman Robbins. The luncheon was dramatically highlighted by the brief but poignant words of gratitude of Jake Batts of Raleigh, N.C., industry member and patient at the hospital, who spoke for all his fellow-patients.**

*by CHARLES S. AARONSON*

The splendid manner in which show business "takes care of its own," was once again emphasized at the annual meeting of the board of directors of the Variety Clubs-Will Rogers Memorial Hospital, Saranac Lake, N. Y., during the past weekend. The undertaking may be described as in excellent health.

The officers and the board, following an annual custom established several years ago, held their meeting in the heart of New York State’s beautiful Adirondack Mountain country, journeying with press representation, from New York City. A visit to the hospital, surmounting a high hill at Saranac Lake, chosen for the value of its climate to tuberculosis victims, was followed by the board's annual meeting.

**Guests of Herman Robbins**

For this, board and press were as usual the guests of Herman Robbins, president of National Screen Service, and vice-president of the Hospital, at his sumptuous Edgewater Motel on nearby Schroon Lake. Mr. Robbins’ already legendary bounty as a host is shared by his three sons, Burton, Norman and Allan. There was ample justification for the board’s vote of thanks to Mr. Robbins and his sons for their hospitality.

Highlighting an active agenda was the announcement at luncheon at the Hospital, where any member of the family of anyone in the amusement industry may be treated for tuberculosis entirely without charge, that the Motion Picture Association of America was contributing $50,000 toward expenses.

The Hospital is for all show business personnel, but the film industry thus far has carried the ball almost all the way.

The group examined the hospital's expanded, costly and modern facilities, inclusive of new equipment for the all-important X-ray room and laboratory, new kitchen apparatus, completely refurbished lobby, lounge room and the building generally, new heating plant and surrounding grounds. Reports from the Hospital's staff heads cited marked gains in therapy.

The board and guests participated in the dedication of a wing at the Hospital and a bronze plaque to the late Charles E. "Chick" Lewis, executive vice-president of the Hospital and a moving force in its rehabilitation, who died last year. Mrs. Lewis and a family group attended.

The high degree of successful discharge of cured patients was emphasized, as well as the remarkable success in shortening to a marked degree the period of hospitalization at Will Rogers today as compared to several years ago. At the board meeting at Edgewater, the need for increased contributions and the requirement for an intensified drive to bring that about, were noted. It was proposed by Fred J. Schwartz, chairman of the fund raising committee, that a goal of $400,000 be set for this year.

The board meeting was presided over by Robert J. O'Donnell, chairman; Abe Montague, president, and Max A. Cohen, secretary. Reelected was the current list of vice-presidents, including Harry Brandt, Charles Feldman, Robert Mochrie, Mr. Robbins, Sam Switow, Richard Walsh and Joseph R. Vogel, with the addition of Mr. Schwartz.

**Trade Press Lauded**

The cooperation and assistance of the trade papers of the industry was cited by Mr. Schwartz and Ned Shugrue, executive secretary. Sam Rosen, reading the treasurer's report in the absence of the treasurer, S. H. Fabian, reported a balance of $816,064 as of June 1, 1954.

Directors were reelected, with these additions: George Hoover, international chief Barker of the Variety Clubs; Ben Kalmen son, Ben Marcus, Allied States president, replacing Wilbur Snaper; Arthur Mayer, Eugene Picker, Walter Reade, Jr., TOA president, replacing Alfred Starr; Charles Reagan, Al Schwallberg and Arthur Krim.

The board meeting followed an earlier session of the corporate members, comprising Mr. O'Donnell, Mr. Montague, Mr. Cohen, Mr. William J. German, Mr. Mochrie, Mr. Fabian, Richard F. Walsh, Mr. Robbins and Mr. Mayer, all represented either in person or by proxy.

Mr. Mayer was named chairman of the executive committee.

**List Board Members**

Continuing members of the board of directors include:

- Jack Beresin, Maurice A. Bergman
- Charles Boasberg, Harry Brandt

It was determined that Charles J. Feldman of Universal, and M. A. Silver of Stanley Warner, again would serve as distributor and exhibitor chairman, respectively, for the 1954 Variety Clubs-Will Rogers Memorial Hospital Christmas Salute.
Great Reviews Everywhere It Plays! M-G-M's Great Drama in COLOR!

"MEN OF THE FIGHTING LADY"

Thrilling dramatic saga of Navy fliers. All the impact of a high-powered rocket. It is strong fare with a high emotional impact. Realistic, dramatic and thrilling.

—New Orleans Item

Cracking good aviation melodrama. Some of the best aviation footage yet filmed.

—Minneapolis Sunday Tribune

Story of adventure, patriotism, danger, spine-tingling suspense. Has touch of spiritual.

—Miami Daily News

"Truth makes the best movie plots. 'Men of the Fighting Lady' hits target as a salute to jet pilots.”—Miami Herald

The climax is an excellent job of suspense and movie making.

—New Orleans Item

Action of jet pilots over Korea thrilling. Well-made and effective film.

—Chicago Sun-Times

Film on Korea carrier pilots capably done. Many taut scenes. The action has genuine tension.

—Chicago Daily Tribune

Dramatic picture. Rare action. An enjoyable evening's entertainment.

—The Detroit Times

接触您的最近的海军设施，以获取完整的合作：(a) 海军赞助的开幕式。(b) 展示海军装备。(c) 在舞台上举行宣誓仪式。(d) 制作带有海军招募广告的“A”形海报。(e) 如果可用，播放影片。制作40 x 60英寸的海报，带有Admiral Parks的背书。与航空工厂结盟，出售员工票。在百货公司窗口展示模型飞机。在舞台上、广播和电视节目中进行搜索。

美国海军中将莱斯·帕克斯，海军作战信息官

"MEN OF THE FIGHTING LADY" is one of the most authentic pictures ever made on the subject of naval aviation.”

A FEW OF MANY PROMOTION IDEAS!

M-G-M PRESENTS THE YEAR'S MOST UNUSUAL DRAMA!

"MEN OF THE FIGHTING LADY"

Starring

VAN WALTER LOUIS DEWEY KEENAN FRANK JOHNSON PIDGEON CALHERN MARTIN WYNN LOVEJOY

Screen play by ART COHN

Based on JAMES A. MITCHENER'S "Forgotten Heroes of Korea" and COMDR. HARRY A. BURNS' "Case of the Blind Pilot"

Photographed in ANSCO COLOR — Print by TECHNICOLOR

Directed by ANDREW MARTON — Produced by HENRY BERMAN
ALLIED ARTISTS
PLANS 38-40

Broidy Says Company Will Try to Make Share of Needed Big Pictures

Allied Artists will produce a total of 38 to 40 pictures next year as compared with 26 delivered this year, Steve Broidy, president, declared in a New York press conference this week.

He pointed out the need for more big pictures and said his company would “make an honest, sincere effort to produce its share of them.”

Morey Appointed

The company president announced the appointment of Edward Morey as chief in charge of all operations in the east. Citing the progress the company has made, Mr. Broidy made reference to the recently announced contract that John Huston has signed with the company calling for a mini-

mum of three pictures. He also indicated that negotiations are practically completed with William Wyler and Billy Wilder.

Mr. Broidy said he agreed to give Mr. Huston 25,000 shares of Allied Artists common stock for each of three pictures at the rate of one film per year. In addition Mr. Huston will get a percentage of the gross and will be allowed a budget in excess of $800,000 per picture, Mr. Broidy said. The first Huston picture will probably be “The Man Who Would Be King.” The picture, according to Mr. Broidy, would be shot on location in two countries, Pakistan and England.

Mr. Broidy also pointed to the loan-out to the company of John Derek and Debra Paget to co-star in “Annapolis Story.” He declared he was hopeful that these recent acquisitions “will be productive of great results and will be conducive to further getting the kind of talent that will make top motion pictures.” He said the company was trying to build up product, first qualitatively and then quantitatively, and that he was interested in any deals that could add to this fulfillment.

Mr. Broidy also revealed that he was talking with two other people of the same caliber as Mr. Wilder and Mr. Wyler, but he refused to reveal their identity.

To Cost $800,000

In order to solidify his opinion on what kind of pictures the exhibitors want, the Allied Artists president announced that he had cancelled his scheduled trip to Europe and was flying back to the coast to attend the Theatre Owners of America board of directors meetings.

He said that the Huston, Wyler and Wilder efforts will cost in the vicinity of $800,000; eight to 10 productions will be made with a budget in the $350,000 class;

Reade Asks Cooperation On Product

HOLLYWOOD: Declaring “it is true and unfortunate that self-perpetuating heads of distribution have the power to turn on or off the faucet of production,” Walter Reade, Jr., president of Theatre Owners of America, appealed to the production branch of the industry Wednesday night to join exhibition in “a positive, strong, well-planned, cooperative effort” directed by conditions he described as “unsatisfactory, undemocratic, economically unsound and impractical.”

Mr. Reade addressed a meeting of the Motion Picture Industry Council here on the eve of the TOA board of directors meeting scheduled to open Thursday.

He said in part: “Distribution has adopted a policy of releasing fewer and fewer films at higher and higher rentals so that our position today is precarious. Distribution extracts 30 to 35 per cent of the total annual gross box office receipts... In his capacity as producer it controls when pictures are to be released, how they are to be released and how many. It also stipulates exploitation procedure, advertising budgets, types of bookings and film rentals. Finally it controls what you folks in production are to earn and when you are to earn it.”

The speaker cited “an all-time high of $4,000 a week” as indicative of the salaries paid to distribution executives who “know little about production and less about running theatres, yet draw larger and larger salaries and have stronger and stronger retirement plans, while you and the theatre owners are less secure than ever before.”

Urging cooperative efforts to produce medium or low budget pictures, Mr. Reade said, “Phony overhead and prohibitive costs of distribution must be reduced and changed. Existing methods are chaotic and will not do.”

German Films Cut U. S. Screen Time

WASHINGTON: German films are cutting into the popularity of Hollywood films in West Germany, according to Commerce Department film chief Nathan D. Golden.

Screen time for U. S. films in West Germany fell from 42 per cent in the 1951-52 year to 37 per cent in the 1952-53 year. At the same time, German films were rising from 31 per cent in the 1951-52 year to 36 per cent in the 1952-53 year.

Distributors of U. S. films reported they had some difficulty in finding screen time in first-run theatres during the past year, Mr. Golden reported.

The Commerce report added that total receipts for U. S. films during the 1952 year were somewhat lower than during 1951, but that a rise in the value of the blocked mark gave U. S. firms a better opportunity to withdraw profits from West Germany.
U-I Foreign Sales Heads Convene

With key addresses from Universal Pictures president Milton Rackmil, U. I. vice-president and foreign general manager Americo Aboaf and vice-president David Lipton, the U. I. 1954 European sales convention was held last week in Barcelona, Spain.

President Rackmil told fifty delegates from Europe and the Near East that the company was experiencing an upsurge in business in Europe and throughout the world due mainly to the product plus the company spirit and organization. Commenting on recent technical developments, he said “People don’t buy systems — CinemaScope, 3-D, etc. — they buy entertainment. Expansion and progress is our security for the future in a highly speculative industry.”

In his address, Mr. Aboaf emphasized that the company could not consider itself successful unless the exhibitor made a profit. Vice-president David Lipton, guest of honor at the Convention, elaborated on U-I’s slogan “Pictures with that Universal Appeal” by outlining in detail the coming product with particular emphasis on diversification.

A highlight for the delegates was playing of a recorded message from executive vice-president Al Daff flown from the Studio.

Other speakers were vice-president Felix Soumer; Kenneth Hargreaves, managing director of General Film Distributors, of the United Kingdom; and John Marshall, Middle Europe supervisor.

Collectors Back Stamp For Legitimate Theatre

The Cinema Stamp Collectors, meeting in New York recently, voted to promote the issuance of a commemorative stamp honoring the legitimate theatre. Leon Bamberger, its president, has petitioned the Postmaster General for positive action. The stamp has been proposed by the Council of the Living Theatre.

Japan Sets Limits on Film Remittances


Compared to 146 licenses allocated to the dollar area in 1953, only 121 will be allocated to the dollar area in 1954. In addition there will be 15 allocated to the sterling area and 24 to the open account area. This total of 160 will be available only to persons who have records of allocations in 1953.

In addition to this basic quota of 160, four will be allocated to traders with records in 1951 or 1952 but not 1953; six as a bonus for superior foreign films; and 10 as a reserve quota, to be used to promote the export of Japanese films throughout the world.

For films imported under a percentage remittance contract, remittances will be limited to 25 per cent of the distribution income when the non-resident’s share of the receipts is not more than 60 per cent, and to 20 per cent when more than 60 per cent.

For films imported under a flat rental system, allocations of foreign currency will be approved at the time permission is given to the importer. Accumulated earnings in excess of allocated remittances must be deposited in a blocked account and used only with Government permission.

Cook Is Hayward’s Assistant

Norman Cook has become executive production assistant to Leland Hayward, head of a new producing organization in Hollywood. Mr. Cook has been general manager for Rodgers and Hammerstein’s “Oklahoma.” The first Hayward production will be “Mr. Roberts,” for Warners, with John Ford directing.

University Making Feature

With the help of some 400 students, Bob Jones University, Greenville, S. C., is making a two-hour feature in color, “Wine of Morning,” a religious film.

Alexander Sets First

A two-reel short, “Location Arkansas,” to be made in CinemaScope and Eastman Color, will be the first film produced by Robert Alexander Productions.

STRONG PRODUCT OF PAST FATTENS SUMMER GROSSES

Spearheaded by MGM’s release of David O. Selznick’s lusty “Gone with the Wind,” powerful reissues are currently riding a wave of popularity. To get the pictures over, new advertising and promotional campaigns have been devised, and in some instances such contemporary innovations as stereophonic sound and wide screen have been added.

At the close of last month Universal-International held a national pre-release premiere in Omaha and Des Moines of “The Egg and I,” which launched 50 dates in the territory. The picture, which was the most successful one the company ever had till “The Glenn Miller Story,” and which started the Kettle series, drew in domestic rentals $5,300,000. It goes into national release in July.

A striking example of a sturdy re-release is Walt Disney’s “Pinocchio.” According to Charles Bossberg, RKO Radio general sales manager, the film’s national release “is outdrawing its original 1940 gross by 20 per cent.” An unprecedented demand for the film has resulted, with the advance requests currently up to 460 for the summer.

It now is in its third month in Chicago at the Loop theatre. It generally is setting records in every section of the country it is playing.

“Gone With the Wind” is a phenomenon in itself. Now in its fifth reissue, it has outgrossed every one of its previous re-releases. At Loew’s State theatre in New York, where it is being shown with stereophonic sound and on wide screen, the picture drew a whopping $140,000 in its first two weeks. Before going into national re-release, it currently is playing, besides New York, in Kansas City, Houston, Atlanta, Providence and San Francisco. In each city it is registering potently.

Samuel Goldwyn’s Academy-Award-winning “Best Years of Our Lives,” currently enjoying a healthy re-release, has to date been played in 2,000 theatres. According to a Goldwyn spokesman, at least 8,000 dates are expected for the film in its current engagement.

Canadian Court Rules On Television Copyright

In what is believed to be the first judgment relating to the involved problem of television program copyright, the Exchequer Court of Canada in Ottawa recently awarded $300 in damages and an injunction to Canadian Admiral Corporation for infringement of copyright in films of football games telecast over CBFT, Montreal, in 1952.

The Court found there was no copyright infringement in live telecasts of football games relayed by the defendant, Redifusion, Inc., a community antenna service, to private homes because they were not performances in public. However, showings of the relayed pick-up in Redifusion’s showrooms were held to be an infringement of Admiral’s copyright interest in the films telecast.

Davis Plans Drive-In

Dan Davis, president of the Norwood Theatre Company, Florence, Ala., has announced he will begin constructing the Wheeler Drive-In Theatre, on the Joe Wheeler Highway, two miles west of Tuscaloosa, Ala., shortly. It will house 44 cars. It also will have a 100 seat viewing room, for winter usage.

St. Patrick’s Day Parade

“The St. Patrick’s Day Parade,” a featurette in color, began a run this week at the Baroulet theatre, New York, in association with Celtic Films feature there, “The Spell of Ireland.” It is a filming of the New York parade.
Since the top sergeant started kissing Donald... maneuvers have never been so much fun!

STARRING

DONALD O'CONNOR • JULIA ADAMS • CHILL WILDER

LYNN BARI • ZASU PITTS with Allison Hayes

Directed by ARTHUR LUBIN • Screenplay by Devery Freeman and James B. Allardice • Story by Herbert Baker • Based
HAPPIEST
FUN SINCE
ST TALKED!

Francis
JOINS THE
Wacs

LLS - MAMIE Van DOREN
- Mara Corday - Karen Kadler and

The Talking Mule

on the character "Francis" created by David Stern - Produced by TED RICHMOND - A UNIVERSAL-INTERNATIONAL PICTURE
TAX CUT SPLIT HOT CEA TOPIC

Annual Exhibitor Meeting
Monday Seen Evoking Some Crisp Fireworks

by PETER BURNUP

LONDON: The Cinematograph Exhibitors Association opens its annual convention—certainly one of the most momentous in its forty-year history—on Monday at the inland watering resort of Yorkshire’s Harrogate, chosen in tribute to this year’s CEA president, Claude Whinrup, himself a dedicated Yorkshireman.

High on the agenda of the Association’s general council deliberations and at the now traditional open forum, to which any of the hundreds of exhibitors attending the convention may contribute, will be the resolution of the division of the recent entertainment tax remission.

Exhibitors Want Revision

The Chancellor of the Exchequer made it clear that in making his concession he had in mind not only assisting exhibitors but putting producers on a firmer financial basis. The latter happy issue could only be arrived at through an increase in the rates of the seat-levy paid into the Eady Fund by exhibitors. But theatre men would not agree to the increase until the third party to the arrangement, namely distributors, consented to a revision in the existing break-figure formula.

Following an acid dispute, the Renters’ Society brought forward a formula which, it was claimed, would put exhibitors in a position at least equal to that obtaining in regard to their net boxoffice take before the Budget concession. But having won that point—and even intransigent exhibitors admit that it was a step in the right direction—CEA’s officers still press for a radical revision in the break-figure formula as the pre-requisite for their coming talks with producers in regard to the scale of the Eady Levy.

With some shrewdness, the officers have now elected to leave the decision to the rank-and-file at Harrogate. Everyone agrees that the Renters’ Society formula was a step in the right direction—CEA’s officers still press for a radical revision in the break-figure formula as the pre-requisite for their coming talks with producers in regard to the scale of the Eady Levy.

Wage Demands an Issue

But looming menacingly over the general council’s debates will be the latest wage demands of Tom O’Brien’s National Association of Theatrical and Kiné Employees. Despite the fact that the last agreement between Mr. O’Brien and CEA was negotiated only a few months ago, the union now seeks wage increases of 15 per cent up to and including wages of £7 a week; and 10 per cent on wages in excess of that.

To the demand CEA has countered—apart from the short time which has elapsed since the negotiation of the present agreement—that its theatres (even with the remission) cannot support the latest demand and that in any event the cost-of-living index has remained virtually static over the last year.

Mr. O’Brien has now engaged in a violent newspaper and public-platform campaign of denunciation of CEA’s cynical bosses. The latter will undoubtedly receive the mandate they seek at Harrogate from realistic theatre men accustomed to similar O’Brien demonstrations over the years.

Wage demands and the break-figure dispute, not to speak of the Eady levy scale, undoubtedly will keep delegates mighty busy in the four days of the convention.

Plan Ad Film Festival

Significant witness to the rapid growth of the newly-formed International Screen Advertising Services is seen in the fact that membership of the new organization now extends to 20 countries. Ernest Pearl, chairman of the film-advertising firm of Pearl & Dean, Ltd., and a founder member of I.S.A.S., announced this last week in revealing that an Advertising Film Festival will be held in Venice, Italy, for four days beginning September 28, 1954.

Entries of films for the Festival, said Mr. Pearl, will not be confined to members of the Association. The Festival will be open to any producer of advertising films. Early indications are that there will be not less than entries of 200 films, including 75 from the U.S.

Entries, limited to three minutes in length, will be divided into four classes: cartoon; puppets, marionettes, or models; live action, and film series entered for the same advertiser.

Founder-rules of I.S.A.S. permit one member only from each constituent country. Alexander Film Company is the American member of the Association’s Executives.

Louis de Rochefoucauld’s “Martin Luther” will be distributed here through British Lion, although no arrangements have yet been set for the picture’s public screening. It is considered likely that it will be shown at the Leicester Square Rialto which caters normally for specialized audiences, and, thereafter, at similar provincial houses. No circuit deal is in contemplation for the picture.

Columbia’s latest British production, “Father Brown,” starring this land’s famed Alec Guinness who already is widely popular in the U.S., got off last weekend to outstanding success at Paramount’s Plaza theatre.

Promote Kastner to New Columbia Post

LONDON: The promotion of Lacy W. Kastner to the position of executive vice-president, was announced this week by Joseph A. McConville, president of Columbia Pictures International. Mr. McConville made the announcement here Monday at the 21st birthday sales convention of the United Kingdom and Eire organization.

Under the new assignment Mr. Kastner will assume charge of all foreign operations under Mr. McConville’s supervision. Mr. Kastner, a Columbia vice-president for the last several years, has been, since January, general assistant to Mr. McConville in New York.

UA to Release Rank’s "Romeo and Juliet"

“Romeo and Juliet,” the J. Arthur Rank Organization’s new million-dollar film presentation in color by Technicolor has been acquired for release by United Artists, it was announced jointly this week by John Davis, managing director for Rank and Arthur B. Krim, president of United Artists. The picture was filmed in Verona, Italy and at locations mentioned in the original play. Clarence Harvey and Susan Shentall portray the title roles. It was adapted for the screen and directed by Renato Castellani.

UA Selling "Victory"

United Artists will sell “Victory at Sea” to the theatres, Arthur Krim, president of the company, disclosed in New York last week. The film is a documentary condensed from the NBC-TV series of the same title.
THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending June 12 were:

Albany: Three Coins in the Fountain (20th-Fox).
Atlanta: Carnival Story (RKO), Dial M for Murder (WB), Gone with the Wind (MGm, reissue) 3rd week.
Baltimore: Dial M for Murder (WB) 2nd week, The Long Wait (UA).
Boston: Dial M for Murder (WB) 2nd week, Student Prince (MGm), Three Coins in the Fountain (20th-Fox) 2nd week.

Buffalo: Arrow in the Dust (AA), The Long Wait (UA) holdover, Siege at Red River (20th-Fox), Three Coins in the Fountain (20th-Fox) 3rd week.
Cincinnati: Carnival Story (RKO), The Long Wait (UA).
Cleveland: Bait (Col.) and Battle of Rogue River (Col.) double bill, The Moon Is Blue (UA) 3rd week, Three Coins in the Fountain (20th-Fox).
Columbus: Student Prince (MGm).
Denver: Indiscretion of an American Wife (Col.), Three Coins in the Fountain (20th-Fox).
Detroit: Dial M for Murder (WB), The French Line (RKO), The Long Wait (UA), Three Coins in the Fountain (20th-Fox).

Hartford: Drums Across the River (U-I), Men of the Fighting Lady (MGm), Three Coins in the Fountain (20th-Fox) 2nd week, Witness to Murder (UA).
Indianapolis: Men of the Fighting Lady (MGm), Three Coins in the Fountain (20th-Fox).
Kansas City: Gone with the Wind (MGm, reissue) holdover.
Memphis: Dial M for Murder (WB), Johnny Guitar (Rep.), The Long Wait (UA).

MGM Promoting Kartoon Karsival, A "Package"

MGm will make available to the exhibitor a Kartoon Karsival, for which it has already made a special Technicolor trailer, and a four-tone one-sheet. The company's various series of cartoons, "Tom, Jerry, and Nibbles," "Spike and Tyke," "Barney Bear," "Lucky Ducky," and "Droopy" will be open to exhibitors so they may make packages. William B. Zoellner, sales head for shorts and newsreels, also announced five new subjects coming up: Pete Smith's "Safe at Home," and "Sleepytime Squirrel," a Technicolor cartoon, in June; and "Homestead Droopy," "Bird Brain, Bird Dog," and "Baby Butch," all color-by-Technicolor cartoons. Release of the latter three will be in July.

India Code Likened to American

The text of the new directive of the Central Board of Film Censors in India—in effect the production code for India—reveals a striking similarity to and influence by the Production Code of the U.S. film industry.

The Indian directive, like the U.S. Code, has three general principles, basically the same in both Codes. The three Indian general principles are:

1. No picture shall be certified for public exhibition which will lower the moral standards of those who see it. Hence the sympathy of the audience shall not be thrown on the side of crime, wrong-doing, evil or sin.

2. Standards of life, having regard to the standards of the country, and the people to which the story relates shall not be so portrayed as to deprave the morality of the audience.

3. The prevailing laws shall not be so ridiculed as to create sympathy for violation of such laws.

The general principles of the U.S. Production Code are:

1. No picture shall be produced which will lower the moral standards of those who see it. Hence the sympathy of the audience shall never be thrown on the side of crime, wrong-doing, evil or sin.

2. Correct standards of life, subject only to the requirements of drama and entertainment, shall be presented.

3. Law, natural or human, shall not be ridiculed, nor shall sympathy be created for its violation.

Under the heading "Particular Applications," the U.S. Code goes into extended ramifications and elucidation of the three general principles.

The Indian code, under the same heading also goes into extended explanation and breakdown. The body of taboos is roughly the same as those in the Code of this country.

African Explorer Film For Republic Release

Lewis Cotlow, explorer, is en route to Africa where he will make an authentic full-length color film featuring the big game and primitive tribes of Equatorial Africa.

The picture, which will encompass a six-month expedition through Kenya, Tanganyika, Nigeria, Union of South Africa and other parts of Africa, will be released by Republic Pictures.

Defense Subject to Be Delivered Without Fee

The Department of Defense short subject about the World War II, "An Armed Forces," will be delivered gratis to theatres, Charles Boasberg, chairman of the general sales managers' committee of the Motion Picture Association, announced. All distributors are handling the physical distribution of the film, which was produced by Warner Pathé News under the auspices of COMPO.

Casablanca Office for UA

United Artists has opened a sales branch in Casablanca, French North Africa, it was announced by Arnold M. Picker, foreign distribution vice-president. The office will be managed by Andre Aubanouet, who has been associated with the company's Paris office for the last four years.

Boston Bars "Line" Dance

The Boston Board of Censors this week ruled that the solo dance performed by Jane Russell in RKO's "The French Line" must be cut from the film before it can be shown.
TIME

LOO

THE CAIN

Starring HUMPHREY BOGART • JOSE FERRER

and ROBERT FRANCIS • MAY WYNN

Color by TECHNICOLOR
The Mutiny

Screen Play by STANLEY ROBERTS • Based upon the Pulitzer prize winning novel by HERMAN WOUK
Directed by EDWARD DMYTRYK • A COLUMBIA PICTURE • A STANLEY KRAMER PROD.
CARL CHRISTIAN HAS RECIPE
AFTER 50 YEARS A SHOWMAN

There's nothing like the direct approach, Carl Christian believes. Owner of the Cozy theatre, Tuckerman, Ark., he knows that to

know your neighbors—who are the customers—you have to let them know you. And Carl, after 50 years in the business, is not at

all reticent. He tells the people of Tuckerman just what he thinks; he lets them share his problems; and certainly it pays off.

Last year, he pub-
licly celebrated his

50 years with a redecoration of his theatre, a personal message to his public, a recapitu-

lation of his early days as a demonstrator

of the Edison Talking Machine, and an

invitation to see the machine and some of

the records he used.

This year, right after the partly success-

full tax fight, he printed and distributed leaflets bearing another personal message
calling attention to a letter he had written
to trade papers. The message was headed

"Taxation And Real Life Drama!"; and it not-

ed the abolition of the tax on admissions

of less than 50 cents; that the period of the
tax covered his years in Tuckerman; and that he admits taxes are for the purposes of
government.

It also carried a synopsis of his letter to the trade, in which he commented that ten

years ago he had some eight small town

theatres, and now has "little more than one"; and that their assets were $60,000, and

now the sum is less than $40,000. He also quoted his letter thus:

"Anyway, I still retain, I hope, my full

mentality intact, and still have those price-

less and indispensable assets of a showman

—Courage, Imagination, Enthusiasm, Ini-

tiative, and a lot of know-how, gained from

a wide and varied experience, and, after

72 years of life, over 50 of it spent in Show

Business, I believe I have fully acquired

that wonderful and sustaining philosophy
to take life in stride.

"I have no regrets, no alibies, and I

know, too, that an old showman never quits

—so here I go, again."

San Francisco Museum Takes
Modern Art's Film Library

The San Francisco Museum of Art will

become the west coast center for circulating
motion pictures from the Museum of Mod-
ern Art Film Library, beginning September,
1954, it was announced in New York and San

Francisco recently by the boards of

trustees of both institutions. Under the new

agreement, which aims at cutting transpor-
tation costs for organizations on the west

coast, 16 mm prints of 34 programs of mo-
tion pictures from the collection of the

Museum of Modern Art will be circulated by

the San Francisco Museum of Art to schools, colleges, universities and film study

groups in the western states of the U. S.
and Hawaii and Alaska.

Expect Increase in
Argentine Production

WASHINGTON: Increased supplies of
rawstock. Government loans and possible
increases in admission prices combine to

brighten the outlook this year for Argentine
film producers, according to Commerce De-
partment film chief Nathan D. Golden.

Mr. Golden said that at least 60 films
were expected to be produced this year,
compared with 39 last year. The 1948-51
average was about 50 features per year.

In the last quarter of 1953, the Industrial
Credit Bank liberalized its policies for grant-
ing loans to Agentine producers, Mr. Golden
reported. Moreover, recently representatives
of all branches of the industry have been
plending with the Government to boost ad-
mission prices and so increase production
revenues from exhibition. Finally, rawstock,
long in short supply, is being imported from
Italy, Germany, Japan and the United King-
dom.

Invite Exhibits for
TESMA-TEDA Meet

Invitations were sent this week to compa-
nies who may wish to exhibit at the com-

bination exhibitor-supply company conven-
tion at the Conrad Hilton Hotel, Chicago,
October 31 through November 4. According
to Fred Matthews, president of the Theatre
Equipment and Supply Manufacturers Asso-
ciation, one of the participants, 72 of 144
booths allocated to members already have
been sold. Other participants are the Theatre
Owners of America, the Theatre Equipment
Dealers Association, and the International
Popcorn Association.

Western Germany
Production Up

WASHINGTON: Film production in
Western Germany last year hit 103 features,
compared with 82 in 1952, Commerce De-
partment film chief Nathan D. Golden re-
ported. He said 14 of the 103 features
produced last year were co-productions, in-
cluding two U. S.-German features. An
estimated 200 documentary films and short
subjects were produced in 1953, compared to
264 documentaries and short subjects in
1952, the Commerce official said.

70 Theatres Carry N. Y.
Fight on TV

Some 70 theatres throughout the United
States were prepared to accommodate 200,-
000 spectators to see the Marciano-Charles
heavyweight championship fight which was
to be held Thursday night at the Yankee
in New York, according to Theatre
Network Television, Inc. Motion picture
prints of the bout were to be distributed by
United Artists on Friday morning to first-run metropolitan New York theatres,
and to others throughout the country over
the weekend.

Sixty-one theatres and nine drive-ins were
set for the closed-circuit telecast, according to Nate Halpern, president of TNT. Ticket
prices for the theatre telecast varied from
$3.30 to $4.80 per person in the closed and
outdoor theatres, with loge seats in the same
situations costing $5.

The theatres are located in 45 cities from
cost to coast with metropolitan New York
and all of New England blacked out.

Mr. Halpern stated that "90 per cent of
all available closed circuit installations have
A. T. & T. long line clearances for Thurs-
day." The Marciano-Charles telecast was the
69th closed circuit event presented by TNT
and its affiliated company, Tele-Sessions,
Inc.

Apart from the theatre telecast of the
fight, United Artists contracted to distribute
a film of the event, and at mid-week was
preparing to rush prints to theatres over the
weekend.

The fight was to be broadcast by radio
but not by television except for the exclusive
closed circuit transmission to theatres.

Boston Salesmen's Unit
Reects Gubbins Head

BOSTON: At the annual election of
officers of the Motion Picture Salesman Club of
Boston, Jack Gubbins, Paramount, was
re-elected president. Others elected were John
Peckos, vice-president; Irving Farber, treas-
urer; Louis Josephs, secretary; Joseph Ra-
hilly, sergeant-at-arms. The six directors are
Arthur Gerome, William Kuminis, "Bud"
Lewi, Maynard Sickles, "Jud" Parker and
Joseph Wolf.

Reopen in Albuquerque

The Coronado theatre, Albuquerque,
N. M., which has been closed for six months
and was formerly operated by Mrs. Dolly
Best and Jack Michelson, has been reopened
by Alex Provas and Tiburcio Villalobos.

Ellis Gets "Temptress"

Ellis Films has acquired the Italian film,
"The Temptress." Jack Ellis, president, has
announced. Anna Maria Ferrero stars in the
film. Associated with Ellis Films in the
production is George Chasanas.

MOTION PICTURE HERALD, JUNE 19, 1954
FROM RKO

What happens in this bed will make the whole wide world wake up and laugh!

DICK POWELL • DEBBIE REYNOLDS

SUSAN SLEPT HERE

color by TECNICOLOR

co-starring ANNE FRANCIS
Screenplay by ALEX GOTTLIEB • Directed by FRANK TASHLIN
Produced by HARRIET PARSONS

WORLD PREMIERE, JULY 14 • GOLDEN GATE, SAN FRANCISCO
by WILLIAM R. WEAVERT
Hollywood Editor

ANY seeming relationship between the pro-
duction upsurge of the past fortnight and
the impending visit of Theatre Owners of
America board and executive committee
members upon inquiring into reasons for
a product shortage is as purely coinci-
dental as it is fortuitous. Nevertheless,
the start of 12 pictures within the fortnight—
nine in one week and eight more the next—
creates a climate distinctly favorable to the
success of the discussions that Exhibition
and Production are preparing (as is written) to devote to a clarification of what-
ever misunderstandings of each by the other
may be found to prevail.

A production upsurge is always the best
possible answer to most of the questions the
production community is ever called upon to
counter. It is not, of course, an easy an-
swer to arrange, because nobody can simply
order an upsurge and count on its springing
into instant presence, but the producing com-
panies, major and independent, are happily in
the grip of one at just the right moment to
make the meeting of exhibitor minds and
producer minds congenial. Much can come of
that.

Technical Confusion Straightening Out

Although there is no single conspicuous
cause for the sudden decision of a good many
producers to start shooting pictures, here,
abroad and wherever, it cannot be denied that
developments in the technological de-
partment of the industry have been of a kind
to lift some of the restraints under which producers have had to plan and perform
since extra-dimensionalism set in. Policy
decisions in several quarters have made it
practicable, rather suddenly, for an inde-
pendent producer, for instance, to film a pic-
ture in such wise that it can be exhibited,
with benefit of laboratory ministrations, in
just about whatever dimensions and shapes
any individual exhibitor may require.

This development is sweet music to the
ears of the externally-financed producer and
his banker friends who've been working the
other (television-film) side of the investment
street more diligently than this one lately.
Of course it is pleasant listening, also, for
the production heads of major studios, sub-
ject always to the flickering fancy of their
notably fickle public and subject additional-
ally, the past year or more, to the dictates of
the research department and laboratory.

To be sure, the curtain is far from down
on the technological stage. There are new
contentions about color and color processes.
There is a whole wilderness of optics still
largely unexplored. The conflicting claims set
forth on any use of the principal shapes are
far from reconciled. It will be
a long time before, if ever, the processes of
production are standardized, but there is a
growing belief around Hollywood that it will
be a long time, too, before anybody intro-
duces system or style or means or manner
as far from common practice as some of
those that have been introduced in the 18
months since Arch Oboler and Milton Ganz-
hburg pitched "Ewanna Devil!" into the pro-
duction hopper and set it to hopping as never
before in the memory of the eldest native
son. But the time has come, it appears, when
a producer can plan a picture without fear of
its becoming structurally obsolete before
release date, and can produce it in a form
that will still be in general use when it gets
into the theatres. So, we noted, production is
on the upsurge.

Four of the eight pictures started during
the week are in color. Two of the four are
in CinemaScope. One is an independent
enterprise with no distribution channel set.
The other, the 20th-Fox use of CinemaScope
is entitled "The Black Widow," which Nun-
ally Johnson is both directing and produc-
ing. It has Ginger Rogers, Van Heflin, Gene
Tierney, George Raft, Reginald Gard-
ner and Peggy Ann Garner in its cast, and
is being photographed by Charles G. Sharke,
one of the great camera men of the industry,
that gives its cinematographers far too little
note for the miracles they perform.

CinemaScope is in Warner Brothers use,
along with WarnerColor, on "Track of the Cat,"
a Bela Lugosi Production, which has Rob-
ert Mitchum, Teresa Wright, Diana Lynn,
Tab Hunter, Beulah Bondi and William
Hopper in the cast. Robert Fellows is the
producer, William A. Wellman directing.

Producer Robert Stillman is using Techni-
color on "The Americano," for RKO re-
lease, which has Glenn Ford, Ursula Thiess,
Frank Lovejoy and Cesar Romero as prin-
cipals. Sam Wiesenthal is executive pro-
ducer, and William Castle is directing.

Eastman color is being used by cinema
Films, independent, on "Fresh from Paris,"
which is being directed by Les Goodwin
for Buck Houghton, associate producer. For-
est Tucker, Margaret Whiting, Barbara
Whiting, Martha Hyer, Dick Wesson, Wally
Cassell and Bill Henry are in the cast.

Steady black-and-white was chosen with
pointed purpose by producer Hayes Goszt
and director Joseph Newman for "Police
Story," an Allied Artists production in the
level-eyed tradition of that company's "Riot
in Cell Block 11," which it in no wise re-
sembles save as its straight photography may
impair to it the ring of realism. Principal
players in it are Gary Merrill, Jan Sterling,
Paula Raymond, Emil Meyer and Regis
Toomey.

The incomparable Bud Abbott and Lou
Costello got going on "Abbott and Costello
Meet the Keystone Cops," the title of which
tells its own story, for Universal-Internat-
tional. Fred Clark and Lynn Bari, two of
the surest talents in show business, head the
supporting cast. Howard Christie is pro-
ducer; Charles Lamont is directing.

Producer Salkind is producing "Black Man Riding," the Randolph Scott
vehicle, for Warnont release, under produc-
tion of David Weisbart, one of the leaders in
the younger phalanx of producers, and
directed by Lesley Selander.

Mickey Rooney went to work in "The
Atomic Kid," for Republic, with Robert
Strauss, Elaine Davis, Bill Goodwin and
Walter Binsell in the cast. Maurice Dehe
is producing and Leslie Morrison is direct-
ing.

THIS WEEK IN
PRODUCTION:

STARTED (8)
A.A.
Police Story

INDEPENDENT
Fresh from Paris
(Ohio Films, Eastman)

REPUBLIC
Atomic Kid

RKO
Americano (Robt. Still-
man, Technicolor)

COMPLETED (2)
COL.
Bluff

SHOOTING (26)
A.A.
Bob Mathias Story
(Mathison Prod.)

COL.
Joseph and His Breth-
ren (CinemaScope; Technicolor)

FILMMAKERS
Private Hell 36

INDEPENDENT
Walk the Dark Street
(Walter Prod., Return of Columbus
(Paul-Real)

Day of Triumph
(20TH-FOX)

LIPPERT
Adventure in Rio

MG M
Many Rivers to Cross
(CinemaScope; East-
man)

Jupiter's Darling
(CinemaScope; East-
man)

Deep in My Heart
(20TH-FOX)

PARAMOUNT
Love Is a Weapon
(Pipi-Thomas, Vista-
Vision, Technicolor)

20TH-FOX
Black Widow [Cinema-
Scope; color]

UJ
Abbott & Costello Meet
Keystone Cops

WARNER
Track of the Cat
[20TH-FOX; Technicolor; WarnerColor]

Tall Man Riding

MGM
Athens [Technicolor]

RKO
Conqueror [Cinema-
Scope; Technicolor]

20,000 Leagues Under
the Sea [Disney; Techni-
color]

WOMAN'S WORLD
[CinemaScope; Techni-
color]

20TH-FOX
That Lady [Atlantic
Prod.; CinemaScope;
color]

There's No Business Like
Show Business [Cin-
emaScope; Techni-
color]

UJ
Five Bridges to Cross

Smokey Signal [Techni-
color]

Dandy [Technicolor]

WARNER
Drum Beat [Jaguar;
CinemaScope, WarnerColor]

Silver Chalet [Cinema-
Scope; WarnerColor]

East of Eden [Cinema-
Scope; WarnerColor]

Helen of Troy [Cinema-
Scope; WarnerColor]

Land of the Pharaohs
[Technicolor; Technicolor]
Westrex Has New Line

The Westrex Corporation, and its subsidiary companies in 36 countries abroad, this week announced the availability of a complete new line of theatre sound reproducing equipment.

The Westrex multi-channel sound systems are composed of the following main units: the Westrex 90 stereophonic reproduce for magnetic sound tracks; an integrator for optical directional sound tracks; the R7 optical sound reproduce for high quality optical sound; the T45A power amplifier; the T60A pre-amplifiers for good magnetic reproduction; new cabinet assemblies with associated switching equipment and which allow servicing of equipment from the front of the cabinets, and new high and new low frequency assemblies to be used with the new T507A network.

Telemeter Demonstrates Closed Circuit Hook-up

Possibilities of "closed circuit" television in hotels were explored this week by Ampli-Vision, a division of the International Telemeter Corporation. There were daily telecasts Monday through Wednesday to receivers located among the 1,600 rooms of the Park Sheraton Hotel. They were sent from 7:30 to 9:00 p.m., and comprised Paramount short subjects and cartoons. They were in conjunction with the annual convention of the National Community Television Association, and also included a "telephone message" service for NCTA registrants whereby listed names on a call-board were televised to the rooms, and there those responding were enabled to converse "face to face" with their callers.

Ontario Theatres Study Attack on Ticket Tax

TORONTO: The amusement tax, particularly as it affects the small theatre owner in Ontario, is being looked into by a special committee set up by the Motion Picture Theatres Association of Ontario and non-MPTAO independents. The study authorized by the executive board of the MPTAO is asking the co-operation of all individuals and groups in exhibition. Joint discussions resulted in complete support for the MPTAO as the representative of all Ontario exhibitors Committee for Amusement Tax relief. Lionel Lester has been named chairman of the special committee and its presentation to Premier Leslie Frost of Ontario, who is also Provincial Treasurer. Members of the committee are R. W. Bolstad, C. R. B. Salmon, H. C. D. Main, William Summerville Jr. and Angus Jewel. Among those who met with them were such non-MPTAO Independents as Ben Freedman, Morris Rittenberg and Al Daniels.

Reelect Buck and O'Brien To Catholic Actors Unit

At the annual meeting of the Catholic Actors Guild of America, Gene Buck and Pat O'Brien were reelected president and vice-president. Those elected to other positions were: Jay Justyn, second vice-president; Ed Begley, recording secretary; Jane Taylor, historian; Frank McNellis, chairman of the executive board; Ann Sullivan, social secretary (theatrical), and Madeleine Larkin, social secretary (non-theatrical). Members of the executive board were chosen as follows: Matt Briggs, Audrey Egan, Lilian Fallon, Mrs. J. P. Galligher, Jason Johnson, Fred Kelly, Paul Lilly, Robert Dale Martin, J. Joseph McDermott, Harry Oldridge, Pat O'Shea and James Santer.

Brewer Group Invites Walsh to Meeting

HOLLYWOOD: The Southern California committee for "Delegate for president of IATSE" has invited international president Richard Walsh to attend a dinner at the Hollywood Athletic Club on July 8 so that "delegates to the coming convention could be given as much information as possible regarding "theatre issues." The extended invitation to Mr. Walsh, signed by C. V. (Pat) Offer, secretary of the Southern California committee, stressed the point that despite differences between factions, all parties should hold "the welfare of the international" in common interest.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

Pushover

-A STORY OF TEMPTATION

starring FRED MacMURRAY

PHIL CAREY and Introducing KIM NOVAK

with DOROTHY MALONE

Screen Play by ROY HUGGINS • Produced by JULES SCHERMER

Directed by RICHARD QUINE

General Release: August

THE LAW vs. BILLY THE KID

COLOR BY Technicolor

starring SCOTT BETTA BRADY • ST. JOHN

Story and Screen Play by JOHN T. WILLIAMS

Produced by SAM KATZMAN • Directed by WILLIAM CASTLE

General Release: August

MOTION PICTURE HERALD, JUNE 19, 1954
People in The News

JOSEPH J. BREEN, director of the Production Code Administration; CHARLES P. SKOURAS, president of National Theatres, and Y. FRANK FREEMAN, vice-president of Paramount Pictures, each have received honorary degrees of Doctor of Laws last weekend. Mr. Skouras was honored by Loyola University; Mr. Breen by his Alma Mater, St. Joseph's College of Philadelphia, and Mr. Freeman by the University of Southern California, of which he is a trustee.

STEPHEN EDWARD SEALDR, son of MGM's advertising manager Silas F. Sealdr, has become engaged to Ingrid Linnea Adolfsson. The wedding will take place this summer in Stockholm.

GEORGE ROTH has resigned as general sales manager of Fine Arts Films, Inc., and has opened New York offices where, under the newly organized Atlantic Pictures Corp., he will engage in the distribution of foreign and domestic films.

MORT BLUMENSTOCK, Warner Bros. advertising and publicity vice-president, is in New York from the coast.

BERNARD MCCARTHY has been promoted from I.F.E. sales representative to Midwest district manager.

Fred Quinley, head of MGM's shorts department, has joined the company's "30 Year Club."

ARTHUR H. LOCKWOOD, treasurer of Lockwood and Gordon Theatres, by unanimous vote, has been elected president of the Children's Cancer Research Foundation, succeeding Martin J. Mullin, president of New England Theatres, who has been president for the past five years.

Terry Announces Two Cartoons Per Month

Paul Terry, producer of 20th Century-Fox's Terrytoons, announced over the weekend that starting this month there will be two all-purpose Terrytoons characters available to exhibitors on a monthly basis. The short subjects will be adaptable for projection in CinemaScope proportions through anamorphic lens, or in standard or wide-screen proportions through regular 35mm lenses. Mr. Terry said eight Terrytoons will be available through September. However, between June and the end of the year Terrytoon will release a total of 14. The announcement comes on the eve of the launching by 20th-Fox's 38 branches in the U. S. and Canada of a six-month testimonial to Mr. Terry.

New Variety Club Appoints Officers

NEW ORLEANS: Page M. Baker has been named temporary chief Barker of the newly formed Variety Tent No. 45. Other officers of the unit are Harold Cohen, first assistant chief Barker; W. A. Brandt, second assistant chief Barker; Don Brandon, property master and Henry Plitt, dough guy. Members of the board of directors are Mr. Barker, Carl Mabry, Mr. Brandt, William Holliday, Mr. Brandon, E. A. MacKenna, Mr. Cohen, Louis Boyer, L. C. Montgomery, Mr. Plitt and Joel Buesnest.

Dallas Variety Club Honors Two Texans

DALLAS: The Variety Club was filled to capacity here June 7, with a local and state-wide audience gathering to honor Lynn Smith from Gonzales and H. A. Daniels from Sequin, R. J. O'Donnell, in behalf of the Texas Council of Motion Picture Organizations, presided over the honor ceremonies. Variety International chief Barker George C. Hoover was principal speaker. He was introduced by executive director William McCraw. The induction ceremonies for eight new members were conducted by Wallace Wallbath.

Film-Papers' Mutual Interests

The mutual interests of motion picture theatres and newspapers were highlighted in talk recently by George Atton, district manager for Golden State Theatres at Santa Cruz, before the Advertising Managers Association in San Francisco. The talk later was published in "Editor & Publisher."

OOPS, MY DEAR!

Last week RKO announced that the Southern California Motion Picture Council had awarded a certificate of merit to the King Brothers for their RKO release "Carnival Story." "In landing this... drama for its general excellence," the announcement said, "it was recommended as a picture for family audiences." Presentation of the certificate was made by Mrs. William A. Burk, president of the organization. Two days later Mrs. Burk said her organization would "re-evaluate the picture and that a correction would be carried in the next issue of "Fox West Coast Unbiased Opinions," the circular in which the original appraisal was carried.

National Film Board For India

by V. DORAISWAMY

BOMBAY: The Government of India plans to set up in the near future a National Film Board which will be directed to supervise the activities of a Film Production Bureau and a Film Institute, according to a statement made recently in Parliament by the Minister for Information and Broadcasting. It is understood the Board also would take over the functions of the Central Board of Film Censors.

In another development, the 1948 ban on theatre construction has been lifted.

As now contemplated, the Production Bureau would provide a library and research service to producers, advising on the artistic quality of scripts as well as helping to estimate production costs. The Film Institute will be set up to train directors, cameramen, sound engineers and editors.

Discussions on how the Board will be financed and who will be its members now are under way.

Motion Picture Pioneers Elect 1954 Directors

The Motion Picture Pioneers and the Motion Picture Pioneers Foundation met in New York last week and elected a board of directors as follows: Jack Alcatoe, Barney Balaban, Harry Brandt, Jack Cohn, Sam Demowy, Ned Depinet, Gus Eyszell, Si Fahian, William German, Abel Green, Willian Hememan, Marvin Kirsch, John O'Connor, Robert O'Donnell, Martin Quigley, E. V. Richards, Jnr., Sam Rinzel, Herman Robbins, Gradwell Sears, Ben Shylen, Sypros Skouras, Harry J. Takiff, Joseph Vogel, and Major Albert Warner.

Grand Rapids Variety Club Receiving Heart Award

The Grand Rapids Variety Club, Tent 27, was given the 1953 Heart Award Citation and Plaque this Tuesday, as part of its observance of Variety Club Week. The affair was a cocktail party, sponsored by the Pepsi Cola Company, and entertainment; and a dinner. It was held in the Pantlind Hotel. George Hoover, International Chief Barker, presented the citation.

Simonelli to Speak

Charles Simonelli, eastern advertising and publicity department manager of Universal Pictures, will be the principal speaker at the Butterfield Circuit's annual managers convention in Lansing, Mich., June 23-24. Participating in the meetings, will be Butterfield's executives headed by M. F. Gowthorpe, president and treasurer; H. E. Stuckey, vice-president in charge of buying, and Paul W. Seippel, vice-president in charge of booking.
ALBANY

"From Here To Eternity," "The Glenn Miller Story" and "The Long, Long Trailer" have demonstrated potent box office appeal at exchange district drive-ins, just as they did in conventional theatres. . . . J. M. Connelly, division manager of the new Morris-20th Century-Fox group, made his first visit in that capacity. Connelly, well known here, conferred with branch manager Nat S. Rosen and others. Additional visitors included: Louis W. Schone, of Gloversville; Sidney Rappaport, Bell Film Exchange, New York; Don Gilson, operating theatres in Canton, Massena and Alexandria Bay; Tony Scalise, of Alexandria Bay; George Thornton, of Saugerties and Windham, Route 9, of Saugerties, line booking and booker for Star-Lit drive-in, Watertown; Sam Davis, of Florence. . . . The annual Variety Club golf tournament will be held at the Shaker Ridge Country Club, Colonie, June 27. Alex B. Alexander and Aaron Winig are co-chairmen.

ATLANTA

John Stembler, president of Georgia Theatre Company, and his wife spent the week-end in Washington, D. C., visiting Mr. and Mrs. Phillips Graham, Graham is president and publisher of the Washington "Post and Times Herald." . . . Mrs. Joan DeLoach, Jacksonville, Fla., and Mrs. Elmo Brown have been added to the booking department of Republic Pictures. Jimmy Wilson has been transferred from the Memphis branch of Manley Popcorn Co. to the Atlanta branch. . . . Homer Clark, formerly sales representative, Columbia Pictures, is now with the ABC Booking Service as booker. He replaces Eddie Atkinson, who resigned. . . . James Karantous has applied for a permit to build a drive-in at Titusville, Fla. . . . Leslie D. Sawaia, manager of the Monticello drive-in, has been assigned to install Cinemascope. . . . The Atlanta Variety Club held an "Old Newsboy Victory Party" which grossed more than $65,000. . . . A. B. Fadgett, Willy-Kinney Service and chief booker at Variety Club, is back at his office after an operation.

BALTIMORE

M. Robert Rappaport, son of I. M. Rappaport, Rappaport Theatres, has returned from a month’s vacation in Europe. . . . Phil Iscicos, Paramount branch manager, in town visiting local exhibitors. . . . Mr. and Mrs. J. Lawrence Schenck, Keith’s Theatres, celebrated their 34th wedding anniversary. . . . Mark Silver, Allied Artists representative, has left Sinai Hospital and is recuperating at home. . . . Joe Embinder, Hagerstown, Md., has opened his new Edmondson drive-in on route 40, three miles west of Edmondson Village shopping center. . . . Morton Gerber, District Theatre head, in town visiting the Royal theatre and manager Jack Barton. . . . Son of "Bud" Rose, UA salesman, is flying in from California this week to spend the summer vacation with his father. . . . Mrs. Walter Gettinger, wife of Howard theatre owner, is in Lutheran Hospital. . . . Jack Whittle, Avenue theatre in Ocean City, at his summer home. . . . John Miller, Hancock, Md., exhibitor, in town visiting.

BOSTON

George Kraska, foreign film importer who brought "Miracle On Skis" to this country, has another short subject in preparation for a fall release called "Ski Flying Dare Dogs." Kraska has opened the gates of his newest drive-in, the Wamesit in Lowell. . . . Nat Ross has resigned as salesman for Redston, Inc., candy concessionsaire, to take a summer vacation and will announce his new business connection this fall. . . . C. J. ("Connie") Russell, Maine exhibitor, and his wife celebrated their 50th wedding anniversary at a buffet supper party in Bangor hosted by their two children and their families. . . . A. R. Nunes, who is a Hollywood producer, visited his family here and flew back to Hollywood to produce "Cry Vengeance" to be distributed by Allied Artists.

BUFFALO

Buffalo Bill, in the person of Richard T. Kemper, zone manager, Dipson Theatres, was on hand to welcome Bill Kutz, national president of the Saints and Sinners when he arrived at Buffalo airport to preside at the National convention of the organization last week-end in Frisco. Bill Swift has resigned as sales manager of WBUT-TV to take over a sales post with his alma mater, WGR-TV which will start in a few weeks to telescast the NBC program. The Center telescast last Thursday night of the Marciano-Charles battle was a sell-out two days before the event and manager Leon Serin sold standing room only tickets. All tickets were $3.50 and no seats were reserved for any one person. Gammel, head of Gammel Theatres circuit, and the Mrs. are having a swell time visiting throughout Europe. . . . Stanley Weber, former Buffalo exhibitor, is back at the Fort Erie race track, which he will again manage this season, getting things in shape for the opening on July 3. . . . A heavy schedule of syndicated film programs is being offered by CHCH-TV across the border in Hamilton, Ont., which has started telecasting on Channel 11.

CINCINNATI

Some of the local suburbs and drive-ins, as well as a few in the territory, are offering appreciable competition to the downtown first runs. Locally, five suburban house have installed Cinemascope equipment, while the Twin drive-in, a 2000-car project within the city limits, is playing and extensively advertising first runs. In the area, some drive-ins also are playing first run product. . . . The Cincinnati Variety Club, Tent No. 3, is planning to run a boat excursion on July 17, with complete details to be announced soon. . . . The Liberty theatre at Pileville, Ky., which has been shuttered for the past two years, again has been relighted, although the house will be open only one night per week during the summer months, it was announced by Robert Tarzec, city manager for Ehlert Theatres, which has this house and the Woodington theatre here. The town also has a drive-in theatre which recently opened for the season. . . . James Doyle, Paramount salesman, has been assigned to the Columbus, Ohio, territory. He previously covered West Virginia, which hereafter will be under jurisdiction of Vincent Kramer. . . . A. J. Sexton has announced the permanent closing of his Alon theatre, at Ashland, Ky.

CHICAGO

Four-Screen Drive-in, 138th and Halsted, $325,000 installation that ran into projectionists trouble and remained closed last season, reopened June 18 with a single huge screen measuring 50 by 90 feet. The outdoor theatre has been renamed the Halsted drive-in. . . . L. S. Navy, 9th Naval District, is offering full cooperation to Connolly for "Caine Mutiny" ballyhoo. Film opens here June 30. . . . Sid Blumenstock, Paramount advertising manager, was here June 14 to make arrangements for local premiere of "Knock On Wood." . . . Jack Thoma, Chicago publicist and one-time Columbia Picture exploitation man, joined B and K managerial staff recently. He’s assigned to the United Artists theatre. . . . Jimmy Gilliam, youngest son of 20th Century-Fox division manager, Tom Gilliam, is learning the business from the ground floor up. He has joined B and K as assistant manager trainee assigned to the Roosevelt theatre . . . Sam Lessier, "Daily News" film critic, discusses film news and reviews on "Movie Editor’s Desk," Tuesday, Friday and Saturday 6:15 p.m., over station WNMP.

Cleveland

Herman Goldberg, in charge of Warner properties, was in town. . . . Mary Maxwell of Modern Theatres and her husband are back from a Florida vacation. . . . George Stevens, former theatre manager, is seriously ill in Euclid-Glenville Hospital. . . . Mrs. Agnes Seitz, Columbia inspector, died suddenly. . . . Carl Thompson has leased his Plymouth theatre, Plymouth, to a church. . . . Jack Schlaifer, newly appointed United Artists special representative, spent a couple of days here renewing old associations. . . . Marie Roselli, U-I caseworker, is vacationing on an Ohio River boat trip. . . . Irving Field is donating the film and use of his Cort-
land theatre, Cortland, for a benefit performance for his projectionist, John Fee, who suffered severe injuries in a motor cycle accident. ... Virginia Beard, lead of the film division of the Cleveland Public Library, succeeds Mrs. William G. Sullivan as president of the Motion Picture Council of Greater Cleveland. Other newly elected officers are: vice-president, Mrs. Joseph W. Chase; recording secretary, Mrs. James Prutton; corresponding secretary, Mrs. L. F. Williams; treasurer, Mrs. Fred W. Chapman.

COLUMBUS

John Barcroft, former chief baker of the Columbus Variety Club, Tent No. 2, was appointed chairman of the reorganization committee for the club at a luncheon meeting at the Virginia Hotel. Members of the committee include Jim Bushman, WTVN; Ben Hayes, Columbus "Citizen" columnist; Paul Frank, WHKC newscaster; Charles Sugarman, World theatre; Homer Mechem, WTVN and Bob Hutchinson, WLW-C. Two more members will be named by Barcroft. Shown at the meeting were people who plan a dinner meeting June 21 at a location to be announced. Officers will be elected and a petition prepared for reactivation to be presented to Variety International. ... Miles auto theatres have inaugurated a special summer Saturday midnight shows with reissues featured. Free coffee and doughnuts will be given midnight show patrons. ... Bernard Ginley, manager of the Southern, announced start of the summertime policy of 10-cent weekday matinee admissions for children under 15.

DENVER

The Rex, Brighton, Colo., (740 seats) was burned to the ground in a fire thought to have been started by defective wiring in the air conditioning unit. Starting about 5 a.m., the fire gained headway rapidly, and the manager and his wife, Mrs. and Mrs. Shelby Doty, escaped with their six-month-old son, about five minutes before the apartment was in flames. Owned by Atlas Theatres, Denver, the house will be rebuilt on a deluxe scale as soon as possible. ... George C. Hoover, chief baker of Variety International, was here conferring with local Variety officers. ... Al Kolitz, district manager for RKO, became a grandfather the first time when his daughter, Mrs. Joseph F. Pells, gave birth to a son, Mark Stephen. ... Wendell Bjorkman, western representative for Disney Prod., was here on business.

DES MOINES

The annual Variety Club golf-stag, held at Hyperion Club on June 7, was pronounced a success by the throng which attended. A number of exhibitors who attended the day's events stayed over in order to see a screening of "Magnificent Obsession" shown by Lou Levy at the Ingersoll. ... Ben Marcus, Columbia district manager, was in the city for a few days. ... Waverly Edginton, veteran Row inspectress, is working at the Columbia exchange during the vacation season. ... Florence Mune, Columbia inspectress, is vacationing in Michigan. ... Phyllis Redman is the new bookers steno at Universal. ... Two from Universal on vacation are Pat Patrick, salesman, and Irene Lind, miller. ... Mildred Davis was away from the Universal exchange a few days because of illness. ... A. H. Blank, president of Tri-State, has been busy with remodeling of the store building at the southwest corner of Seventh and Walnut streets, which he owns. The building houses several women's apparel stores. ... The greatest interest in the Starlite and SkyVue drive-in theatres at Waterloo has been sold by Philip E. Winslow to the Central States Theatre Corp. ... S. A. Oelrich, also of Waterloo, retains his minority interest in the two houses and will continue active in the management.

DETROIT

The Fox theatre previewed "Demetrius" Friday evening as an added feature. David Ideal, managing director, says the added business the blind billing brings plus the word-of-mouth circulation a week or so before the actual opening more than balances time spent. ... Nick George, a Disney artist, toured Pontiac schools, hitting six in six hours, plugging "Pinocchio." ... Many a chunk of turf will fly June 28th when the Variety Club of Detroit takes to the links at their golf party and dinner at Tam O'Shanter. ... Thomas Ryan, Rouge theatre in suburban River Rouge, was awarded a citation by the Veterans of Foreign Wars Henry A. Donnan. ... Al Schiller, who used to look here is doing public relations in Las Vegas. ... Wayne Brenkert is selling coffee to drive-ins. He formerly operated the Brenkert Light Projection Co.

HARTFORD

Ben Rosenberg, ex-district manager, New England Theatres, and now general manager of Penn-Tacomaum Theatres, Wilkes-Barre, Pa., and Mrs. Rosenberg, passed through the territory, enroute to Brown University graduation of their son at Providence. ... George Smith, purchasing manager, Hartford Theatre Circuit, and Mrs. Smith are marking their 25th wedding anniversary. ... Ted Harris, managing director, State theatre, Hartford, and family are enroute to Miami on a three-week vacation. ... New "Get Home Early" policy, with main feature screened at 8:40 p.m., is in effect on Monday and Thursday nights at the Manchester drive-in, Bolton Notch, Conn.

INDIANAPOLIS

More than 100 exhibitors were expected at the Indiana Allied spring convention at Lake Wawasee Tuesday and Wednesday, according to ATOI secretary Wm. A. Carroll. ... The six-week bus strike finally ended Sunday morning. Greater Indianapolis immediately announced a 25-cent admission until 1 p.m. Monday and Tuesday to start the downtown shoppers coming in again. ... Marion County Prosecutor Frank H. Fairchild has dropped charges against four exhibitors arrested for showing "French Line." Two of the six theatres that opened it are playing it a second week. ... Trueelman Rembusch was in Kansas City, Mo., on legal business last week. He won't get home until after attending the ATOI convention. ... John L. John, MGM field man recently transferred from here to Pittsburgh, is back for a special job on "Gone With the Wind."

JACKSONVILLE

Bob Anderson has assigned H. S. Stewart to assist Marshall Fling in managing the new Southside drive-in, a de luxe, 600-car outdoor theatre which will be equipped for CinemaScope. ... With remodeling completed, a decorating firm was readying the Variety Club quarters in the Roosevelt Hotel for an early opening. ... Buford Styles, U-I branch manager, advanced O. O. Ray, Jr., to office manager, leaving a vacancy in the chief booker's post. ... Jerry Wexford, (Continued on opposite page)
(Continued from opposite page)

J. Arthur Rank sales representative, surveyed the Palm Beach-Miami territory, . . . Independent booker Evelyn Hozouri was back from a south Florida tour. . . . Jerry Solak, Uni-7500 booker, resigned to join her husband in Boston upon his discharge from the Navy. . . . Bill Murphy, Walt Disney Productions, was here with plans to move into a local office. . . . Auditors at branch offices included Frank Zuplan, RKO, who later left for Charlotte, N. C., and Al Goldberg, Paramount, in from New York. . . . Bob Tylo has been added to the RKO booking staff. . . . Roy Smith's plant in Tampa has begun the production of tropical drink syrups for the drive-in trade.

KANSAS CITY

"Quo Vadis" returns to Kansas City, its first time here at popular prices and first time on wide screen. It is at the Paramount, Tri-States first run here. . . . The Esquire, downtown, Fox Midwest, on an extended run of "The Moon Is Blue," continues as a first-run—"Top Banana" to be followed by "Heidi." . . . The Roxy, downtown theatre of the Durwood circuit, went on a first-run policy with "The French Line," showing several weeks. They continue as first run with "Secret of the Incas," . . . "Gone With the Wind" had a strong start at the Midland. . . . "Hondo" was shown at drive-ins simultaneously, promoted by large joint advertising.

LOS ANGELES

The Film Row Club's "Get Acquainted Spring Dance," held at the Hollywood Athletic Club, was a huge success, with more than 400 members and their guests attending. . . . Sam Klein, Film Row theatre buyer, suffered minor injuries in an automobile accident. . . . Back on the job after undergoing surgery, was popcorn salesman Bill Spencer, Munley Co. . . . Retiring to devote all her time to being a housewife was Geraldine Jordan, theatre bookkeeper. She will be succeeded by Harriet Chase, theatre bookkeeper, who has been upped from general clerk, while a ned employee, Mitzie Kostrub, has been engaged to take over the general clerical work. In from New York was John Wolberg, who operates the Imperial and Newspel theatre here . . . Bakersfield theatre owner Roy Lenechski and his wife, June, are celebrating the arrival of a second event which weighs seven pounds, seven ounces. The new arrival has been christened Joseph Richard . . . Bill Allford, Desert Hot Springs exhibitor, was in town to buy and book.

MEMPHIS

Fire, believed to have been caused by defective wiring, was responsible for several thousand dollars damage to Savannah theatre, Savannah, Tenn., and caused a 100-pound fire in the theatre when the fire started and filled out in an orderly manner. All escaped unhurt. J. W. Foster, 35, projectionist, was singed by the flames but was not hospitalized. . . . Lawton Rasmussen, owner, reopened the Airway theatre. Little Rock, Ark., June 11, booking and buying out of Memphis. . . . Pat Flemming, owner, has closed Gall theatre, Round Pond, Ark. . . . John Rhea, manager of Bob Burns theatre at Van Buren, Ark., is vacationing in Memphis. . . . A son was born to Mr. and Mrs. Adolph Baker, Owensboro, Ky., where Mr. Baker is manager of Malco and Strand theatres. . . . Floyd Harvey, salesman for Universal, Memphis, and Mrs. Harvey are parents of son, the Rev. Mr. and Mrs. N. B. Blount, manager of Monarch Theatre Supply Co., is on a business trip to Camden, N. J.

MIAMI

Don Tilzer reported the royal had a world premiere showing of "Silver Lode." . . . Marty Wacher, manager of the Tower, is very proud of his beautiful and versatile wife, Jeana Moore, cafe society entertainer, who is a regular performer on the WTVJ Thursday program, "At Jackies House." . . . The Castleton and Wometco personnel were saddened by the recent death of Harry Goldminz, who had been an affable addition to the staff for several years. . . . Symphonies went to the wife and son who survive him. A round robin of staff changes was necessitated by the resignation of Jerry Evans, as manager of the Lake in Lake Worth. Replacing him was Dewey Fugay, who vacated the post of manager of the Coral with the recent close of his theatre. His spot as assistant at the Olympia has been filled by Dave Kay. At the Paramount, manager Charlie Whitaker gets David Payne as his assistant and Ralph Puckhaber, manager of the Florida, now has Tom Braun as his aide.

MILWAUKEE

Bill Anderson is taking over all activities for the National Film Service and Milwaukee Film Center it was announced by Oliver Trampe. . . . The Fox-Venetian theatre here is now showing art pictures, as is the Fox-Downtown. The Fox-Down town is on the East side and the other on the West side of town. Both theatres are first run. . . . The 800-seat Badger theatre, Oconto, open last week with CinemaScope and stereophonic sound. Peoria Bros, own the house. . . . Tony La Porte's (Avalon theatre) daughter, Dolores, graduated from Messmer High this week. . . . Mr. Bates, office manager at Republic, spent his vacation in Indianapolis.

MINNEAPOLIS

The 7-Hi drive-in is installing a 100-foot screen and CinemaScope. So is the Minot other theatre. In Minot, N. D. The two are the first outdoor stands in the territory to install CinemaScope. . . . Stan McCulloch, booker at RKO, was in Syracuse, N. Y., to attend the funeral of his father. . . . Joe Gutierrez, modern blaster-type drive-in at Hallock, Minn., was seen in town Tuesday. . . . Donnie O'donnell, former manager of the City Zoo in Duluth, Minn., held a job interview in Duluth with Charles Panetz, manager of the Paramount, to be succeeded by Mr. Panetz. . . . Bill Danzle has installed a wide screen in his Border theatre at Elmore, Minn. . . . Following the suggestion of a patron, Harry Katz, manager of the suburban World, is bringing back old classics to the theatre. . . . Harry Weiss, RKO Theatres district manager, visited situations throughout Iowa. . . . Durlene Peterson, booking stenographer at Paramount, will marry Louis Nelson on June 26.

OKLAHOMA CITY

Allied Independent Exhibitors held a meeting at the Biltmore Hotel in the Der-
PORTLAND

Merriman Holts, Sr., has just returned home after a flying trip to his Pictures, Inc., film exchange. He is to manage the Bugaj Theatre and Theatre A, both in Portland. Jack Braxton has resigned his position as manager of the Bagdad theatre and headed for California. Owner Al Meyers is now managing the spot along with his Academy theatre in the same building, but he has resigned his position as manager of the Star theatre. ... Roy Rogers, Gordon MacRae, Tex Ritter, and Ed Sullivan were here for the Annual Rose Festival. Dale Evans bowed out the last minute due to illness and sent her 14-year-old daughter in as a substitute. Oscar Nyberg, Oriental theatre manager, is on vacation.

WASHINGTON

Eartha Kitt was in Washington at Uline Arena on June 15 for the benefit of the National Council of Negro Women. ... Sidney Ezekiel, MGM salesman, and Mrs. Ezekiel, are parents of a son. ... The Super-Chief drive-in theatre, with the cooperation of the Dept. of Interior, is sponsoring an exhibit of Indian arts and crafts. ... Two local theatres contracted to show the Marceano-Charles Night on the —— the Lincoln Drive-in —— the Lincoln Drive-in —— the Lincoln Drive-in. ... Admiral Salt, Universal branch manager, has transferred his Variety membership from the Variety Club of Connecticut, to Tent No. 11, Variety Club of Washington.

Saskatchewan Revises Drive-In, Projection Rules

TORONTO: Radical revisions in the Province of Saskatchewan rules on the location of drive-ins and examinations for projectionists were effective June 5. As to location of the drive-ins, none to be erected within two miles of a present operation, while projectionists handling 16mm are light equipment must now take examinations. Twenty-five drive-ins were in operation in the province at the time the revisions became effective, and several are under construction. There are 120 16mm situations in Saskatchewan. The fact that a projected drive-in would not be on the same highway as on in operation is not a factor in licensing. Other important changes affect heating systems, classes of projection licenses and date of payment of fees.
# 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 121 attractions, 6,027 playdates.

Titles run alphabetically. Numbers 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>It Should Happen To You (Col.)</td>
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## Notable Attractions

- Jesse James vs. the Daltons (Col.) on 14/12/26
- Jinx (Para.) on 8/6/20/6
- Johnny Guitar (Rep.) on 10/2/1
- Jubilee Trail (Rep.) on 4/18/17/8
- Julius Caesar (MGM) on 9/7/3
- King of the Khyber Rifles (20th-Fox) on 24/10/11/3
- *Kiss Me Kate* (MGM) on 5/24/28/40/22
- Knights of the Round Table (MGM) on 16/24/6/3/2
- Little Caesar (WB) (Reissue) on 7/2/11/2
- Living Desert, The (Disney) on 20/6/2/1
- Long, Long Trailer, The (MGM) on 95/79/9/1
- Lucky Me (WB) on 3/8/22/2
- Me and Pa Kettle at Home (U-I) on 36/47/17/3/5
- Mad Magician, The (Col.) on 1/3/2/1
- Man Between, The (UA) on 3/4/4/1
- Rhapsody (20th-Fox) on 1/14/10/18/9
- Man in the Attic (20th-Fox) on 1/13/5/3
- Martin Luther (de Rochemont) on 21/16/5/4/1
- Miami Story, The (Col.) on 1/10/1
- Miss Sadie Thompson (Col.) on 15/36/28/12
- Money from Home (Para.) on 8/51/16/5/2
- Naked Jungle, The (Para.) on 21/14/8/1
- Nevada, The (Col.) on 2/12/13/6
- New Faces (20th-Fox) on 20/14/1/1
- Paratrooper (Col.) on 2/27/42/25/5
- Personal Affairs (UA) on 4/2/5
- Phantom of the Rue Morgue (WB) on 15/4/14/3/3
- Pinocchio (RKO) (Reissue) on 25/2/1/4
- *Playgirl* (U-I) on 3/4
- Prince Valiant (20th-Fox) on 14/4/6/3/7
- Private Eyes (AA) on 3/7/1
- Public Enemy (WB) (Reissue) on 4/3/9/2
- Quo Vadis (MGM) (Reissue) on 10/24/12/10/5
- Rails into Laramie (U-I) on 1/15/13/2
- Red Garters (Para.) on 15/16/11/14
- Rhapsody (MGM) on 1/14/10/18/9
- Ride Clear of Diablo (U-I) on 4/26/30/6/2
- Riders to the Stars (UA) on 1/15/11/3
- Riding Shotgun (WB) on 1/3/12/13/1
- Riot in Cell Block 11 (AA) on 9/18/3/17/9
- River of No Return (20th-Fox) on 13/4/2/1
- Rob Roy (Disney-RKO) on 2/15/8/9
- Robin Hood, The (20th-Fox) on 14/7/4/1
- Rose Marie (MGM) on 3/8/8/1
- Saddle (MGM) on 1/17/26/26
- Saskatchewan (U-I) on 55/38/6/6
- Shark (UA) on 20/15/4/5
- She Couldn't Say No (RKO) on 2/14/9/7
- Siege at Red River (20th-Fox) on 4/11/8
- *Southwest Passage* (UA) on 3/2
- Taza, Son of Cochise (U-I) on 2/7/22/10/5
- Treasure Chest (MGM) on 2/12/19/12
- *Three Coins in the Fountain* (20th-Fox) on 2/6/1
- Three Sailors and a Girl (WB) on 1/7/48/29/18
- Three Young Texans (20th-Fox) on 1/7/12/8/12
- Thunder Over the Plains (WB) on 1/18/27/28/1
- Top Banana (UA) on 2/7/11/9
- Tumbleweed (U-I) on 3/28/33/10/6
- Veils of Bagdad (U-I) on 1/7/21/14
- Walking My Baby Home (U-I) on 36/54/31/9
- War Arrow (U-I) on 32/39/16/6
- Wuthering Heights (UA) on 2/12/19/12
- Wild One (Col.) on 21/13/4/4
- Witness to Murder (UA) on 4/1/1/2
- Yankee Pasha (U-I) on 9/23/9/3

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IKW LAMPHOUSES AND RECTIFIERS, excellent condition, $450 pair; DeVry dual projection and sound, rebuilt $950, Holmes $450. Buy on time! S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52d St., New York 19.

SWELL BUYS AT STAR! CENTURY CC OR Simplex E7 mechanisms, 6 month guarantee, only $1,200. Fill out tabulation. H. T-prompts) pair; Ashtabula or Strong mogul 70 ampere lamphouses, rebuilt, $495.50 pair; DeVry XII projectors, complete, rebuilt, $745 pair; Holmes projectors, heavy bases, arc lamphouses, etc., rebuilt, $850 pair. What do you need? STAR CINEMA SUPPLY, 447 West 52nd Street, New York 19.

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Screen Actors Guild Agrees

With Artists Managers Guild

Regulations to govern agents’ representation of Screen Actors Guild members in the television film field were agreed upon this week between that union and the Artists Managers Guild. The field was not covered in the last negotiations, in 1949, between the two groups, because of a jurisdictional dispute. The agreement is described in a four page report mailed to SAG members. It binds members and agents to honor previous exclusions following expiration of existing contracts.

Legion Reviews II,

One in Class C

The Legion of Decency this week reviewed 11 features and found one commendable and two to which it objected. The condemned picture is "Le Plaisir" in which the Legion found "sympathetic portrayals of immoral actions," material "morally unsuitable for entertainment motion picture theatres" and also "offensive to religion." "Sabrina" and "Sins of Rome" were placed in Class B for "light treatment of marriage" and "immoral sequences," respectively. Morally objectionable for adults are: "Domestica and the Gladiators," "The High and the Mighty," "Magnificent Obsession," and "On the Waterfront." Morally objectionable for general patronage are: "Adventures of Robinson Crusoé," "Challence of the Wild," "The Diamond Wizard," and "Scotch on the Rocks."

Chesapeake Files Appeal

In ELC Suit Dismissed

Chesapeake Industries Monday filed an appeal from the dismissal of its $18,000,000 suit against major companies and RKO and Loew’s theatres on the ground that Federal Judge L. H. Land erring in ruling for a dismissal. Chesapeake, which controlled Eagle-Lion Classics, charged that ELC product had been denied first run engagements in the New York City area because of a conspiracy among the defendant distributors and circuits.

Gordon Elected Head

Of Virginia MPTO

RICHMOND: Leonard Gordon of Newport News was elected president of the Motion Picture Theatre Owners of Virginia at the annual convention held at Old Point Comfort last week. Other officers elected are: R. H. Florany, Jr., first vice-president; Seymour Hoffman, and W. E. Westfall, vice-presidents; Jack Runsen, treasurer; Morton G. Thalheimer, Jr., secretary; Wade Pearson, sergeant-at-arms. The convention was addressed by M. L. Simons, MGP director of trade relations.

Joseph J. Kelly Dies

Joseph J. Kelly, manager of the Broad theatre, Philadelphia, an A. E. Ellis house, died June 3, at 64 years.
Managers' Round Table
An International Association of Motion Picture Showmen—Walter Brooks, Director

Metro's Traveling Ambassador of Good Will

MIKE SIMONS, who stepped into the seven league boots of the late Henderson M. Richey as head of Metro's department of exhibitor relations, does as much traveling as John Foster Dulles, even if not as far afield, and he is also a diplomat. He is a salesman without portfolio of contract forms, but with just the proper enthusiasm for Metro product.

He is lias to go hold of, these days, even on the short wave. As this is written, he's in Old Point Comfort, Va., attending the annual convention of the Virginia Theatre Owners Convention, and next week, he'll be at Lake Wewasee, Indiana, for the annual Spring meeting of the Allied Theatre Owners of Indiana. Last month, he was at Lake of the Ozarks, Missouri, for an exhibitor meeting; then in Minneapolis for the annual convention of North Central Allied; in Kansas City for a theatre owners' meeting; in Little Rock, Arkansas, for another convention, and in Omaha, for still another Allied convention.

The point is, he gets around to many places, and his presence is reassuring to so many friends across the nation. Mike calls us up occasionally, to give us regards from many whom we came to know, traveling the same circuit in other days. It's nice to have him say that Glenn Caldwell sends regards from Aurora, Mo., or with greetings from some other old friend we haven't heard from in too long. We know his routines, and we know how he works, on the scene of action. Mike doesn't go for the boat rides, but he is convivial. His fountain pen is not for dotted lines, but to make many personal notes of long-time and new-found friends, their families, their problems and their interchange of good wishes to many others. He dispenses showmanship, for Metro's exhibitor relations department has always been a showmanship section.

Metro has long been known as "the friendly company"—a phrase coined by William F. Rodgers, and cherished through the years. They have found that it pays to keep an ambassador of good will, on tour, with the same measure of service to satisfied customers. Mike follows through on a program in which we have personally taken part, and we can speak with sound knowledge of his performance in the field.

Let's Play Ball
With the newspapers, we mean. After all, for a variety of good reasons, the newspapers have more and better opportunity to be on our side than other media. We are among their best customers, they cater to our folks and vice-versa, without competing with us for any part of a dollar. If we play ball, they can be on our team.

Or, if they take sides, they can play against us, to score heavily in public opinion. Too many publications take too many cracks at motion pictures, either knowingly or otherwise, and it requires some thinking and planning on our part to gain their cooperation. If a thousand managers cultivated 1,000 newspaper editors, across the board, it would be worth a million dollars in public relations.

There's been some attempt to put out throwaway or community advertising sheets in some places, with the theatre a prime mover in the proposition. Nothing could put us farther off base with a potentially friendly newspaper man than to create a visible form of competition against him, and for slight rewards, if anything really tangible. The newspaper man has his problems too, and "free" newspapers are like "free" shows when it comes to cutting into revenue to meet payrolls, for either party.

By the way, newspapers quite often participate in the operation of radio stations in the same area. But did you ever hear of a newspaper that went into theatre business? It might mean that they are willing to remain non-competitive, and consequently helpful.

ONE THING we can be fairly happy about, in motion picture industry, is that few of the new CinemaScope films will be available for television, very soon. This phase of new dimensions is reassuring to exhibitors, for it strengthens the belief that we have something that is ours alone and won't have to be shared with a competitive medium.

Your patrons know when they come to their theatre to see the new wide screen that it is something quite different than their TV set at home, and the station operators know right now that they can't broadcast films made with the new techniques—at least, not until the films, or the stations and thirty million TV sets are remade to fit.

A recent court decision has turned over all the Gene Autry and Roy Rogers films belonging to Republic Pictures for television purposes, but there's a catch in it. They can be televised, but only in the original length of 53 minutes, which alters the broadcaster's desire to shorten them to 27 minutes, thus conforming to TV time schedules. That will slow 'em down, somewhat, but the fact remains, we've lost the cowboy stars, and it's a better policy to find something new, of our own, to replace them, as a theatre attraction. We built this before; we can do it again.

JIM HARDIMAN invented the novel twist for his Odeon "Big Show" contest, now current in Canada, whereby wives of managers are also eligible to win prizes, as added incentive towards results. And now we see, in the business news, that others are taking up this idea. Time reports the international Cellucotton Products as putting out a 48-page book on how a wife can help her salesman husband, in "an unbeatable three-way partnership: Wife, Husband and Company." And Clay Multiplier Corp. have a new gimmick. The president of the company phones wives at home, and if they know their husband's sales, and if they win a free household appliance of their own selection as his gift.

—Walter Brooks
Harry Shaw, relieving Boyd Sparrow at Loew's Warfield theatre, San Francisco, sends these life-size replicas of Rhett Butler and Scarlett O'Hara, posed with display for "Gone With the Wind."

High, wide and handsome is the California world premiere for "The High and the Mighty" at the Egyptian theatre, Hollywood, which was a dual presentation with the Paramount theatre in San Francisco, to complete a coast campaign.

David Lackie, manager of the Fox Riverside theatre, Riverside, California, had these marching figures, tall and handsome, to provide lobby displays for his new CinemaScope picture, which is really wide and handsome. It's a 24-sheet cut-out, and that "fountain" in the foreground is activated by a Maytag washer!

Paul Brown, manager of Warner's Fresno theatre, Fresno, California, used this giant-size dial telephone in merchant displays around town to sell "Dial M for Murder."

Boyd Sparrow, just before taking off, left this evidence of his showmanship in a series of great window displays for "Rose Marie"—current attraction at Loew's Warfield, San Francisco.
Harry Goldberg sends us an impressive pressbook with the announcement of the showmanship contest among Stanley-Warner theatre managers, to celebrate four decades of exhibition leadership and community service. It is a mark of high distinction for Si Fabian, and will be a mark to meet by his men, in competition for a total of 121 prizes, to be given at the conclusion of 14 weeks. Si Fabian himself has filled every post, on the way up, and he is the man who knows and appreciates the work of good men.

Top prize is a two-weeks trip to England, for two persons, reciprocal with the prize which Douglas Ewin won with the Associated British Cinemas and which brought him promotion, as well as a visit to New York this year. The champion showmen of the Stanley-Warner circuit will have the red carpet rolled out in a return of hospitality, and a wonderful experience. The rest of the prizes are bonds, ranging from a second prize of $1,500, a third prize of $1,000, and numerous prizes of $500 and less, including district manager’s awards. Also, there will be separate monthly prizes given by the major companies, each of whom has offered a $500 bond for the best campaign on any of their pictures. A special feature in the over-all contest is a series of awards for the solving of community problems, parking, and public relations, and there are still other awards for kiddie shows, theatre rentals, and the creation and adaptation of stage events and giveaways.

The idea of “Summer Film Festivals” is featured, and various sure-fire stunts are suggested in the elaborate pressbook. Cinemania is in the picture, with its new and different dimensions for showmen, and the book concludes with a “must” list of forty different items, one each for the forty fabulous ideas for Fabian Theatre operation, which promise “something doing” every day for Stanley-Warner managers during June, July and August.

Bill Burke, manager of the Capitol theatre, Brantford, Ontario, presented the Public Schools Symphony Orchestra on stage as a half-hour prelude to the opening of “Rose Marie” with wonderful local newspaper and public relations results. The forty youngsters did themselves proud—and the theatre a favor.

Murray Spector concentrated on the disposal of ten thousand special discount student tickets for “Julius Caesar” in ten surrounding communities, and says it paid off handsomely for his run of the picture at Skouras Plaza theatre, Englewood, N.J. He’s still busy answering inquiries about more of the same.

Irving Mack has a special bulletin, filled with fireworks, to sell special trailers for the promotion of July 4th, as a drive-in attraction—and it lists well at the cash register.

F. W. Smith, manager of the Center theatre, Monroe, N. C., a Stewart & Everett Theatre, reports a deal whereby a local dairy company pays the theatre 1¢ for each bottle cap that is brought in and used as a ticket of admission at special matinees. He says he gets 1,000 children ever Saturday morning for this show.

E. Hatfield, manager of the Capitol theatre, Yarmouth, N. S., reports bold use of that “Red Garter’s” stunt, whereby the gals revealed they wore ‘em, before getting as a free. This world is full of sin and wickedness, but lots of fun at the box office.

Paul Brown’s huge dial, telephone, in giant size, to “Dial M for Murder”—as a street display stunt, was used by more than 15,000 persons, who “dialed” to hear a playback recording over a loud speaker. Picture in this week’s Round Table.

Paramount’s national magazine campaign for Danny Kaye in “Knock on Wood” timed to coincide with playdates, with pages breaking in Life for June 25th, Look for June 29th, and American Weekly for June 27th, in addition to the fan magazine schedule for June and July issues.

Harry Shaw’s display for GWTW, photographed and submitted during Boyd Sparrow’s vacation from active duty at Loew’s Warfield theatre, San Francisco, are really “gone” in the sense of all-out exploitation.

Sid Kleper, manager of Loew’s College theatre, New Haven, created a giant sheet display for “Flame and the Flesh” using a poster right out of the pressbook that seems to be ideally suited to the purpose. Exactly right poster-quality.

George Atton, well known in the Round Table is now a district manager for Golden State Theatres at Santa Cruz, California, but a regular at these meetings in the Herald. He likes his new job, and a talk he made was recently reported in “Editor & Publisher.”

Girls wearing plastic raincoats, with very colorful shorts showing through, carried placards, “If you think this is indiscrret, you should see “Indiscretion of an American Wife” at Loew’s State and Orpheum theatres, Boston.

Charles Simonelli, eastern advertising and publicity manager for Universal Pictures, will be the principal speaker at the annual manager’s convention held by the Butterfield Circuit, in Lansing, Michigan, on June 23-24. More than sixty circuit showmen will see a preview of “Magnificent Obsession.”

Al Swett, manager of the Avon theatre, Utica, N. Y., has been named winner of the monthly Showmanship Award in the Stanley-Warner Theatres northeastern zone, and given the title “Manager of the Month” by Harry Feinstein, zone manager.

Children of Kansas City are invited to buy $1 strip tickets, good for 12 special summer “Vacation Movies” shows, in a joint newspaper advertisement placed by Fox Midwest Theatres, with the cooperation of the Motion Picture Council, Parent-Teachers and Federation of Catholic P.T.A. groups.

John G. Corbett, manager of the Grove theatre, Glensville, collected a co-op ad for “Dial M for Murder” by having each of the sponsoring merchants print their own telephone numbers, with the word “Dial!” followed by the number listed for their business places. First 25 to guess the numbers correctly were given free tickets.

That busy staff at 20th Century-Fox piles up examples of window display in New York, as promotion for upcoming pictures—current and coming at the Roxy theatre. At left, Pan American Airways, on Fifth Avenue, really built a replica of the fountain in Rome which is the inspiration for “Three Coins in the Fountain”—and at right, the actual robe used in the production of the Cinemascope picture is the center of interest in a display for the benefit of “Demetrius and the Gladiators”—which follows into the Roxy.

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Miss Photo-Jean-Ic Makes Good for "Johnny Guitar"

Five Macy stores in the greater New York area held a contest, in cooperation with Republic Pictures, to locate "Miss Photo-Jean-Ic" as promotion for "Johnny Guitar"—opening at the Mayfair theatre on Broadway. The contenders were to appear in their jeans—explaining part of the title designated—and the winner was to get a screen test in Hollywood, as the guest of Herbert J. Yates, president of Republic Pictures. Above, you see the winner, Miss Sheila Stampler, who is photogenic without her jeans, but even more so in this western costume. Mr. Yates is presenting her with what-it-takes to get to Hollywood on his say-so, and have the courtesy of the studio. At right, a quintette of contenders, each a regional winner in the five Macy stores, line up at the Mayfair opening. Below, attention-getting lobby display and the placard that sold the idea to those who thought they had a chance to win, and finally, the winner is congratulated by the judges, who are left to right, Royal Dano, Dort Clark, Scott Brady, Mercedes McCambridge and Richard Carlisle of the motion picture and television scene.

Theatre Tieup Raises $20,000 For Korean Relief in Detroit

Howard Pearl is credited with a tieup with General Motors as part of his promotion of United Artists' "Man With a Million" that will raise $20,000 for Korean Relief, with the cooperation of the Detroit Women's Clubs, who are out selling tickets. In addition, he landed 2,200 posters on Detroit's busses and street cars, which was a victory won after one rebuff by the transit authorities. (Note to our Detroit correspondent—we'd very much like to be told the name of the theatre and the manager! You know the formula—who, when, where, what, and why?)

Lou Cohen, manager of Loew's Poli theatre, Hartford, seems to have a permanent display board in his lobby, "Inside Hollywood"—which bulletin the headline news of the MGM studios and upcoming MGM releases scheduled in advance.

Two Kinds of Indians

Harry Wilson, manager of the Capitol theatre, Chatham, Ontario, had very convincing Indians around for "Rose Marie"—and why not? They were real Indians! And then he had staff members wearing feathers, not so convincing but good-natured promotion for the picture in advance of playdates. His co-op ads were sensational, and the newspaper column on the Indian costume contest conducted for a nearby reservation was excellent public relations. First time in history that a theatre tieup has created such good comment for the Indian colony on Walpole Island, to the satisfaction of all concerned.

Three agencies, the Hartford Theatre Managers Asso., the Citizen's Traffic Safety Committee and the Police Traffic Division, are cooperating in a weekly tieup through the summer months, to select "The Courteous Driver of the Week."

Pettengill Pinpoints Promotion

Howard Pettengill, advertising and publicity director for Florida State Theatres in Jacksonville, doesn't wait for things to happen. He makes 'em happen—as for instance, when he started runs of Republic's "Johnny Guitar" before he had received the prepared promotion material from New York. He merely rolled his own, putting out a package that is now a model for the rest of the country. Florida State managers are quite used to getting pressbooks and advertising manuals that originate no farther away than Jacksonville.

This one is a substantial book, properly printed to indicate that it is a circuit operation. There are photographs, song sheets, a guitar novelty, press material, and advertising mats in three sizes, all included, together with a thick mimeographed brochure of exploitation ideas, and two additional brochures, to outline two separate plans for selling approach—the western angle, and the star romance angle. Approach "B" is concentrated on the idea of selling Joan Crawford in her role in this picture.

Interesting feature of such a circuit job is that Howard pinpoints his promotion and aims it directly at managers in various spots, where he knows exactly what is suited to the situation. This plan of calling your shots can't be done for the country at large, but it is certainly effective when you are aiming at eighty theatres in a single state. The regional differences are strictly local—and all business is local.

Tacoma Managers Show Style in Ballyhoo

Russ Schmitz, city manager for John Hanrick's Tacoma theatres, sends some photos to show how these managers get ballyhoo results with small expenditures and simple devices. It is typical of Tacoma to use consmumed characters, usually staff members, and Bob Corcoran, at the Blue Mouse, had one for "The Blue Lagoon"—terrifying to beholders, but tossing out throwaways. Another of Bob's was a Royal Mounty in uniform for "Rose Marie"—very effective, and more of his showmanship was seen in window displays around the city. Bill Hupp, manager of the Roxy theatre, had a department store window for "Jubilee Trail" and David Westfall, another of the same description, at the Rialto theatre.

As added promotion for "Dial M for Murder," Jim Tobin, manager of the Warner and Merritt theatres, Bridgeport, and Irving Hillman, at the Sherman theatre, New Haven, refused to admit patrons during the last 10 minutes of the performance, with the argument: "Because this is one of the best mystery hits of the year, we urge you to see it from the beginning."
Entries From Richmond

One of the best, and most consistent, showmen, in the Round Table, is George Peters, manager of Loew's theatre, Richmond, Va. Sarcely a week passes but there's an exhibit of his skills from just across the Mason-Dixon Line. We must see this guy in action, some day, but every time we've seen Richmond, we're too high up (12,000 feet) or it's too late for visiting (at 4 o'clock in the morning). The airlines or the train schedules don't encourage stopovers.

George has a swell campaign on "Executive Suite"—just entered for the Quigley Awards in this quarter, with a dozen tieups to prove the thinking he put behind this promotion. A collection of teaser ads introduced the large cast to the Richmond audience. On "Julius Caesar," he had one of the preview campaigns, prior to the general release this Fall, and he put everything he had behind it, to get school as well as public acclaim. Very good newspaper display advertising, in very generous space with good use of the "Photography Studies" booklet, and the special souvenir book (for cash).

"Rhapsody" and "Rose Marie" are in form, following a generous pattern of large display for a key theatre in a territory that adapts the showmanship of a leader in a first run. If there is anything we can say, it is that George Peters represents Loew's in Richmond—and that's a large order, well handled in circuit style.

'SRose Marie' Exploitation

Sam Gould, manager of the Penn theatre, New Castle, Pa., sends an outline of his campaign on "Rose Marie" which is unusual because he had a letter of praise from his local radio station, on the mutual cooperation offered and used in the exploitation of picture and music. If you don't believe the radio station has as much or more to gain in such tieups, you should try it, with the kind of response that comes in New Castle. They say that Sam "bought a few spots"—but generally they liked the deal for the live interest in "Rose Marie" and its famous songs.

A local music shop, a local florist, a jewelry store, and the newspaper, gave with good breaks, while a local club—the Golden Age Group—consisting of folks past 65—were guests at the opening, and aroused the keen interest of both radio station and newspaper. The City Recreation Board of the Y. W. C. A. also came through with praise for the invitation to old people, who are most appreciative of little attentions, and very talkative, when it comes to word-of-mouth advertising. Newspaper advertising and routine handling of the attraction usually above par.

Selling Approach

THREE COINS IN THE FOUNTAIN—20th Century-Fox. CinemaScope, in color by DeLuxe, with high-fidelity stereophonic sound. Clifton Webb, Dorothy McGuire, Jean Peters, Louis Jourdan, Maggie McNamara. Photographed in Italy in CinemaScope, and they say, if you can never see Italy any other way, this will satisfy. It's a triumph of new dimensions portraying the scenic backgrounds of Italy. 24-sheet and other posters give you cut-out materials of the stars for lobby and marquee display. The herald keys the campaign with the idea of the picture. Newspaper ad mats are generous and assorted for size and style—we like one in particular, No. 314, that is unique and intriguing, but No. 214 is also good. You can find a change of pace in these newspaper ads; there are new styles as well as the conventional old styles that you're jolly well used to, so have as much fun as you like, trying something new and different. The complete economy mat for small theatres, at 35c, gives you six ad mats and two publicity mats in conventional style, but a lot for the money. Try those dark backgrounds, and see if they don't stand out in contrast with other amusement advertising. The theme song, "Three Coins in the Fountain," is sweeping the country, and no less than six great recordings are on the market.

THE STUDENT PRINCE—MGM. In color and CinemaScope. The new and exciting production of the world's greatest love musical. With Ann Blyth, Edmund Purdom and the singing voice of Mario Lanza. The royal, raucous romancing of the beautiful bairn and "The Student Prince"—in old Heidelberg. 24-sheet, all posters and all newspaper ad mats are overcrowded, as is usually the case with MGM accessories in this department. They should provide folding camp chairs so those who run may sit down to read all the copy. Newspaper ads are in the spirit of the famous Shubert show, which has pleased audiences for thirty years. Sigmund Romberg's great music is known to everybody, and the stage attraction has been seen by millions. The complete campaign mat, for which the industry owes MGM a great deal of gratitude, gives small situations an assortment of ten ad mats and slugs, two publicity mats and a piece of linotype border to surround your space—all for the price of one ordinary mat, 35c, at National Screen. Also, another to Metro's credit is the set of color stills, best the industry offers, to sell color with color.

ELEPHANT WALK—Paramount. In color by Technicolor. Romance, action, danger! Filmed in vast, mysterious Ceylon. There's nothing bigger than "Elephant Walk"—you'll never forget these exciting scenes of destruction. Rebellion of wild elephants in the jungles of Ceylon. Two 24-sheets, and one of them is the biggest photographic poster ever made. The other contains art work for cut-outs and flash displays. All posters are strong and the pressbook suggests posting a long row of them in front of your theatre to drive home the idea of "Elephant Walk." That photographic 24-sheet will make an extraordinary inner-lobby display. Newspaper ad mats are strong, and varied, from a series of eye-catching teasers to a striking 5-column display with life-sized elephants. The complete campaign mat, selling for 35c at National Screen, is well-selected and provides nine ad mats and slugs for small theatres, plus two publicity mats for good measure.

Cartoonist Roy Williams, of the Walt Disney staff at the Hollywood studio, has been making personal appearances, and fast crayon sketches to illustrate the promotion of "Pinocchio" on its return dates. The pictures above show his appeal to grown-ups and children, at schools or on theatre stages. At right above, he's with Walter Gutteridge, assistant manager of the RKO 23rd Street theatre, in New York, and Ephraim Weston, principal of P. S. 11. Hard to tell whether students or faculty enjoy Disney most.
LESS POPCORN ACREAGE; HIGHER PRICES FORESEEN

LESS POPCORN acreage and higher raw popcorn prices are generally foreseen at this time in the popcorn industry. This view has been voiced consistently at the regional meetings this year sponsored by the International Popcorn Association, Chicago. At one of the latest J. A. McCarty of the McCarty Seed Company, Evansville, Ind., told the theatre operators, jobbers and manufacturers assembled at the Plaza hotel in San Antonio, Tex., that most processors had had sizeable carry-overs from the 1953 crop, but that the market is now showing evidence of strengthening and that buyers could expect to pay higher prices.

"There is no substitute for good quality popcorn," Mr. McCarty declared, "and buyers should beware of bargain prices. For the theatre operator, each point of volumetric expansion over 30 is worth 50 in gross sales, so why cheat yourself by buying cheap corn of inferior quality which will not give the proper expansion. Be quality-minded—it will repay you in greater profits."

Speaking on popping oils, both peanut and coconut, Wales Newby, of the Opelousas Oil Company, Opelousas, La., told the theatre operators that high heat is detrimental to these oils and that best results are obtained if the thermostat of the oil well in a popper is kept as low as 85° F., day and night, rather than using high heat during daytime hours and turning off the heat at night when the machines are not in operation.

Most grades of packaging paper are not in short supply and thus no major price increases are foreseeable in the immediate future, according to Irving Singer, vice-president of the Rex Specialty Bag Corporation, Brooklyn, N. Y. He displayed his firm's new "pillow-type" popcorn bag made of aluminum foil and other bags for sandwiches, frankfurters and French fries.

The advantages of paper cups were outlined by F. R. Hoeltzel of the Dixie Cup Company, San Antonio, who said that "imprinted cups give theatre operators complete control by preventing cup substitution by employees and build firm or theatre brand name identification."

Ways and means of boosting buttered corn sales were discussed by Kendall Way, of Sterling Sales and Service, Inc., Dallas. It is not an "impulse item," he declared, and must be pushed by stand attendants. He recommended an attractive back-bar display to attract customers and empha-sized that buttered corn does not compete with other items at the stand.

It is only through quality that repeat sales can be achieved at the refreshment stand, the delegates were told by Ellis Ford of the Delman theatre, Houston. "I buy only the very best grade of popcorn, oil and salt no matter what the price," he explained, "because I have found that I never make any money purchasing—I make it selling."

In the merchandising of candy, Mr. Ford advised theatre men to stock 5¢ items for children but emphasize sales of 10¢ items.

"Drink dispensing equipment should have animation, color and lights," the delegates were told by J. B. Cooper of the Orange-Crush Company, Chicago, and "machines should be kept as close to 50% full as possible, because this has the best psychological effect on the customers." He also suggested that operators with 3-drink machines make one a plain water beverage just in case the carbonator fails. That way, he explained, "you’re still in business if there is a mechanical failure."

Latest of the popcorn regional meetings to be sponsored by the International Popcorn Association, Chicago, was one held at the King Edward Hotel in Toronto, Canada, under the chairmanship of J. J. Fitzgibbons, Jr. [left, above] of Theatre Confections Limited, Toronto, and president of IPA. Also in attendance were [left to right] J. V. Blevins, of the Blevins Popcorn Company, Nashville, Tenn.; Sydney Spiegel, Super Puff's Popcorn Company, Toronto; and Thomas J. Sullivan, executive-secretary, IPA.
A simple statement of fact...

THE ALMANAC is referred to far more often, by far more people in the motion picture and television industries—and also by more writers for the public press—than any other reference book. There are obvious reasons for that:

The data in the most-often-used parts of the ALMANAC is not to be found in any other reference book.

THE ALMANAC is the only finger-tip reference volume of its kind—the only thumb-indexed book in these fields. It is correctly described as being "like a library of fifteen volumes in one." No other reference book in these fields can genuinely make that claim.

THE ALMANAC is not given in combination with any other publication. It is purchased for itself alone. Its unique features make it indispensable—worth many times its price—to thousands in the motion picture and television industries.

It is the only accepted "Who's Who and What's What" for the entire field. There just isn't anything like it!

Edited by
Chares S. Aaronson

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The answers are all Yes!

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Q. Can I change my screen ratio easily?
A. Yes! With a "Twist of the Dial."

Q. Can I change from anamorphic to standard on a double bill, and back again, without removing my SuperScope lens?
A. Yes! Absolutely, with a "Twist of the Dial."

Q. Can I install SuperScope without having to drill, tap or use special mounts?
A. Yes! The SuperScope lens mounts on the present lens barrel and is tightened by one screw.

Q. Will I get a wide even picture without a falloff of light at the edges and corners of the screen?
A. Yes! SuperScope projects a wide even picture up to 3 to 1 ratio.

*Trade Mark Reg. and Patents Pending

Only $700 per pair

Available from

National Screen Service
At Your Local Exchange
TOA tells studios
theatres must have
more quality films
See How It Happened! in the "VALLEY OF THE KINGS"
TODAY'S HEADLINES COME TO LIFE IN THE Timeliest, Most Thrilling Picture of the Year!

CHEOPS TREASURE, SHIP OF THE DEAD, FOUND AT PYRAMID
RElic OF 3000 B.C.
Perfumed Funerary Craft in Deep Passage is 55 Years Long.

ARCHAEOLOGISTS EAGER FOR DETAILS
"Solar Bark" Find May Shed Light on Reign of Cheops

ROCK HOLDING CHEOPS' SHIP RESEALED TO AID RESEARCH

5,000-Year-Old Cheops' 'Soul Ship' Found in Egypt

M-G-M's SPECTACULAR ROMANCE FILMED IN EGYPT!
"VALLEY OF THE KINGS"
starring
Robert TAYLOR, Eleanor PARKER, Carlos THOMPSON
with KURT KASZMAR, VICTOR JORY, and SAMIA GAMAL
written by Robert PIROSH and Karl TUNBERG
Directed by ROBERT PIROSH
"THANKS, EGYPT, for the Best Promotion Campaign of the Year!"

The Year's BIGGEST Adventure Drama! Skyrocketed to fame By the Year's Biggest Publicity break! The timing is perfect! Just when M-G-M Begins to launch "VALLEY OF THE KINGS,"

Egyptian scientists Discover ancient treasures. And the news is on Every Front Page Everywhere! M-G-M's Spectacular Sensation Was filmed on the Scene of the Widely publicized discoveries! It parallels in many ways The true-life episodes. CASH IN ON THIS GREAT ATTRACTION WITH THIS SHOWMANSHIP ANGLE! Thanks, Egypt! Let's go, America!

LEFT: This exciting free 1-sheet will be an advance lobby plug for your engagement!
Mickey Spillane’s

For the First Time An All the Wonder

CLYDE BEATTY and SPILLANE

CINEMA
WARNER COLOR

The One and Only
CLYDE BEATTY
AND HIS GIGANTIC
3-RING CIRCUS

Ringo

The One and Only

ALSO STARRING
PAT O'BRIEN

WITH SEAN McCLOY, MARIAN CARR, JOHN BROMFIELD, GONZALEZ-GONZALEZ

WRITTEN BY PAUL FIX, PHILIP MACDONALD
A Movie-Star Now! Everywhere!

Rusty of the Ty Circus Himself in Action, in

Ascope Stereophonic Sound

The One and Only Mickey Spillane

Gun-buttin' his way out of the hottest corner any man ever got blonded into!

Warner Bros.

Start the Super-Hoofla July 2!

Pre-Release Ballyhoo Premiere at the Fox Theatre, Phoenix!

James Edward Grant

Produced by Robert M. Fellows

Wayne-Fellows Production

Directed by James Edward Grant

Distributed by Warner Bros.
available in Cinemascope for Labor Day from 20th Century-Fox
The Woman's Viewpoint

For an industry which depends so much on women's patronage (and women influencing ticket buying by men) it is strange that so little attention is given to the woman's viewpoint in both the selection of screen material and in advertising and promotion. Other industries which depend much less on women long have given numerous examples which the motion picture might well emulate. Today virtually all design of products and their merchandising campaigns are directed primarily to the female taste. Look at the advertisements in any national magazine! The one-time glamour of movies is now a dominant characteristic of the selling of everything from cigarette lighters to motor cars.

Many in Hollywood and elsewhere in the industry seem to feel that the only picture that is a "woman's picture" is one that is sad and sleepy. Box office returns on successful pictures—of which were seen by more women then men—believe that assertion. Women don't just go to the theatre "to have a good cry."

However, one facet of the explanation of why theatre attendance is not what it should be is that enough women are not attracted. Fewer are going (and bringing fewer of their menfolk) than in the 1930s when the population of the country was much less. Methods that would extend theatre-going by women would seem to offer the greatest hope of increased revenues. However, some of the current story selections and a good deal of current advertising methods seem almost to be calculated to repel a good percentage of the potential women patrons.

While women can stand much more suffering than men, they—in general—shun violence. Yet the stock-in-trade of so many films is violence. Romantic love appeals to women. Yet so much of the love feature in recent films is sordid. Blatant sex is repellent to most women. Yet many pictures—and more advertising—feature sex-for-the-men with little or no regard for the tastes of the much larger and more influential body of women patrons.

One type of product apparently in some favor these days, prides itself on being called "sex and slaughter"—a nice combination to attract the women! It goes without saying that no picture is a good family picture if the woman of the house is not interested in seeing it.

While criticism may be directed against some of the stories selected for production and against the absence of sufficient pictures of special appeal to women, the most serious problem—and the one susceptible of the most prompt correction—is the method of advertising and promoting pictures. Too many pictures are sold, or rather insufficiently sold, on the basis of similar campaigns. Too much theatre advertising looks like it is on the same picture. Automobile companies have pretty much the same basic product to sell year after year, yet their advertising copy has more variety of appeal and freshness than many theatres that have a new and different picture to present at frequent intervals.

There should be more selling of pictures on the basis of their individual and unique merits rather than by means of the same kind of art illustration and copy lines used to sell many other pictures.

The woman patron (and the man, too) is not interested in seeing the same picture again and again as so many of the advertising campaigns would indicate is to be expected.

Robert Young last week took control of the New York Central from its century-old family of Vanderbilt-Whitney management after a campaign which had special feminine appeal, even to the extent of proposing a woman director. He could not have won without getting the votes of the majority of the women stockholders. The woman's touch certainly should be much more influential in picture making and promoting than in railroad.

TOA on Product Stimulus

The Hollywood meeting last week of the board of directors of the Theatre Owners of America was devoted primarily to exploring ways and means of increasing the flow of quality pictures to the theatres of the country. While it would be difficult to predict what concrete effects the pleas of the theatre owners may have on production schedules, Hollywood listened attentively to the exhibitor spokesmen.

Hollywood and exhibition should keep in much closer touch with each other than they have done in the past. Exhibitor meetings held on the West Coast help in a small way to compensate for the fact that to many in Hollywood the rest of the United States is a void to be flown over on infrequent trips to New York made for the purpose of seeing the new plays or en route to Europe.

The concentration on the new techniques has inevitably led to preoccupation with "big" pictures, especially spectacles and others which lend themselves to effective outdoor photography. The industry probably could use a considerably increased supply of outstanding "medium" pictures. The contemporary story, the mystery story, the good intimate comedy, the small novelty musical (in contrast to the big review) should not be passed up. Even first run theatres in middle and small size towns require more new features than have been on recent release schedules.

Implied with the requests of TOA and other exhibitor groups and individuals for more product, it should be noted, is a commitment by exhibition to do all necessary on its part to promote effectively all engagements to the common benefit of exhibitor and producer-distributor.

—Martin Quigley, Jr.
Letters to the Herald

Castle Replies
To the Editor:

You are quite correct when you clearly indicate in your signed editorial, "Castle in the Air" (The HERALD, issue of June 19) that I do not speak for the motion picture industry.

You are equally correct when you state that I advocate the cutting out of the United States Information Agency's propaganda film program for foreigners. After extensive personal observations throughout the Near East, Europe and South America, I firmly believe that these propaganda film activities are totally unnecessary. Moreover, I believe that they harm American prestige abroad and I also believe that, eventually, the excess costs of the program and press release campaign of Propaganda Director Streibert which "thanks the industry" for efforts and activities that the industry has carried on in behalf of our country and in its own behalf for nearly fifty years, will, in the end, prove to be a "kiss of death" for the industry and especially in the foreign field where the competition from foreign producers is reducing the playing time for American features in the theaters of some countries overseas.

For nearly five decades the American motion picture has proved to be the most effective salesman for our country and our way of life wherever free men and women gather to be entertained. I underscore the word entertained because foreigners, like Americans, do not like propaganda in their movies, or in any other form. Only Mr. Streibert and his self-serving documentary film crew seem not to understand that the American motion picture industry has grown to be one of our country's greatest because the product of the Hollywood studios has remained propaganda-free.

David O. Selznick, on a coast-to-coast television program recently, said: "Let Western Union carry the messages and Hollywood will continue to carry entertainment to the whole world." To this sound advice may I add: Let no Government propaganda official or agency make a "carrier" out of the motion picture industry, for their self-serving advantage.

Despite what once appeared to be insurmountable problems, including the headaches of television competition, the American motion picture producers have, by their great courage, proved to their fellow countrymen and to the world that they have what it takes to keep our country great! Instead of throwing in the sponge and crying towel, they put their shoulders to the wheel, and what happened? Today, "Movies are Better than Ever" is no longer a mere slogan. It is a grand reality! And all the world knows and applauds this fact. Let's not contaminate this great force for global good, and especially at a time when our nation desperately needs this force to aid it in winning and keeping friends everywhere throughout the world. Let's instead, constantly urge our Government to aid in expanding the showing of American non-propaganda motion pictures everywhere throughout the world where people gather to be enlightened and to be entertained by the medium.

Let's do this even if the entertainment producer and genius, Cecil B. DeMille, advocates a "sprinkling" of propaganda with entertainment from the great industry to which he has for so long made such an outstanding personal contribution. Let's keep the movies greater, and free. Free to serve, to inspire and to give courage to free men and women everywhere on earth.

-EUGENE W. CASTLE, New York, N. Y.

[Editor's Note: The HERALD always has maintained that Hollywood entertainment motion pictures should not be propaganda vehicles. The point at issue is the activities of the Motion Picture Division of the State Department's Information Agency. Mr. Castle wishes those activities abolished. The HERALD recognizes that operations of the State Department reflect United States policy. The HERALD would like the Motion Picture Division to be run as effectively and with as little cost as is possible. Mr. Castle's fine work in ferreting out, at his own expense, abuses in the program has been handicapped in this instance by the charge he made against Cecil B. DeMille to which our editorial was principally directed.]

Public Reaction
To the Editor:

I have just finished reading your excellent "Anything Goes" editorial in your issue of June 6 and herewith enclose clipping from the May 27 issue of the "Oregonian" (see below) covering another facet of our business, and I wish you would write another "Availability" or "Whither, Producers"?

To the Editor: The movie houses complain of poor business and blame it on television. In looking for a movie that a normal Portland family might attend on a Saturday night, the following were advertised for its choice: the Century, sensational "Striporama"; the United Artists, usually a theatre of first class movies, "Problem Girls," not recommended for children; the Paramount, "Carnival Story," sexy slasher, plus "The Saint's Girl Friday," blondes, bullets and blackmail, and, at midnight, a show called "She Shoulda Said No". The Orpheum has "Irresponsible Driver of No Return," the Broadway is showing "The Miami Story," how Miami smashed the mob, and the Liberty has "Witness to Murder." The Oriental has on its screen "Intimate Relations," a strictly adult show, and the Hollywood screen crowls with "The Creature from the Black Lagoon." After reading these titles one feels like washing out one's mouth with a good strong mouthwash.

Why should we complain about our teen-agers being reckless, when adults permit such trash and rubbish to be CinemaScoped, three-dimensional and Technicolor on our movie theatre screens. Where is the censor board we use to have?

I might add that this "Screen Fare Hit" was printed on the editorial page, in a box, "The People's Own Corner," and that the Paramount theatre, largest in our city, seating 3,000, played sex release, "She Shoulda Said No" on a Saturday midnight show for Adults Only at $1 per head. -B. R. KELLER, Secretary-Manager, Powell Blvd. Drive-In Theatre, Inc., Portland 66, Oregon.

From India
To the Editor:

It is over two years now that I have been reading every issue of The HERALD. I am delighted to offer my sincere opinion about it.

Today your magazine is acknowledged to be the best magazine imparting first hand knowledge to exhibitors and custodians of show business. The journal contains usually lots of useful information on latest film inventions. Your latest Market Guide Number is outstanding and a most up-to-date volume. I congratulate you and wish you all success. -A. R. VARMA, Secretary, All India Pictures, Cadell Road, Bombay, India.

WHEN AND WHERE

June 27-29: Annual convention of the Mississippi Theatre Owners Association, Edgewater Gulf Hotel, Edgewater Park, Miss.

July 15: Annual meeting of the International Federation of Film Producers Associations, Locarno, Switzerland.


October 10-11: Allied States Association Fall board meeting, Schroeder Hotel, Milwaukee.

October 12-14: National Allied States convention, City Auditorium, Milwaukee.

October 17-24: Seventy-sixth semi-annual convention of the Society of Motion Picture and Television Engineers, Ambassador Hotel, Los Angeles.


November 17: Annual dinner of the Motion Picture Pioneers, Hotel Astor, New York City, N. Y.
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On the Horizon

COORDINATING

If the TOA board succeeds next October 31st in getting approval by the membership of its plan to employ an "industry coordinator" with Exhibition, Distribution and Production within his orbit of authority, can Allied do less? And then who will coordinate the coordinators?

MILLIONS

Publicists, those industry sentinels who are ever-watchful for exploitation possibilities, had a creative feast last week. Someone clever at United Artists actually brought millions out to a special screening of "Man With A Million." The method: He thumbed through the Manhattan telephone directory and invited all those listed under the name Million. Head of the delegation was Professor Elmer Million of New York University, who is the father of El Million. In Washington, Columbia's "The Caine Mutiny" stole the spotlight in the Army-McCarthy hearings. (See page 10.)

PRODUCTION

Another exhibitor has jumped in, and so far, the water's fine. Fred Schwartz, New York exhibitor, head of the Century circuit there, has been in Hollywood the past several weeks, and is said to be forming a company for production and distribution. Its first picture would be "Long John Silver," now being made in Australia.

FIFTH TIME ROUND

It's the fifth round for the renowned "Gone With the Wind"—yet its draw still is phenomenal. MGM reports this week the picture has collected at its seven runs approximately $500,-000. It brought $500,000 at the State Theatre, New York, during three weeks.

SAGA OF A TITLE

Even the trade sometimes gets a little confused about film titles. Martin Smith, exhibitor of Toledo, Ohio, questioned the title of the upcoming MGM attraction, "The Last Time I Saw Paris," based on the novel by F. Scott Fitzgerald. Mr. Smith, who had read a book or two, remembered a book of reminiscences of the same title by Elliot Paul and that Mr. Fitzgerald's novel, "Maid in Paris," was called "Babylon Revisited." Out of Dan Terrell, via Mike Simons, came an explanation: MGM decided to make "Babylon Revisited" into a film; people thought the title sounded like a Biblical epic; MGM owns rights to the song, "The Last Time I Saw Paris," MGM decided to use it. The song was killed and scrapped the former. Mr. Terrell adds: "If we ever decided to make a picture out of Elliot Paul's 'The Last Time I Saw Paris' we will call it, of course, 'Babylon Revisited.'" And he concludes: "Come on dit a Paris, quel confusion!" Translation on request to Mr. Terrell.

QUICK SUIT

It didn't take long for this theatre to find the going tough—and to do something, immediately. The Towne Theatre, Levittown, Pa., opened June 16. On June 17 it brought an anti-trust suit against distributors. In Philadelphia Federal Court, it charged the majors with unreasonable clearance. Its contention is, that it doesn't compete with Philadelphia theatres, 30 miles away, nor with Trenton theatres, 10 miles away.

WASHINGTON LANDMARK

"President Wilson's Box" at the RKO Keith theatre in Washington has disappeared. The theatre, just a block from the White House is being completely renovated, preparatory to the opening of "The Caine Mutiny" July 7. The alterations included tearing down the boxes, including one in which Mr. and Mrs. Wilson were almost weekly visitors when he was President. President Wilson particularly loved vaudeville and Keith's was a vaudeville house at that period of its career.

Vincent Canby—Mandel Herbstman—Floyd E. Stone—J. A. Otten
FRED C. QUIMBY, who runs MGM's shorts department and makes its cartoons, is marking his 30th year with the company.

DEGREES, of Doctor of Laws. It's now "Dr." Charles Skouras, for the National Theatres president, seen in the top picture receiving his honor from Cardinal James Francis McIntyre at Loyola University, Los Angeles. And it's "Dr." Y. Frank Freeman. In the lower picture, the Paramount studio head is invested at the University of Southern California by Fred G. Fagg, Jr., president, in the presence of Fred G. Gurley, president of the Santa Fe Railway. Mr. Gurley sponsored Mr. Freeman for the degree.

THE MODEL SHIP below is of "The Caine," and the scene was telecast to perhaps 25,000 persons—veritably a press agent's dream. The men are Columbia exploiter Sid Zins, and Senator Karl Mundt, acting chairman of the committee which investigated the McCarthy-Army dispute. Mr. Zins presented the model, said it was used in making the Columbia picture, and invited the hearing participants to a special screening.

This week in pictures

A. R. "CUBBY" BROCCOLI, producer with Irving Allan of features for Columbia, emphasizes a point in his New York interview in which he talked about his latest, "Hell Below Zero." He believes strongly in producing abroad. Also, in helping personally to sell his product. He will accompany the film for four weeks during initial openings, and "feel out" exhibitor opinion.

HAROLD LASSER looks up from his desk at Universal Pictures, in New York, where he now is on the legal staff. Mr. Lasser for these past 10 years was trial attorney with the Department of Justice Anti-Trust Division.


THAT PLAQUE which "Dragnet" cop Jack Webb, center, is receiving, is from the "Fraternal Order of Police." And it says he's one of the best friends a cop could have. The scene was at Warners, where Mr. Webb is producing a film version of the TV program. The man giving him the silver plaque is executive producer Jack L. Warner. The others are, in order, John J. Quinn, the group's national secretary; Richard Breen, writer, and Carl C. Barr, the organization's legislative chairman.

THEY ARE HERE TO SELL JAPANESE FILMS. Reading from right to left, Masaichi Nagata, president of Daiei; A. Tamura, its publicity director; Kenji Mizoguchi, director, and M. Miyagawa, photographer—as they told reporters Tuesday in the Samuel Goldwyn New York office of two films they brought with them. One is "Hell's Gate," the first Japanese picture in Eastman Color; the other is "Sansho Dayu." Another example of their "quality" product, which they hope to export because their domestic market doesn't support such ventures, is "Golden Demon."
MORE, BETTER PRODUCT AVOWED AIM OF TOA

Board, at Coast Meeting,
Plans on "Coordinator"; to Seek Close CEA Tie

by WILLIAM R. WEaver

HOLLYWOOD: Discussion of ways and means to stimulate more and better production highlighted the three-day meeting here last week of the board of directors and the executive committee of Theatre Owners of America. Meeting at the Beverly Hills Hotel, near the heart of all film production, the TOA leaders also voted:

To present to the membership at the forthcoming fall convention in Chicago a plan whereby TOA would employ an "industry coordinator" to perform a variety of functions leading to closer cooperation between the production, distribution and exhibition branches of the industry.

To authorize Walter Reade, Jr., TOA president, to appoint a committee to seek a stronger and closer tieup with the Cinematograph Exhibitors Association of England and other Exhibitors organizations throughout Continental Europe and the world.

In respect to the latter proposition, Herman Levy, TOA general counsel, reported that in the last eight months a strong and effective liaison had been developed between the CEA and TOA. Alfred Starr, chairman of the TOA board, and possibly R. J. O'Donnell will meet shortly in London with CEA representatives to explore the possibility of periodic meetings of representatives of the two groups for the exchange of information on problems common to both.

The duties of the proposed coordinator apparently will be broad. The TOA leaders directed that the officers and executive committee "prepare and execute the plan defining the functions of the liaison officer. Such plan, the TOA executives ruled, will be "to comprehend all matters relating to the exhibition, production and distribution of motion pictures and the financing thereof, whether the financing be direct or indirect, and whether it be by way of support to independent producers or through a company in broad principles substantially similar to those of the original First National Pictures."

Consider Other Plans To End Product Shortage

The TOA leaders heard various plans proposed for expanding the supply of product. They ranged from the pre-production guaranteeing of playtime, as in the Makelim plan, to outright entry into the production field as in the case of the First National

Exhibitors Associations, an undertaking of some 40 years ago.

The suggestion for action along the lines of the former association was made by Charles P. Skouras, president of National Theatres and honorary chairman of the TOA directorate, in an address analyzing the causes of product shortages, present and past. He stressed the fact that he considered the method as "the best way to handle the present crisis."

Steve Broidy, president of Allied Artists, and his associates, Walter Mirisch and G. Ralph Branton, addressed the directors on the product situation, with Mr. Broidy saying that "the gamble in production is much greater than in exhibition. We cannot preview a script the way you preview a picture. The solution of the present situation is at the exhibitor's end."

Mr. Broidy said that his company did not need or want help in financing, but that it can go far toward increasing the product if the exhibitors will supply a sufficient number of playdates.

Lippert Sees Future In "Middle Bracket" Film

Robert Lippert, president of Lippert Pictures and himself an exhibitor, told the directors that "the little picture" is approaching the end of its era, but that a good middle bracket film is a sure-fire investment. He added that there are enough capable producers, writers and directors available in Hollywood to make 50 or 60 pictures in that category annually.

Other speakers at the three-day meeting included Hal Makelim, principal in the pre-producing financing plan bearing his name and which is being sponsored by Allied States Association; Fred Schwartz, president of Century Theatres and a substantial investor in "Long John Silver," now being shot in Australia; Irving Levin and Harry Mandell, of Filmmakers, Inc., and Earl Hudson, vice-president of American Broadcasting-Paramount Theatres, western division.

TOA leaders attending the meeting included: Roy Martin, Columbus, Georgia; Carl Anderson, Kalispell, Montana; L. S. Hamm, San Francisco; Harold Field, Minneapolis; Daniel Field, Los Angeles; Tom Bloomer, Belleville, Ill.; Jesse Jones, Portland, Oregon; J. J. Rosenfield, Spokane; Art Adamson, Portland, Ore.; A. H. Blank and Myron Blank, Des Moines; John Rowkey, Dallas; Alfred M. Pickus, Stratford, Conn.; Robert L. Livington, Lincoln, Nebr.; John Lavery, Los Angeles; Julius Gordon, Beaumont, Texas; Leo Pallay, Portland, Oregon; Charles Gilmour, Denver; Nat M. Williams, Thomasville, Georgia; Robert Bryant, Rock Hill, South Carolina; Jerry Zigmund, Los Angeles, and Sol Schwartz, New York City.

No Comment from Sales Managers

NEW YORK: Commenting on the speech by Walter Reade, Jr., president of Theatre Owners of America, before the Motion Picture Industry Council in Hollywood last week, urging producers to beware of distributors' "self-interest," the general sales managers committee of the Motion Picture Association of America this week said that the matter "was purely one for individual company consideration." The committee met Monday in New York, at which time a variety of subjects were considered.

Broadcast Music Sends Contracts to Exhibitors

In its initial move to collect performance rights fees from theatres, Broadcast Music, Inc., this week in New York sent contract forms to exhibitors. The fees are being asked only for the playing of intermission music. The contracts will become effective on July 1 and the rates range from $5 to $15, depending on seating capacity.

In addition, according to the BMI contract, the license includes the use of BMI copyrighted music by live talent during one evening in any calendar week as an incidental portion of a film program. If a theatre, the license reads, is operated for a period of not more than 26 weeks during a contract year, applicable rates are cut in half.

The rates for conventional houses are: up to 600 seats, $5; 601 to 1,200 seats, $7.50; 1,201 to 1,500 seats, $10, and over 1,500 seats, $15. For drive-ins: up to 200 cars, $5; 201 to 400 cars, $7.50; 401 to 500 cars, $10, and over 500 cars, $15.

MOTION PICTURE HERALD, JUNE 26, 1954
CINEMASCOPE RECOUNTS OWN STORY OF ITS GROWING UP

by VINCENT CANBY
THE LATEST chapter in the CinemaScope story, a serial which now promises to go on forever, was presented to the members of the industry, and representatives of the consumer and trade press Tuesday morning at simultaneous showings in New York and Los Angeles of "The Advancing Techniques of CinemaScope."

The hour-long 20th Century-Fox film, scheduled to be shown in 32 exchange cities between now and July 9, is divided into two parts: the first perhaps the first public "side-by-side" comparison of four-track magnetic stereophonic sound with single track magnetic and single track optical sound, and the second portion a comprehensive trailer of forthcoming 20th-Fox product all of which has been shot wholly or in part with the new CinemaScope camera lenses developed by Bausch and Lomb.

Subject Wins Rating On Merit of "Excellent"

As another example of 20th-Fox showmanship, "The Advancing Techniques of CinemaScope" wins a Herald rating of "Excellent." And, as is the case with any film of consequence, "The Advancing Techniques of CinemaScope" gives rise to opinion, four of which are:

\[ That magnetic stereophonic sound is undoubtedly superior to single track magnetic or single track optical sound for the most effective presentation of CinemaScope. There would seem to be, too, a richness and range in magnetic high fidelity sound, as compared to optical, which many laymen would come to know and appreciate. \]

\[ That directors, editors and sound technicians are learning how to use stereophonic sound so as to avoid those sharp switches from one horn to another of a single voice, liable to occur as the camera moves in one scene. \]

\[ That the new Bausch and Lomb camera lenses give the CinemaScope director quite as much freedom as he had B. C. (before CinemaScope), and that there is, with the new lenses, a very marked improvement in clarity of image and depth of focus. \]

\[ And that, despite all public and private pronouncements as to CinemaScope's adaptability to any type of story, the vast majority of forthcoming CinemaScope films will be spectacles, historical dramas having a strong pageant flavor and outdoor or action dramas. Of six films dealt with at length in "The Advancing Techniques," only one, the comedy, "A Woman's World," could be described as "contemporary." Of the 25 scheduled for early production, only about six or seven are conceivably "contemporary." \]

Approximately 1,000 members of the New York trade were on hand for the Tuesday morning showing at the Roxy theatre. They were welcomed by 20th-Fox director of distribution Al Lichtman, who dispensed with the usual extensive greetings and salutations and let the film speak for itself.

The sound portion of the film featured a 20th-Fox technician who explained some-thing of the principles behind stereophony and then proceeded to illustrate just what the aural differences were between four-track magnetic, single track magnetic and single track optical sound. Used were clips of jet fighter planes approaching the camera and disappearing overhead, a shot of the Vesuvius Express rattling down the track toward the camera and disappearing off screen left, and a clap of thunder which in single optical was acceptable, but in four-track magnetic made one look for shelter.

The climax of the film's first half was a bouncy rendition of Tchaikowsky's "Waltz of the Flowers," by the 20th-Fox Symphony orchestra under the direction of Alfred Newman.

Twentieth-Fox production chief, Darryl Zanuck took over as master of ceremonies and narrator of the second half of the program, featuring footage shot with the new camera lenses.

Shown in detail were scenes from "Broken Lance," a western drama starring Spencer Tracy, Robert Wagner and Richard Widmark; "A Woman's World," a modern comedy with Clifton Webb, June Allyson, Van Heflin, Lauren Bacall, and Fred MacMurray; "Untamed," a spectacular drama starring Susan Hayward and filmed partly on location in the wide open spaces of South Africa; Irving Berlin's musical extravaganza, "There's No Business Like Show Business," starring Ethel Merman, Donald O'Connor, Marilyn Monroe and Dan Dailey; "Garden of Evil," a drama of gold-hunters in Mexico starring Gary Cooper, Susan Hayward and Richard Widmark, and

(Continued on page 16, Column 3)

MOTION PICTURE HERALD, JUNE 26, 1954
DEMETRIUS and THE GLADIATORS
IT BEGINS WHERE "THE ROBE" LEFT OFF/
IN GLORIOUS COLOR
CINEMASCOPE

The Modern Miracle You See Without Glasses!
THE LINE BEGINS WHERE The Robe LEFT OFF
CINEMASCOPE PICTURE LIST IS GROWING

Supplementing the list of 30-odd forthcoming CinemaScope features from 20th-Fox, production chief Darryl Zanuck, in the film subject, "The Advancing Techniques of CinemaScope," lists 30 additional CinemaScope productions in work at other studios. Among those are Columbia's "Jubal Troop," "River of the Sun" and "Man from Laramie." Besides the 30 listed by Mr. Zanuck, MGM is reported to have "Green Fire," "Many Rivers to Cross" and "Athena" upcoming. This week Universal added another CinemaScope production to its roster, "To Hell and Back," the story of Audie Murphy in World War II. Universal also now is shooting "Captain Lightfoot" and "Chief Crazy Horse" in CinemaScope and has two more completely and awaiting release.

CINEMASCOPE (Continued from page 13)

Mr. Zanuck's personal production of "The Egyptian," with an all-star cast headed by Jean Simmons, Viktor Mature and Gene Tierney.

The scenes from "Broken Lance," "Untamed" and "Garden of Evil," all shot on locations emphasizing the vastness of open countries, pointed up most effectively CinemaScope's ability to bring unusual visual sweep to the screen. In all action in the foreground was just as sharp as the furthest horizons—in one case, a mountain range 25 miles distant. The "Untamed" clip, perhaps the highlight of "The Advancing Techniques," featured a (visually) magnificent attack by 4,000 be-costumed and be-plumed natives on a wagon train of Dutch settlers. The pomp and pageantry of Pharaoh's Egypt, along with the uninhibited manners of some of his subjects, were graphically illustrated in "The Egyptian" scenes.

At the conclusion of these scenes, Mr. Zanuck listed 25 properties as forthcoming CinemaScope productions.

"We at 20th Century-Fox," said Mr. Zanuck, "will continue to fight for the best in entertainment. We refuse to settle for something secondary, or something somebody claims is almost as good as CinemaScope."

The CinemaScope story, he said, "has all the ingredients of a success story. A dark, uncertain beginning. A struggle for existence against unfair odds. A triumphant climax. A happy ending. And, what is more important, a very bright future."

Something of his enthusiasm was obviously shared by members of the board of directors and the executive committee of Theatre Owners of America. Having been treated to a preview of "The Advancing Techniques" in the course of their summer meeting in Los Angeles last week, they as individuals recorded their reactions for the Fox Movietone cameras, which reactions were screened Tuesday at the Roxy.

BEN THE BELLIGERENT—Liveliest of the current diversions is the hell raising by the able Ben Hecht on the subject of and in behalf of matters discussed in his snorty new book entitled "A Child of the Century." It appears that Mr. Hecht, who has been so capable a contributor to the cultural, literary and moral nature of some of our most exciting pictures, has given out with the opinion that motion pictures are a destructive social influence.

One is not disposed entirely to disagree with him, because it is obvious that any widely popular product of expression must please so many inferior people that it is liable to result in levelings of all standards, which inevitably means compromise that is not in behalf of the best. Dynamic Mr. Hecht is one of our most capable observers of the so-called civilized scene as it is visible amid the perspectives of ruthless, melodramatic journalism through the atmosphere of that astonishing cultural community, known as Chicago. This statement is made in the most kindly deliberation by your editor who was so earnestly a practitioner there through a most dynamic, and let us say educational period of his journalistic career.

A typical, but always interesting manifestation appears in such cases and the air of comment has been filled with sharp criticisms and resentment of Mr. Hecht's outragings. This is entirely standard, normal development always to be counted upon when in quest of publicity. The super sensitive quarrelsome folk of cinemaland rise vociferously to what they think is the defense at every provocation. They ought long ago to have noted the obviousness and transparency of the device. One of the screen's most capable and resourceful producers has not for many years delivered a major effort for distribution without at the same time kicking up a great gust of dust, feathers and baloney calculated to draw attention to him, even though the subject might have no relevancy to his picture.

Neither Chicago's journalism, Mr. Hecht's sociology, or the tawdry unfaith of so much movie representation of life seem to have done the race, the nation, or the people much damage. There is no indication in comparison of today's facts with the annals of yesterday to indicate that we are any better or any worse than our forebears, back until when.

Meanwhile, suckers are still suckers and publicity fishermen never have to change the bait.

The motion picture would perhaps be quite as well off if it were not so continually on the defensive about everything. Is it possible it has something on its conscience?

PROMOTIONAL AMBITION—One sees by the papers that the periodic agitation for a Canadian feature picture industry has appeared again. This has been occurring at a varying rate of intermittency since the motion picture was born. There have been some short-lived and in the main most unprofitable experiences. Many of the enterprises of the past have taken their origin solely in the personal ambitions and purposes of promoters who thought they saw important access to capital just waiting to be utilized.

That there never has been and is not now a great feature motion picture production center in Canada is for the reason that it offers no special advantage in resources and opportunities on the world map for such a concentration of resources, equipment and talent as is necessary to compete with the great production centers, especially Hollywood.

As a market for motion pictures Canada is substantially identical in interests, tastes and cultural demands with the so very adjacent United States. If either Canada or the world market afforded genuine opportunity for a Canadian motion picture industry on such a scale it would already have one.

PEOPLE ARE COSTS—Obviously the great factor of cost of the motion picture, television and related arts is the money paid to people for performance, all the way from the laboratory to the auditorium. The cost of employing these persons has been established by competition, by fair means, and sometimes devious devices. They are paid by persons who expect to, and frequently do, make a profit on the resultant product. Believe it or not, there is an ultimate factor of control which can importantly cut those costs. That arrives the way when the pursuit of policy no longer pays off.
December 1953

"...ALL U-I FILMS INCLUDING ANY MADE IN CINEMASCOPE WILL HAVE VERSIONS IN ALL ASPECT RATIOS!"

UNIVERSAL-INTERNATIONAL PURSUING ITS FREQUENTLY-STATED POLICY OF SUPPLYING ALL OF ITS PICTURES TO ALL THEATRES, ANNOUNCES "THE BLACK SHIELD OF FALWORTH" WILL BE RELEASED IN CINEMASCOPE AND WILL ALSO BE MADE AVAILABLE TO THEATRES WITH ALL OTHER TYPES OF CONVENTIONAL PROJECTION...

CINEMASCOPE PRINTS AVAILABLE WITH FULL STEREOPHONIC 4-TRACK SOUND, DIRECTIONAL SOUND OR WITH CONVENTIONAL SOUND TRACK
CHURCHES, OTHER EXHIBITORS HIT READE ATTACK ON CODE

Prompt action against the Walter Reade circuit for showing, and in particular for their method of advertising RKO's "The French Line" was taken by church authorities in south New Jersey last week. The Roman Catholic Bishop of Trenton, Most Rev. George W. Ahr, speaking at a high school graduation in Perth Amboy, attacked "perverted and immoral" motion pictures and reminded his audience of the Legion of Decency pledge to "remain away altogether from places of amusement which as a matter of policy" show such films.

Other exhibitors in the area last week were reported to be disturbed by the attacks and the advertising which brought them about. Their feeling is that any general denunciation of the Reade theatres will hurt their attendance also.

Bishop Ahr did not mention the Reade theatres or "The French Line" but he indicated that his remarks were occasioned by the appearance of an advertisement in the Perth Amboy "Evening News" for Saturday, June 12, which featured a slug line, cut into a pressbook mat of the Jane Russell dance, reading: "Condemned by the Legion of Decency! Refused a Production Code seal! BUT WE SAY let our audience decide!" The ad announced the opening of the picture at Reade's Majestic theatre in Perth Amboy, Tuesday, June 15.

The following day a slightly different version of the same ad, in quarter-page size, appeared with the same slug line but with the Legion of Decency condemnation reference excised. The Production Code seal refusal was still featured. Thursday, June 17, the "News" carried a quarter-page ad signed by the pastors of 16 churches in the Perth Amboy area, reading: "A Reminder to All, Accept the Challenge. Remember the Legion of Decency pledge! Uphold the Moral Code."

A separate but smaller ad on the same theme appeared in that issue of the paper also, signed by San Salvador Council 299, of Columbus.

Walter Reade, head of the circuit bearing his name, is president of the Theatre Owners of America, which in recent months has issued statements praising the principles of the Production Code and urging industry-wide support of the principles of self-regulation under which it operates.

Jack Warner to Italy
For "Troy" and "Pharaohs"

HOLLYWOOD: Jack L. Warner, vice-president of Warner Brothers, was to leave this week for New York enroute to Rome, Italy, where he will confer with Howard Hawks, producer-director of "Land of the Pharaohs," and with Robert Wise, director of "Helen of Troy," films characterized by the company as two of the most important in the history of the organization. Mr. Warner will view the full footage and first assembly of the two CinemaScope and WarnerColor productions. He will also witness the filming of some of the spectacle scenes for "Helen of Troy." During his brief stop in New York enroute to Italy, Warner was to meet with home office executives on the production program now in full swing at the Burbank studios.

Warner Trailer
Circling Globe

Warner Brothers estimates some 80,000,000 persons in this country will shortly have seen its 20 minute trailer announcing product. Another 40,000,000 may see it abroad. The short subject in CinemaScope and WarnerColor, is a compilation of highlights from pictures completed or in production, and is narrated by Jack L. Warner, executive vice-president in charge of production. Mr. Warner is photographed making his announcements and descriptions.

Pope Urges Firm Stand
On Immoral Pictures

ROME: Roman Catholic film commissions were urged by Pope Pius XII to be firm in condemning immoral films and not to be dissuaded by artistic merits or the interest of their subjects. The Pope's message was sent to the International Cinema meeting in Cologne, Germany by Vatican Secretary Giovanni Montini.

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Michigan U.
Speakers Uphold Code

The Motion Picture Production Code—its history, operations, the factors affecting its efficiency, and its present status in the face of criticism—was the subject of intense scrutiny last week, at the University of Michigan 1954 Summer Institute, in Ann Arbor. Two speakers brought the subject in detail to the attention of the Institute.

John A. Vizzard, of the Hollywood Production Code Administration, remarked how diverrance had succeeded in increasing the unity which strengthened the enforcement. "Once theatres were cut off," he said, "it was no longer possible to guarantee that the great theatre chains controlled by studios would refuse to play films not bearing a Code seal."

Dr. Hugh Flick, director of the Motion Picture division of the New York State Education Department, suggested films with special characteristics bear special licenses to allow their public showing. "In a sense, this is called classification," he said, "and a labelling of categories whereby under a contract system or special provision, each problem motion picture would be subject to its own particular set of conditions."

The three decisions by the Supreme Court weakened Code Administration unity and created a public atmosphere on which enemies of the Code could capitalize, Mr. Vizzard declared. He then pointed out that industry executives instead of then "labeling out" of the Code system, reunited behind their own proved system of self-regulation. Mr. Vizzard also, in explaining Code operations, stressed its flexibility, its appeal system, and its desirability in view of continued interference by state systems of censorship.

Mr. Flick emphasized the industry is dependent upon public opinion: "and it is simply good business to regulate even though it illustrates both a strength and a weakness of self-censorship." He agreed that divorce had weakened the Code, paid it tribute for its tremendous contribution, and declared the picture today "does mean pressure groups and vigilantes are not enough." Arguing for official censorship, he said that in theory the official censor is "not only less susceptible to the force of vigilant action than the self-censor, but more judicious and more representative of an entire community."

Greenspan in MPIC Post

Lou Greenspan, acting executive secretary of the Motion Picture Industry Council for the past two months, will permanently succeed Art Arthur, it has been announced by Edward J. Ralph, president of the MPIC. Mr. Arthur was granted a leave of absence two months ago to join Ivan Tors Films as executive associate, and last week requested full resignation.
UA welcomes Leonard Goldstein Productions

Leonard Goldstein  Robert L. Jacks  Robert Goldstein

The great producing talents responsible for some of the industry’s smash boxoffice successes—MA AND PA KETTLE and FRANCIS series...THE EGG AND I...TOMAHAWK...MR. SCOUTMASTER...BATTLE OF APACHE PASS...PRINCE VALIANT

will produce

10 MAJOR MOTION PICTURES TO BE RELEASED THRU UA WITHIN THE NEXT YEAR!

7 of the planned films will be in color—all with top stars, directors and writers.

Watch for More News About These Important Productions!

Topping its unprecedented product for ’54...

UA HAS THE BIGGEST PRODUCTION NEWS FOR THE 1955 SEASON!
STILL FIGHTING NEW YORK TAX

Industry Asks Governor Aid in Repeal by State of City Enabling Act

Mayor Robert Wagner of New York last week signed into law, effective July 1, the controversial bill imposing a five per cent admissions tax on all the city's theatres. The signing came immediately after a last, stormy public hearing at which representatives of New York's film industry vehemently criticized what they now call "the Wagner tax" and made preparations to "fight to the end" for repeal.

With the tax now a reality, exhibitors are directing their efforts toward Albany in the hope that Governor Dewey will supply aid in repealing the state's "enabling act," which empowers the city to levy the tax on amusements. Industry spokesmen indicated that a series of strategy meetings was to be held this week to map plans to repeal the "enabling act" and, eventually, the tax.

The spokesman said exhibitors plan to make more use of their screens throughout the city to inform the public about the tax. Meanwhile, the Emergency Committee of Labor and Management, made up of leading exhibitors and union executives, has been sponsoring an "anti-Wagner tax" ad which has appeared in metropolitan newspapers for several weeks.

Frederick L. Bird, chairman of the Temporary State Commission on Fiscal Affairs of State Government, reported this week that his staff has been receiving cooperation from the film industry. The Bird committee, appointed by Governor Dewey June 15 to look into the fiscal aspects of the amusement tax after a plea for aid from exhibitors, is accumulating data on the figures used by the city in drafting the bill, as well as those used by the industry in its fight to have it repealed.

Just how long before the commission concludes its investigation and presents its findings to the Governor, said Mr. Bird, depends "upon the nature and quality of the figures we get."

Wagner Blames Dewey

After signing the tax bill last Friday, Mayor Wagner reiterated his charges that Governor Dewey's administration was to blame for the tax. Speaking of Mr. Dewey's recent rejection of a Wagner proposal to raise funds for the city in place of the amusement tax, Mayor Wagner told those witnessing the signing, "The Governor, in typical fashion, has denied consideration to the city's needs."

"MAJOR FRACTION" MAY AID TAX FIGHT

New grounds on which may be won the repeal of the Wagner five per cent tax on New York City admissions were brought to light this week. The clue is the law's major fraction provision, whereby any fraction involving one-half or more cents results in the city's collection of the full amount. The state's "enabling act," empowering the city to impose the tax, says that an admission tax, "of up to five percent," may be levied on amusements. However, with the major fraction provision, the city may levy as much as six per cent on certain admissions. A notable example involves an admission of 50 cents. The tax on a 50-cent admission would total two and one-half cents; five per cent. With the major fraction, however, the tax would actually amount to three cents, or six per cent. Industry counselors are looking into the problem with a view to challenging the seeming irregularity.

At the final public hearing, which lasted six hours, Democratic Congressman Emanuel Celler from Brooklyn, who also is counsel for the Independent Theatre Owners Association, warned of Federal reprisals if the Mayor signed the bill. He spoke of "grave discontentment in Congress" at what he called the city's "negating and flouting the will of Congress." He warned, too, of "substantial reductions in Federal grants to states and municipalities imposing the admissions tax."

Sees "Grief and Troubles"

Addressing the Mayor personally, Congressman Celler predicted: "You are opening a Pandora's Box of grief and troubles for New York City and other cities." Federal tax experts are now studying the New York City tax law, he continued. "They will check taxless sources in the city for possible Federal revenues," he added.

Following the Congressman's talk, a technical and heated wrangle ensued between City Budget Director Beame and Martin Newman, vice-president of Century Theatres, and Albert Sindlinger, statistical expert and president of Sindlinger and Company. Also conspicuously present was Harry Brandt, president of the ITOA, who made a dramatic speech in which he named seven of Broadway's leading houses as "today struggling to keep open." Other speakers represented major league baseball teams, merchants' organizations and civic groups.

French-U. S. Pact Signed For 2 Years

Agreement on a two-year Franco-American film pact, retroactive to July 1, 1953, was reached in Paris last weekend, climaxing extended negotiations conducted by Eric Johnston, Motion Picture Association of America president, it was reported by the MPAA office in New York.

The first year of the new contract, which will expire June 30, allows 109 permits for MPAA member companies. It is indicated that France, for the second year, will consider giving up to 20 additional permits over the 109 already allowed.

The French Government, the MPAA office said, has allowed six of eight permits that were under consideration during the 1952-53 negotiations, to be valid now.

U. S. film companies, under the new terms, will be allowed to remit $200,000 per month, an increase of $80,000 over what they had been taking out. The remittances are also retroactive to July 1, 1953.

In connection with the settlement over reserve funds which were set aside under the terms of the 1952-1953 agreement, the present deal provides slightly less than 32 per cent over the reserve fund will be turned over to the French Government for motion picture purposes. In return, the French officials will allow remittance through capital account of slightly more than 47 per cent of the reserve fund. The disposition of the balance is still under discussion.

Cinerama's Twelfth Opening in Cincinnati

The Capitol theatre in Cincinnati this week became the twelfth Cinerama installation in the world. The opening brought officials of the tri-state area (Indiana, Kentucky and Ohio) together. Headed by Ohio's Governor Frank Lausche, Lt. Gov. Harold Handley of Indiana, Frank Jessup, State Superintendent of Police for Indiana, Charles O'Connell, Secretary of State for Kentucky, Cincinnati's social set made the event the official opening of the summer season. The Cincinnati Club sponsored the opening.

Walter Reade and Altec Sign Service Contract

A contract has been signed in New York, between Walter Reade Theatres and Altec Service Corp, covering all theatres in the Reade circuit. The pact, which is effective July 5, and which was negotiated by Marty Wolf, assistant general sales manager of Altec, and Edwin Gage, vice-president of the Reade organization, provides for the servicing of optical and stereophonic sound equipment in all of the 26 Reade houses, which are located in New Jersey and New York. The Reade circuit includes 20 regular type theatres and six drive-ins.
What's a lily to a lady?

This particular lily may not "toil"—but it certainly does "spin" an important yarn for the processor.

Are the colors in balance? Are the flesh tints correct? How about gray scale values?

These together with many other questions, "the lily" answers quickly, authoritatively. For it is the test standard for tone values in release prints, a step wedge with color patches added.

In areas like this—how best to use various devices and tests, how to set up systems and controls, the Eastman Technical Service for Motion Picture Film is working with the industry—helping make today's motion picture production increasingly efficient—adding thus to the effectiveness of both black-and-white and color.

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
6705 Santa Monica Blvd.
Hollywood 38, California

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6705 Santa Monica Blvd.
Hollywood 38, California
**TODD-AO SEEN AND CONQUERS**

Despite Poor Conditions, Process Is Contender in Battle of Systems

by WILLIAM R. WEAVER

HOLLYWOOD: Tuesday afternoon in Culver City, on the MGM sound stage doubling as a theater, the long-sheltered Todd-AO system of extra-dimensional motion picture presentation met the press and took it over.

Nearly everything was against this happening.

Old, ramshackle Ernemann projectors tied together with baling-wire subbed for new $4,000 American Optical Company machines not yet free by the factory for use. Eggshell white muslin none too taut on a wooden stretcher batted for the lenticular screen still in making.

**Odds Against Success**

Unprofessional travel film and professional test footage without benefit of editing had to be used—and it broke.

But neither handicap nor hard luck could keep the newspapers columnists and wire services from discovering Todd-AO's conspicuous fitness to confront CinemaScope, VistaVision, SuperScope, SuperPanavision and all comers in cleancut competition for supremacy.

Oscar Hammerstein III opened the demonstration with the explanation that the first three subjects, photographed informally by Mike Todd without benefit of controlled conditions, were not made primarily as a challenge to comparison with any other system but they happened to be, nevertheless, a roller-coaster ride, a bull ring episode, and a gondola-tour of Venice. Whereupon the lights went down, the deep-curved screen scooped you up and whisked you off again on that unforgettable Cinerama coaster-ride—but this time without seams. Back on terra firma, you were inside a sun-drenched bull ring, dust-ridden, flat-lighted, dirty. And then you glided again over green waters between aged buildings and under broad bridges while haconic Venetians watched you wondgrily. Some present said this was better than Cinerama had done it, some said it wasn’t but clearly it was comparable within the narrow range of contention—and it was coming, seamlessly, from one projector.

Dr. O'Brien in Charge

Chiefly in charge of the demonstration was Dr. Brian O'Brien, head of American Optical Company's research staff, who pointed out, during the interval when the film broke, that the Todd-AO objective is to simply knock out the fourth wall, or seem to, so that the audience can participate in what goes on when the screen, covering the entire frontal space, is filled with the subject being shown.

For the second section of the demonstration test footage shot in preparation for making “Oklahoma,” which goes before the cameras next month, was used. Unexpectedly enough, these were at their best when wide views of the Oklahoma range land were reproduced with extreme realism as to depth and distances, and again when faces were brought into the most intimate possible close-up, with skin pores, men's whiskers, woman's hair, as sharply defined as in the finest standard-dimension photography. These last were stressed in connection with widespread speculation as to whether this type of film could be used successfully for a narrative motion picture, and seemed to prove it beyond question.

**Exhibit Three Camera**

Three cameras now in use were made available to the press for examination following the screening, two being equipped with a closely-guarded “bug-eye lens,” contained in a sealed unit which Dr. O'Brien said is responsible for the excellence obtained in the panoramic scenes.

All cameras pull down thirty frames per second, instead of the usual 24, “which gives us a great gain in effectiveness when using the camera on the move in dolly or panning shots,” according Dr. O'Brien.

Over-all width of the film is 65 mm, image area is 52.6 mm by 23.75. Dr. O'Brien said this gives three-and-one-half times as much image space as standard 35 mm film. The film carries seven soundtracks. There are five sprocket holes per aperture. The film is standard thickness.

Eastman Color was used on the footage used in the demonstration, which had not been color-balanced. The scenes shown were shot with lenses ranging from 37 degrees up to 148.

**All-Purpose Projectors**

American Optical Company projectors, being manufactured by the Phillips Company of Holland, are all-purpose mechanisms, capable of accommodating standard 35 MM films and all systems photographed on standard films, and will be put on the market in competition with all present projectors. Dr. O'Brien said “waist type sprocket wheel design” accounts for the projectors unique adaptability and that the switch from wide film to standard can be made so quickly and easily that theaters can use both widths on a single program with no delay or inconvenience in changing from one to the other.

The screen improvised for tests now under way and used for Tuesday's demonstration is 51 feet wide, edge to edge, with curvature taking the middle back 13 feet, the curved surface measuring sixty feet. Height is 25 feet.

**TV Stations Ask U. S. Aid On Pictures**

WASHINGTON: A group of television stations this week urged Congress to give motion picture production companies special tax incentives to sell their old films to television stations. They also urged that Congress give stars, writers and other talent groups special tax privileges to make new films for television.

These were the major proposals of a memorandum filed with a Senate commerce subcommittee which Tuesday wound up its hearings on the problems of ultra-high-frequency television stations. The subcommittee is expected to get down to work quickly on its report and to recommend, among other things, removal of the 10 per cent excise tax on UHF television sets.

**Group of 82 Licensees**

The film memorandum was filed by Pierson and Ball, counsel for a group of 82 very-high-frequency television licensees. They said that one of the more important sources of TV programs is film, and that “much could be done to increase the quantity of film now available for television programs by the adoption of certain tax inducements.”

The memo said there are two sources of film programs for television today: the thousands of reels held in storage by film companies, and special programs currently produced specifically for purposes of television release.

So far, the memo continued, TV stations have not had much success in obtaining old films from motion picture companies. It said one reason was that the companies apparently feared exhibitor reprisals, but added that “this resistance of the motion picture companies to releasing film to television seems to be slowly breaking down and will perhaps be not too serious a problem in the near future.”

One problem which will remain, the subcommittee was told, is that film companies often seek a price for their films that is prohibitive for television stations. The memo suggested that Congress might help reduce the price of these films by giving the film companies certain tax advantages in return for release of the films.

**Suggest Capital Gains**

Pierson and Ball pointed out that the internal revenue service has ruled that any profits on the sale of films—rather than on rental—must be taxed as ordinary income. Since most old films have been amortized to zero value, this means film companies must pay the full 52 per cent corporate tax rate on any profits from the sale of films. The memo suggested that Congress permit profits on the sale of films to television stations to be taxed as capital gains, subject to much lower tax rates than is the case at present with ordinary income.
In Mid-Summer

the Drive-Ins help

Fight Tuberculosis

- It's Christmas in July!... America's Drive-Ins do their part in Mid-Summer to help their Will Rogers Memorial Hospital continue its wonderful record of TB healing in the Amusement Industry... Because Drive-In employees and their families are eligible for free TB care and treatment, they accept their part of the responsibility of maintaining their institution. So, Drive-In Exhibitors, and Employees are squarely behind the Mid-Summer Salute goal of TB healing through Research and skillful treatment—are YOU?

Drive-In Exhibitors—

Do This For Your Hospital...

1. Conduct a MIDNIGHT BENEFIT SHOW sometime during July.
2. Conduct an EMPLOYEE SALUTE. Sign Scrolls. Get Membership Cards.

Volunteer Now!

Volunteer directly through your Will Rogers Hospital National Office, or through the Exchange Area Chairman who will contact you. Simply say, "Sure we'll help," and we'll see that you get the facts.

Variety Clubs Will Rogers Memorial Hospital

National Office: 1501 Broadway • New York 36, New York

Saranac Lake N.Y.
Davis Cites New Records
But Attacks Inability to Get Showings in U. S.

by PETER BURNUP

LONDON: In a singularly outspoken article in the just published Annual Review of British Industry, issued by the authoritative "Financial Times," John Davis, managing-director of the J. Arthur Rank Organization, discloses that today no less than 50 per cent of the total producers' return to the Rank Group is obtained from overseas. That, says Mr. Davis, has not been achieved before in the history of the British industry.

Mr. Davis says, "By reason of the limited domestic market, the capture of screen time throughout the world is vital to this country. For the first time for 25 years, the British industry has challenged the American world film domination. The Rank Organization is the only British group which has established a world-wide distribution service. This challenge involves satisfying the tastes of a world public which has been brought up largely on American fare. The policy of the group has been to obtain for British films their fair share of the world market."

Mr. Davis points out that because of American domination, it was found that, in order to open up the screens to British pictures, investments in overseas theatres was a necessity. Large investments, in fact, have been made in the major countries of the British Commonwealth—in Australia, New Zealand, South Africa, Canada, Malaya and elsewhere.

Hits Results in U. S.

But, he adds, expansion of British film revenue can only go hand in hand with public acceptability. "I am satisfied," adds the Rank chief, "that on average the entertainment quality of British pictures is as good as that from any other source and the results which are being achieved in Europe and the Commonwealth, as well as in this country, prove this point. All-time records are being created constantly, and largely in theatres which previously have played little else but American product."

Pursuing, however, a long-standing and often expressed plaint, Mr. Davis goes on: "On the other hand, the results which are being achieved in the United States are more than disappointing. We are told that the subject matter of our films is not acceptable to the American people; we are told that the accent of our artists are not understood; yet a recent analysis which I made of major films made in Hollywood showed the extent to which Hollywood is calling upon the services for their films of the same British actors and actresses whom we use to play in ours."

"When the film is produced in an American studio, although the artists tell me they have had no special voice training, there appears to be no difficulty in finding public acceptability for the films in the American market. I find it difficult to believe that the tastes of the American people are so different from those of other countries which enjoy both American and British films. I am satisfied that our problem lies in our inability to secure extensive showings of our films to American cinema-goers to give us that share of the market to which we are entitled."

Significantly, Mr. Davis comments: "We must not forget that the American industry draws from this market in excess of $22,000,000 per annum."

Coming out as it does under the impropriety of the highly respected "Financial Times" the Davis outgiving was clearly designed as an invocation to—and will doubtless have a considerable impact upon—private investors. It pressures also undoubtedly a further Rank assault on the American market.

Eckman Attacks French

With an obvious though adroit eye cocked at the exhibitors' Harrogate convention, Metro's Sam Eckman, Jr., last week delivered a surprising and formidable broadside against the British Film Producers' Association's Sir Henry French.

The latter claims in behalf of his producer-members the lion's share of the recent entertainment tax remission and issued a voluminous memorandum in support of the claim. Mr. Eckman—regarded by his fellow Americans as the elder statesman of their group—now tells Sir Henry that British producers are not entitled to any such share and that, indeed, not only in equity but in the intention of the Chancellor of the Exchequer the whole of the remission should be carved up between exhibitors and distributors.

Measure of the Eckman vehemence is seen in the remarkable epithets the Metro chief applies, in a personal statement, to Sir Henry and his memorandum: "inexpert," "nonsense," "selfish," "meaningless," "total disregard of others' interests" being among the chooser thereof. It's a long time since urbane Sir Henry has been the target of such an acid attack.

Reacts Quite Violently

Mr. Eckman points out that there never would have been an Eady Plan without the concurrence of American distributors and that American consent at the outset was described by British producers as a magnanimous and statesmanlike gesture.

He reacts violently to the distinction drawn in Sir Henry's memorandum between British films and those made by British subsidiaries of American companies. "This is the most preposterous objection of all," he says.

Mr. Eckman argues that of the £6,901,036 collected through Eady seat-levies in three years, £4,830,700 came via the screening of American films and that in agreeing to waive film hire on this amount in the interest of British producers American companies gave up £1,690,745 in film rentals.

He claims that over the last five years American companies have pumped £2½ millions a year into the production and acquisition of British films, According to BFPA's figures, this annual transfusion is half the amount its own members spend, from their own sources, on British films. Mr. Eckman comments. Against all that, American companies as producers of British films received some £320,000 only in the last full Eady year—15 per cent, or less than one-seventh—of the total amount allocated.

Mr. Eckman continues: "The only quid pro quo the American companies ever sought or received for underwriting their own fortunes—the Eady Plan—was the right to transfer a somewhat larger fraction of the American share of their earnings in Great Britain."

Gave Up the Right

"After nine months, in June, 1952, the American companies voluntarily gave up this right, as a further contribution on their part to the solution of Britain's dollar difficulties. They have not exercised it since.

"In other words, American films make Eady possible, pay heavily for the privilege, and face only the prospect of heavier losses as Eady gains ground."

Mr. Eckman maintains that the Eady scale already approved by CEA a scheme which would yield around £2½ millions annually should suffice producers. There is a limit to

(Continued on opposite page, column 1)
THE WINNERS CIRCLE

Pictures doing above average business at first runs in the key cities for the week ending June 19 were:

Albany: Demetrius and the Gladiators (20th-Fox).
Atlanta: Demetrius and the Gladiators (20th-Fox), Gone With the Wind (MGM, reissue) 5th week, Them! (Warner Brothers).
Baltimore: Hans Christian Andersen (RKO), Men of the Fighting Lady (MGM).
Buffalo: Demetrius and the Gladiators (20th-Fox), Indiscretion of an American Wife (Col.), Men of the Fighting Lady (MGM), Them! (WB).
Cincinnati: Saskatchewan (U-I), Student Prince, The (MGM).
Cleveland: Moon Is Blue, The (UA).
Columbus: Three Coins in the Fountain (20th-Fox).
Denver: Drums Across the River (U-I), Three Coins in the Fountain (20th-Fox) 3rd week.
Detroit: French Line, The (RKO), Johnny Guitar (Rep.).
Hartford: Arrow in the Dust (AA), Demetrius and the Gladiators (20th-Fox), Men of the Fighting Lady (MGM) 2nd week, Silver Lode (RKO), Them! (WB).
Indianapolis: Demetrius and the Gladiators (20th-Fox), Indiscretion of an American Wife (Col.), Them! (WB).
Kansas City: Gone With the Wind (MGM, reissue) 2nd week, Them! (WB), Three Coins in the Fountain (20th-Fox) moverover.
Memphis: Pinocchio (RKO, reissue), Student Prince, The (MGM).
Miami: Carnival Story, The (RKO), Three Coins in the Fountain (20th-Fox).
Milwaukee: Three Coins in the Fountain (20th-Fox) holdover.
Minneapolis: Living Desert, The (Disney), Them! (WB), Three Coins in the Fountain (20th-Fox) holdover.
New Orleans: Student Prince, The (MGM) holdover, Them! (WB), Three Coins in the Fountain (20th-Fox) holdover.
Oklahoma City: Dial M for Murder (WB) 2nd week, French Line, The (RKO), Johnny Guitar (Rep.).
Pittsburgh: Men of the Fighting Lady (MGM), Three Coins in the Fountain (20th-Fox) 3rd week.
Portland, Ore: Dial M for Murder (WB), Men of the Fighting Lady (MGM), Three Coins in the Fountain (20th-Fox) 3rd week.
Providence: Gone With the Wind (MGM, reissue), Three Coins in the Fountain (20th-Fox) 2nd week.
Toronto: Men of the Fighting Lady (MGM), Them! (WB), Three Coins in the Fountain (20th-Fox).
Vancouver: Best Years of Our Lives (RKO, reissue), River of No Return (20th-Fox), Wild One (Col.).
Washington: Captain's Paradise (UA) 4th week, French Line, The (RKO) 5th week, Knock on Wood (Para.) 9th week, Long Wait, The (UA), Taza, Son of Cochise (U-I), Three Coins in the Fountain (20th-Fox) 2nd week.

BRITISH CLAIM

(Continued from opposite page)

the additional amount that renters and exhibitors should be expected to contribute, he says.

No comment on the blistering attack has yet emerged from Sir Henry's headquarters. It is, however, certain that the ingenious Edack arguments, though ostensibly directed at Sir Henry, are intended as much for exhibitors, as for the union, as reported several times lately, have their own Eady quarrel with renters in the old vexed break-figure matter.

The left-wing leaders of the Association of Cine and Allied Technicians have a sad setback in the result of four conciliation meetings between the union and the Laboratory Association following the recent laboratory shut-down which ensued on exorbitant wage demands made on the laboratories by the union.

The union has now formally accepted terms previously offered by its members to the Laboratory Association, including a consolidation in basic wages of a proportion of the current sliding-scale cost of living bonus, but is impelled to accept arbitration in regard to its formidable wage demands and reduction in working hours.

The union's acceptance of arbitration is regarded here as the most spectacular col-
lapse of left-wing Red tactics employed in a series of Communist dictated disputes which recently has afflicted several industries in this country.

U.A. Gets Western

"Jesse James' Women," color by Technicolor Western starring Peggie Castle, Jack Beutel, Don "Red" Barry and Lita Baron, will be distributed by United Artists, it was announced by vice-president William J. Heineman. Filmed in Mississippi, "Jesse James' Women" was produced by Panorama Pictures, Inc., a stock corporation formed by Mississippi theatre-owner A. L. Royal and business man Tom Garryway.
JDA Places Goal in Drive At $75,000

At least $75,000 is the goal this year of the Joint Defense Appeal amusement division, a meeting of that division's principals was told at luncheon last week in New York. Meanwhile, William J. German, who has accepted the post of drive chairman again this year, said the motion picture industry is joining the JDA's parent organizations in combating bigotry and defending assaults against constitutional rights.

The JDA is a fund-raising agency for the American Jewish Committee and the B'nai B'rith Anti-Defamation League, and its national goal is $5,000,000.

Mr. German said the film industry has always been attempting to make this country a better place in which to live, and may feel proud to associate itself with the intensified program, which is to: advance enduring relations between religious groups; make Americans aware of the menace in Communism; educate people through mass media so they will realize prejudice is un-American; unmask bigots, hate mongers, and demagogues, and mobilize public opinion to achieve equal opportunity in employment, housing, resorts, public accommodations and educational institutions.

Praises Studio Offer of Overseas Films at Cost

WASHINGTON: Theodore C. Streibert, director of the U.S. Information Agency, said Hollywood producers had offered to make films for the Government's Overseas Information Program on a non-profit basis. The official praised the aid given the film program by the private film industry. He said he felt the Hollywood motion picture industry had done a great deal of good over the years and that the pictures they had distributed overseas had been in most cases of great benefit to the program and to the country. Producers have assured him of their cooperation, he continued. He said they had offered to make films for the program on a cost basis, contributing any overhead. He did not indicate whether he had any plans for taking the companies up on this offer.

Shuff IA Vice-President

John A. Shuff of Akron, Ohio, has been elected eighth vice-president of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada, A. F. L., at a meeting of the general executive board held in New York this week. He succeeds the late Roger M. Kennedy of Detroit, who died March 19. Mr. Shuff has been business agent of the I.A.T.S.E.'s Akron Local 364, since 1932. He was previously secretary of the local, which he joined in 1921.

Allied Unit to Study Cole's Tax Charge

MILWAUKEE: Ben Marcus, president of Allied States Association, has appointed a committee to investigate complaints which, he said, have been "pouring in" from exhibitors as a result of Col. H. A. Cole's charges that the distributors are confiscating a greater portion of the exhibitors' tax benefits through higher film rentals.

Mr. Marcus said that the committee, headed by himself, will press a sweeping probe of the complaints, to be followed by a meeting with distribution heads prior to any appeal to the House Ways and Means Committee, as suggested by Col. Cole.

The committee consists of Jack Kirsch, Nathan Yaminis, Wilbur Snaper and Mr. Marcus.

Of the charges, Mr. Marcus said: "I find it very difficult to comprehend a state of affairs where the film companies would resort to such grossly unfair and such short-sighted and selfish tactics. If these facts, as presented by Colonel Cole and subsequent complaints, are proved to be true, then our industry is indeed in a sad way for this condition presents a new form of suicidal mania for the industry, because the continued strangulation of the exhibitors by the distributors in this manner can only result in the ultimate self-destruction of themselves."

Edits Italian Film History

Hermon G. Weinberg has completed the editing of the American edition of the book, "50 Years of Italian Cinema," which will be published in Rome this Fall in three editions, English, French and Italian. The book will have a foreword by Richard Griffith, curator of the Museum of Modern Art Film Library, New York.

Fight Film Gets Heavy Bookings

The Rocky Marciano-Ezzard Charles heavyweight championship bout makes one of the most exciting and dramatic fight pictures seen in years. In the proper situations it will prove a solid ticket seller.

Working with speed and dispatch, United Artists, the distributor, had the pictures in the New York metropolitan area theaters Friday afternoon, within 24 hours after the bout in Yankee Stadium Thursday evening. Printing of the film began immediately following the end of the fight and was completed Friday morning. They were rushed by various express methods, including air-express to theaters throughout the country.

A superb job of editing the 15-round fight into 19 1/2 minutes of film was accomplished. The picture affords such great clarity and excellence of view as to strike one immediately with the superiority of the theatrical view to the television picture.

The picture also managed to get fight color into it, such as the numerous celebrities in the audience of roughly 50,000.

In the opening rounds Charles proves a master boxer as he nullifies the blasting punches of Marciano.

Eventually, as the pictures clearly show, the latter's overwhelming strength comes to his aid and he proceeds to wear down his older opponent. Marciano turns on a storm of savage fury, often embarrassingly undisciplined fury, as he wears down his adversary into defeat. Aside from its stirring entertainment quality, the picture makes the perfect journalist coverage.—M. H.

Senate Votes Increase to Overseas Film Service

WASHINGTON: The Senate last week voted to increase by $1,000,000 the House-approved appropriation for the Government's overseas film service. The Senate passed a bill appropriating $83,814,000 for the U.S. Information Agency in the year starting July 1, $8,000,000 more than voted by the House. The motion picture service would get $3,931,000 under the Senate bill, compared to $2,932,000 under the House bill and $3,390,000 during the current year. The differences must be resolved in a House-Senate conference.

Sen. Burton Hickenlooper (R., Iowa), chairman of a Senate foreign relations committee which studied the overseas information program, said he was sorry that the film program had received so little. "The motion picture medium," he declared, "is one of the most vital and important means we have of communicating ideas and thoughts about the United States and the free world."

Senate Appropriations Committee chairman Bridges (R., N.H.) revealed that the committee had debated attempts to eliminate all funds for the film service.
American anti-U. release will 27 occupation "Hakone, In of many of American pictures have, in recent weeks, been finding their way abroad at prices which, some observers say, represent hidden subsidies for the production of still more such films.

The year's biggest sale of a Japanese film is reported to be the purchase by Sovexport Films of Russia, for $30,000, of "The Life of a Miner," an anti-American film produced by the Japan Miners Union and distributed by Hokusai. The average Japanese film brings only about $2,000 in the American market. In return, Hokusai has purchased from Sovexport "Young Guard" for a price of $19,440.

Red China has purchased four anti-U. S.-Japanese films lately, all at extremely high prices. They are "But We Are Alive," $20,000; "Hakone Mountains," $29,000; "Life of a Miner," $20,000, and "Half-Blood Orphan," at a price not yet disclosed. In addition, it is reported that Hokusai has signed a contract with Italian Contemporary Arts, of New York City, for the use of leftist Japanese films on a royalty basis. Included in the deal is the controversial "Hiroshima," produced by the Teachers Union of Japan and branded as anti-American.

The increase in anti-U. S. product is traced back to the blacklistting and firing of many Japanese producers and technicians just before the U. S. occupation forces turned the local industry back to Japanese hands. Unfortunately, among those blacklisted were some of the most gifted people of the industry. They subsequently got together and formed independent units of their own. Their product, while of a generally high order artistically, is predominantly anti-American or pro-Communist in theme.

Milwaukee Mayor Cites Work of Film Commission

MILWAUKEE: The Better Films Council of Milwaukee County, last week heard Mayor Frank Zeidler say that each community has certain and different standards on the boy meets girl theme. The Motion Picture Commission, he added, deals with a difficult problem. "They must pass a picture considering the community without causing conflict with the industry. If the producer puts in scenes the commission doesn't want, they holler censorship."

Mayor Zeidler said the council encourages pictures to portray romance, entertainment and etc. It serves a broad community service and helps to establish new ideas and standards to the community.

Mrs. R. H. Sass, president of the Sheboygan Film Council, reported on the National conference which will be called The Federation of Motion Pictures Council, Inc. The outgoing president, Mrs. Charles Berenger, presented honorary memberships to various persons in appreciation for their cooperation and interest in their organization. Among them were the following theatre people: Al Meskus, Warner theatre; Mr. Sperhees, Towne theatre; Estelle Steinbach, Downer theatre; Harold Fitzgerald, Fox-Wisconsin Amusement Corp.; Jack Lorenz 20th Century Fox, and Louis Orlove, MGM.

Record Attendance Due For Mississippian Meet

EDGEWATER PARK, MISS.: A record breaking turnout is expected to attend the Mississippian Theatre Owners' annual convention slated for June 27, 28 and 29 here, according to A. L. Royal, president.

The conclave's agenda will be highlighted by a demonstration of Gottschalk Panater lenses by executives and engineers of Radian Screen Co., of Chicago, with a showing of MGM's "Seven Brides for Seven Brothers."

Robert Hoff, general manager of the Bal- lantyne Co., of Omaha, will talk on new techniques in sound and projection for indoor and drive-in theatres and Universal-International's "Magnificent Obsession" will be previewed in other convention activities. An annual banquet and election of officers will close the convention.

Nebraska Theatre Sold

The Crest theatre of David City, Neb., has been sold to the Rozanek Theatre Corporation, owners and operators of the State theatre and the Times theatre, Crete, Neb. A. Rozanek said the plan will be to continue the operation of the Crest and the State will be operated on a part time basis.

People in The News

DR. CLYDE HISONG, chief Ohio film censor and state Director of Education, has resigned. He says he will remain until September 15 if needed. Governor Lauch has named no successor as yet. Dr. Hisong will rejoin the faculty of Bowling Green University.

J. CARL EAVETTA, after 30 years with 20th Century-Fox in Brazil, has resigned as managing director there. KARL KNUTZ, manager of the company's branch in Holland, will succeed him.

ERNST L. SCANLON has been named vice-president and treasurer of the Hecht-Lancaster Organization, releasing through United Artists. Mr. Scanlon had been coast consultant for Cinerama Corp.

HAROLD YOUNG, former director of Burt Balaban's Princess Theatres in Europe, has returned to New York after several assignments. He will leave soon for Bermuda to shoot a film for Robert Mann Productions.

DAVID A. LIPTON, Universal vice-president, has returned to this country after six weeks visiting the company's branches in Europe and participating in the sales convention in Barcelona.

TOM BALLINGER, Middle Atlantic States field representative for MGM, from Winchester, Va., reported last week in his capacity as chairman of the board of trustees of the Junior Chamber of Commerce War Memorial Fund.

Ginsberg to Do Film on Palladium

HOLLYWOOD: A multi-starred feature picture based on the London Palladium's 44-year history will be produced by Henry Ginsberg, in association with Moss Theatre Enterprises and Val Parnell, the Palladium's managing director, Mr. Ginsberg has disclosed.

The film will be made in London, Hollywood and New York, and will present world-famous stars who have appeared at the Palladium over the past four decades. It will be the second production on Mr. Ginsberg's independent schedule, following Edna Ferber's "Giant" on which he now is engaged with George Stevens and Miss Ferber for Warner Brothers release.

No title or release channel has been chosen for the Palladium feature.

Takes Bridgeport House

HARTFORD: Norman Białek, partner with Leonard Sampson and Robert Spodick in the Sampson & Spodick Theatres at Norwalk and Westport, Conn., is taking over active operation of the Sampson-Spodick first run art Cinema, Bridgeport, Conn. Richard Cohen will be retained as house manager, with the theatre to concentrate on first run art attractions.

MGM Sets Test Runs

MGM has set two test showings of future releases, "Seven Brides for Seven Brothers" and "Valley of the Kings," the former to open at Loew's State, Houston, and "Valley of the Kings" at Loew's, Rochester, N. Y., both July 16.
Hollywood Scene

by WILLIAM R. WEAVER

Hollywood Editor

LAST week Thursday the Publicists Guild presented its annual Tom-Tom Award to Exhibitor R. J. O’Donnell at a large and lively luncheon in the Blossom Room of the Hollywood Roosevelt Hotel. The Tom-Tom Award, made this year for the second time, is for the production community’s youngest ceremonies-of-acclaim, but it is also one of its most meaningful. It is given for distinguished service in the field of public relations, rather than for straight publicity or promotional achievement, and it is not a thing a man wins while yet a beardless youth. This year’s winner and last year’s, the illustrious Frank Whitbeck who runs the rambunctious and often ungainly box office competitors in Brooklyn and environs circa 1910. Both have put their imprint on every page of the book of show business.

The Publicists Guild has a thriving membership of 340, with leave to expand. Its members are the men and women who fashion and furnish to the press the day-to-day information out of which the 250-plus resident representatives of the wide world’s newspapers, magazines, wire services, radio and television stations and networks spin the news of the motion picture and its people. This is a very big undertaking and it is an exciting responsibility. A high degree of coordination is fundamental.

Honor Thus Conferred Has Been Validly Earned

When the 300 Publicists Guild members, in the wisdom of their skilled experience, single out one person per year as the individual whose activities have contributed most substantially to the betterment of the motion picture industry’s public relations, it can be taken as Hoyte that the honor thus conferred has been validly earned. Nobody wins it by a single, brilliant stunt.

The 1954 presentation to Texas’ famed showman was conducted in the light and airy fashion common to affairs in kind, with witty speeches by Jerry Wald and Jack Webb, Robert Fellows and Frank Whitbeck, among others, but the Award—er, holder of no scrolls, statuettes and plaques than almost anybody in the industry, wasn’t light and airy about receiving this one. He spoke briefly, earnestly, about his faith in the future of the business, and his appreciation of the honor bestowed upon him. He closed with, “I wish I were as worthy as you say I am.” His hosts, who don’t mix professional and Guild activities, think he is.

Five pictures were started and four others were completed in the week chosen by the board of directors of the Theatre Owners of America to discuss with various Holly-

THE WINNER of the Publicists’ Guild second annual “Tom-Tom” Award, Robert J. O’Donnell, left, general manager of the Interstate Circuit of Texas, is seen at the publicists luncheon in Hollywood with Dorothy Lamour, and Walter Compton, its president. Miss Lamour presented the scroll and trophy.

wood production people ways and means to augment, supplement and amplify the flow of product from studio to screen.

Universal-International led in point of new undertakings, launching two, one of them in CinemaScope and the other—first in a long while—in 3-D.

U-I’s CinemaScope picture is “Chief Crazy Horse,” in Technicolor, with Victor Mature, Susan Ball, John Lund, Ray Dunton, David Janssen and Keith Larsen in the cast. It is being shot in South Dakota, lifetime hunting ground of the principal character, which is nightly pretty country at this time of year. The producer is William Alland and the director is George Sherman.

U-I’s 3-D venture is “The Return of the Creature from the Black Lagoon,” pointed straight at the box office target struck so profitably by its titular antecedent, and this project, like the above-named, is a William Alland film production. Jack Arnold is directing this one, with John Agar, Lori Nelson and John Bromfield in top roles.

Twentieth Century-Fox also started a CinemaScope picture in color, “Desiree,” with Marlon Brando, Jean Simmons, Merle Oberon, Michael Rennie, Cameron Mitchell, Charlotte Austin and John Hoyt in the cast. Jules Blaustein is the producer; Henry Koster directing.

“We’re No Angels” is a Paramount production in that studio’s VistaVision process and in Technicolor. It has the distinguished Humphrey Bogart heading a cast containing Peter Ustinov, Aldo Ray, Joan Bennett, Leo G. Carroll, Basil Rathbone and Gloria Talbott. Pat Duggan is the producer and Michael Curtiz, most versatile of versatile directors, is directing.

Salvador Films, of which Robert Lippert,

STARTED (5)

LIPPERT
Black Pirates (Salvador Films; Ansco)
PARAMOUNT
We’re No Angels (VistaVision; Technicolor)

IND. (4)

ROK
20,000 Leagues Under the Sea (Disney; CinemaScope; Technicolor)

SHOOTING (30)

RKO
Adventure in Rio (Corona)

20TH-FOX
Desire (CinemaScope; color)
U-I
Chief Crazy Horse (CinemaScope; Technicolor)
20TH-FOX
Woman’s World (CinemaScope; Technicolor)
U-I
Destry (Technicolor)
20TH-FOX
Black Widow (CinemaScope; Technicolor)
That Lady, (Atlanta; CinemaScope; Technicolor)
There’s No Business Like Show Business (CinemaScope; Technicolor)
U-I
Abbott & Costello Meet the Keystone Cops

FIELDWORK (30)

RKO

ADAGIO

PUBLICITY

WESTERN

RKO

DEMOCRAT

WILLIAM G. ANSCom

WOOD

REPUBLIC

Walt Disney

ACTION

MOTION PICTURE HERALD, JUNE 26, 1954
**Urges More Follow-up On Compo Ad**

The recommendation that exhibitors everywhere follow up the fifteenth advertisement of the Council of Motion Picture Organizations in "Editor and Publisher" by visiting local paper editors to discuss possible needs for motion picture news has been made by Trueman T. Rembusch, Franklin, Ind., exhibitor and former member of the COMPO governing triumvirate.

In a letter to Charles McCarthy, COMPO information director, Mr. Rembusch has written:

"Every exhibitor should take a copy of this ad and be sure his local editor reads it. Then there should be a bit of discussion on how the exhibitor and editor could work towards helping each other's business. This certainly would be in order.

"So that I may follow through on my own suggestion, please send me 12 copies of the ads."

The 16th in the series of ads was published in "Editor and Publisher" June 12. The ad is in a question and answer form, based on inquiries received from newspaper editors and publishers as a result of earlier advertisements. The ad points out that all such inquiries are welcomed because it gives film industry representatives and newspaper people an opportunity to get to know each other better.

**Stanley Warner to Ask Decree Extension**

Stanley Warner will ask the Justice Department for another extension of its divestiture deadline, it was reliably reported this week. The present deadline is July 4. Under the original Warner consent decree, the circuit was to have disposed of approximately 55 theatre properties by January 4, 1953. So far, it has received three six-month extensions of this deadline, and at the time of the last extension, in January, still had 22 properties to go.

**"King Richard" to Open**

"King Richard and the Crusaders," Warners' new CinemaScope and WarnerColor spectacle, will have a world premiere at the Egyptian theatre in Hollywood following the engagement of "The High and the Mighty." The premiere date of "King Richard and the Crusaders" has not been set.

**Film House for Oak Ridge**

OAK RIDGE, TENN.: A new multi-million-dollar shopping and business center to be constructed by Oak Ridge Properties, Inc., under lease from the Atomic Energy Commission, will include a motion picture theatre, which will be sub-leased for private operation, according to Guilford Glazer, Knoxville, president of the corporation, in a recent announcement.

**RKO Sales Heads Discuss Product**

Pictures available and coming and the sales policies applicable and recommended were discussed this week in Chicago and New Orleans by RKO Radio's field sales staffs and home office executives.

The New Orleans meeting was at the Jung Hotel Monday and Tuesday and was accompanied by screening of "Susan Slept Here" and demonstrations of the SuperScope lens, both at the Saenger Theatre. The sales talks at both meetings were led by James R. Grainger, president, and Charles Boasberg, general sales manager. Mr. Grainger, especially, outlined studio product, including "The Conqueror," "The Americano," "Passion," "Cattle Queen of Montana," "Night Without End," "Girl Rush," " Syndicate" and "Indian Fighter."

The Chicago meeting was at the Blackstone, Hotel, with sessions scheduled to be held Thursday and Friday.

"Victory at Sea" Opens

"Victory at Sea," the NBC Film Division production which pictures the dramatic history of the United States Navy in World War II, will have its New York premiere at the Trans-Lux 60th Street theatre following the theatre's current attraction, it is announced by William J. Heineman, vice-president of United Artists in charge of distribution.

**INTERIM REPORT**

Hollywood, June 17, 1954

At close to the half way mark in the completion of The Makelim Plan I have the honor to report, with deep appreciation, the validation of firm contracts aggregating close to $2,000,000.00, and linking 1,600 theatres in harmonious cooperation.

To the thousands of earnest showmen who have given me so generously of their time, attention and contracts at Allied meetings on my first nationwide tour on The Makelim Plan, and to the trade-press which has reported so fairly and faithfully the progress of the project, I take the occasion of this interim report to express abiding gratitude.

A special expression of gratitude to Mr. Abram F. Myers and the entire Board of Directors of Allied States Association of Motion Picture Exhibitors, whose vision and foresight in accepting The Makelim Plan has so generously helped me to bring this plan before all the exhibitors of America.

And to those other thousands of exhibitors whom, irrespective of organizational affiliation or other categorical status, and to the many who have written for information on The Makelim Plan, I hope to see in person at meetings being arranged for in Albany, Atlanta, Buffalo, Charlotte, Chicago, Milwaukee, New Haven, Salt Lake City, St. Louis, Seattle, Portland, San Francisco, Los Angeles and many other intermediate points that are requesting full details for participation in The Makelim Plan —

Believe me, I am grateful,

**Hal R. Makelim**
Sales Heads Back Plan to Aid Hospital

The general sales managers of the member companies of the Motion Picture Association of America have approved the plan whereby the Variety Clubs’ Will Rogers Memorial Hospital in Saranac, N. Y., will get additional revenue.

The plan, proposed by A. Montague of Columbia Pictures, president of the Hospital, provides that sufficient pictures be made available to such drive-in theaters as will agree to put on a benefit performance, with all the proceeds to be donated to the Will Rogers Memorial Hospital.

A number of such benefit shows have already been set up for July in northern California and it is expected that drive-in operators in other territories will go with this fund-raising campaign.

Al Lichtman, director of distribution for 20th Century-Fox and a member of the Council of Motion Picture Organization’s triumvirate, reported to the MPAA sales managers committee on the progress of plans pertaining to the distribution through the various company exchanges of “This Is Your Army,” a U. S. Army production which the Department of Defense will present under the aegis of COMPO.

With Army approval, Mr. Lichtman reported, it is intended to release two versions of the film—a 30-minute version for double-bill theaters and a 30-minute version for single bill theaters, each available on a nominal rental basis. The COMPO publicity committee is to prepare advertising accessories and a general exploitation campaign. No date has been set for the film’s release.

Company sales managers and leading exhibitors recently viewed “This Is Your Army” in Washington.

Paramount Plans Wide Campaign on “Leslie”

An elaborate national magazine advertising campaign involving 17 individual weekly and monthly publications has been instituted by Paramount for Hal Wallis’ “About Mrs. Leslie,” starring Shirley Booth and Robert Ryan. This campaign, which will reach an estimated 75,000,000 readers, has been timed to fit the distribution pattern of the picture so that maximum effect will be achieved by the time “About Mrs. Leslie” gets into general release in August. The world premiere will be held June 27 at New York’s Victoria Theatre.

Tennessee House Sold

The Sundown drive-in theatre at Columbia, Tenn., has been purchased by Recreation Enterprises, Inc., a Tennessee corporation, for $80,000. The Sundown is now under new management, with H. P. Vinson, Jr., secretary of Recreation Enterprises, Inc., as manager. Robert P. Davis is president of the corporation.

Variety Club Heart Award Presented

GRAND RAPIDS, MICH.: More than a hundred Variety Club members and guests attended the banquet at the Hotel Pantlind here June 15, for the presentation of the 1953 Heart Citation Plaque by International Chief Barker George Hoover, to Clive Waxman, as chairman of the Heart Committee for Tent 27, in recognition of the Youth Commonwealth program for giving every kid an even break.

Mr. Waxman recalled how this principle charity grew through the efforts of Tent 27, the Grand Rapids Press and the local Police Department.

Mr. Hoover said, “All of you had a part in winning this Heart Award, Forty-four clubs... constitute a strong and competitive field reflecting great works by showmen everywhere. It reflects great credit, therefore, that Grand Rapids should have won this award at our recent convention in Dallas. This reflects leadership, good thinking and achievement in your ranks.”

Dewey Beaver, Superintendent of the Police Department, cited the startling reductions in juvenile delinquency in Grand Rapids since the inception of this child youth program. Gerald R. Ford, Sr., President of Youth Commonwealth, complimented the Variety Club for their efforts. Captain Walter Gilbert, director of Youth Commonwealth, gave some interesting facts and statistics. Colonel William McCraw praised the work of the present chief Barker, Fred Barr.

RKO to Cooperate in Showing Polio Short

Sidney Kramer, short subjects sales manager for RKO, has announced the company will cooperate with the National Foundation of Infantile Paralysis in the promotion of its Emergency Fund Drive to be conducted nationally from August 16 to 31. Earlier this year, RKO-Pathe and the Foundation cooperated in the production of the film, “Taming the Crippler,” which presents the complete story of the Foundation’s fight against polio up to and including the nationwide test of Dr. Jonas Salk’s anti-polio vaccine. The test has been administered to 651,000 children in 44 states throughout the country.

Discuss Color TV Films

A panel of advertising agency representatives and film producers headed by Dr. Alfred N. Goldsmith, electronics engineer, consultant and NTFC board chairman, discussed the problems of films for color television at a luncheon meeting of the National Television Film Council at the Warwick Hotel, New York, June 24. An actual demonstration of color television in the RCA Studios will be held at a later date.

WHAT’S ALL THE EXCITEMENT ABOUT

PERSPECTA STEREOPHONIC SOUND?

A FRANK DISCUSSION OF THE FACTS!

Q. Is Perspecta Stereophonic Sound really here?
A. It is sure! M-G-M, Paramount and Warners are releasing all future productions with Perspecta Sound. Other studios are following.

Q. Will it be the industry standard for years to come?
A. Yes, it will—because, from the producers’ viewpoint, it’s the compatible system—yet offers exhibitors the finest stereophonic sound at the lowest installation and operating cost.

Q. How soon should theatre owners install it?
A. The sooner, the better. All Loew’s theatres are being equipped now and hundreds of others here and abroad have ordered! Be first in your community. Order now!

Q. How many Fairchild Perspecta Integrators does a theatre need?
A. Only one! A single Fairchild Perspecta Integrator serves all projectors in a booth and controls the sound through any three-channel sound system of standard-make.

Q. What about costs and installation time?
A. The Fairchild Perspecta Integrator costs $996. A complete installation can be made in less than a day—with out loss of showing time and, incidentally, without additional maintenance and replacement of magnetic heads!

Q. Where do I go to find out more?
A. Call—write—or wire Ray Crews at Fairchild. He understands exhibitors’ problems—can answer your questions immediately.

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MOTION PICTURE SOUND DIVISION • WHITESTONE 57, NEW YORK

MOTION PICTURE HERALD, JUNE 26, 1954
ALBANY

James Evans, 27-year-employee of Paramount and long its head shipper, is now a Warner Bros. booker, pairing with Harry Arnow. . . . Arthur Newman, Albany manager for Republic, and Leon Herman, Buffalo manager, closed a deal in Oneida with Sid Kallman for exhibition of "Johnny Guitar" in 17 Kallet theatres. . . . 20th Century-Fox manager, Nat Rosen, hosted exhibitors, press, radio and television people and other guests at a CinemaScope demonstration at Fabian's Palace, June 24. . . . Visitors included: Edward H. Fabian, New York; Louis W. Schine, Gloversville; George Thornton, Saugerties and Windham, Clarence Dopp, Northville and Poland (Dopp has closed the Hollywood, Franklin, for the summer); Carl Gilman, Valdosta; Shelburne Falls, Mass., and Wilmington, Vt.; Phil Baroni, North Creek and Indian Lake.

ATLANTA

Mrs. Jolly Shelton, owner of the New South drive-in, Gastonia, N. C., died at her home there. . . . The work paid a visit to the home of the George Woods of the Chesnee drive-in, Chesnee, S. C., and left twins, a little girl and a boy. . . . Howard Chapman, Cherry Hill drive-in, is back at his home after a trip to Duke Hospital, Durham. . . . Paul Cochrane, sales representative of Harris Theatre Supply Co., Charlotte, N. C., said his wife will soon be back home from Will Rogers Hospital in Saranac Lake, N. Y. . . . Morris Abrams, owner of the Palace and Strand and a drive-in in Georgetown, S. C., is back at his post after a spell at the hospital. . . . The Harris Theatre Supply Co., Charlotte, has opened the Joy drive-in, Hendersonville, N. C.

BOSTON

New drive-ins are mushrooming in all parts of New England with six openings reported for June or early July and rumors of other permits being sought. . . . In Massachusetts the RKO circuit opened the Cod drive-in, Falmouth, June 9, while Jacob Assor opened the Wamesit drive-in, Tewksbury, June 4. . . . In Rhode Island Harry Miimassian opened the Family drive-in, Newport, June 4 and Joseph Stanzer threw open the gates of the Quonset drive-in, Quonset on June 9. . . . In Maine up near the Canadian border, Stinson Dean will open the Boundary Line drive-in, Fort Fairfield, July 3 while on June 20 Lester Soule started his new Norway drive-in in Oxford. . . . The Warner exchange hosted a luncheon for the Norfolk Community Town House following an hour and a half screening of their latest Warner short subjects. . . . A fire estimated at $50,000 damages closed the Phillips theatre, Springfield, located on the RIKON circuit. It is not as yet determined whether the theatre will be rebuilt and renovated for further business.

BUFFALO

The Marciano-Charles battle telecast in the Center theatre was a complete sellout several days before the event and Manager Leon Serin sold a large number of standing room only tickets at the same price ($3.50) as the regular ducats. . . . Word reaches here that the Canadian National Exhibition will have it out-planning its usual grandstand spectacle show in the face of a union jurisdictional feud. Included in the CNE's go-ahead plans are Roy Rogers, his wife Dale Evans, their horses and accompanying performers. . . . Arthur, former Famous Players-Canadian executive, will produce the show this year. . . . Sauscrackers broke into the Niagara theatre the other night. They damaged the combination dial of the safe but couldn't get the strongbox open. Then they ransacked a candy counter and stole an undetermined amount of cash from a popcorn machine. . . . Leon Herman, Republic branch manager and Arthur J. Newman, manager of the company's corporation and owner, visited the other day in Oneida, N. Y.

CHICAGO

The four-theatre telecast of the Marciano-Charles fight was a complete sell-out, with the 3,500 seat Marbro in a predominantly Italian neighborhood first to post the "sold out" sign early in week. . . . John Balaban, B and K chief, was honored June 17 at a combined Jewish Appeal luncheon at the Standard Club. . . . Balaban also has an invitation to lunch with President Eisenhower in the White House June 29. . . . Cinema Annex theatre, closed for three weeks due to projectionist union refusal to show counterversial "Salt of the Earth," re-opened Friday with Soviet film, "Inspector General." Theatre's management had vowed house would remain closed until "Salt of the Earth" could be shown. . . . B and K district manager Charles Cottle is still hospitalized at Michael Reese after a long illness. . . . John Rapits, assistant manager, Chicago theatre, leads his own band on club and dance dates on off hours. June 20 he played at the wedding of B and K insurance executive William Holden's son.

CINCINNATI

This city on June 21 became the 12th unit in the Cinemaran chain, with the premiere at the Capitol theatre of "This Is Cinerama" at a scale of $2.65 top. There will be two showings daily, with extra shows on Saturdays, Sundays and holidays. Si H. Fabian and Lester B. Issacs were here for the opening. . . . The 3,300-seat RKO Albee was sold out several days in advance for the closed circuit and exact by John Marciano-Charles championship bout on June 17, while Keith's, at Dayton, Ohio, had practically a full house. Both theatres had an admission charge of $3. . . . The summer season of opera at the Cincinnati Zoo, "Garden of Eden," opens June 27, with "La Traviata" starring Lucia Evangeliusta. The Guild theatre in suburban Walnut Hills is playing a series of "Opera Concerts," opening with "La Traviata" with the B-list star as will appear in the Zoo opera. The Guild is following with "Cavalleria Rusticana" which is also a Zoo opera attraction. . . . Joseph McKnight, Paramount salesman, is a surgical patient at Good Samaritan Hospital, in Lexington, Ky.

CLEVELAND

Capacity crowds filled the 3,000-seat SW Allen and the 3,300-RKO Palace for the Rocky Marciano-Ezzard Charles fight last Thursday night. . . . Bernie Rubin of Imperial Pictures bought a new home in Shaker Heights from Mr. and Mrs. Leo Burdick, wife of the owner of the Crest theatre, Crestline, is visiting her mother in California. . . . Sylvan Goldfinger was here from Chicago for the Friday opening of "Demetris and the Gladiators" at the Hippodrome. . . . Four indoor and three drive-ins in this territory have installed Super Panavision lenses and have booked 20th-Fox CinemaScope picture for single track optical presentation. They are the Andover, Andover; Capitol, Elyria; Mount Peler, Mount Peler; Gloria and Springbrook drive-ins, Lima and Little Flower drive-in, Ottawa. . . . Jack Essick of Modern Theatres has taken his family to the New Jersey shore for a six-week vacation.

COLUMBUS

A crackdown on all bingo games, whether for charity or not, was promised by Mayor Sensenbrenner and Safety Director Doyle. Both denied the charge that the "Peace Bingo Club" here had the blessing of city officials, as claimed by Mrs. John Delehant, president of a local athletic club. . . . Only one other picture has played longer at the World than "The Moon Is Blue," which went into an eighth week. . . . Bob Wile is vacationing (Continued on following page)
in the Adirondacks with his family. . . .


DENVER

Pat McGee, general manager for Cooper Foundation Theatres, has received an invitation to have lunch at the White House with President Eisenhower June 29. . . . Graves & Williams, owners of the Holiday drive-in, and the Flatiron, indoor theatre, Boulder, Colo., have turned over their concession business to Manley, Inc., George Smith, western sales manager for Paramount, presided at a luncheon at the Brown Palace hotel. Guests included several from the Paramount New York office and a number of theatre folk of the Denver film area. . . . National Theatre Supply have bought the candy distributors held by Mile High Enterprises, operated by Neil Collins. Mile High will concentrate on their various concessions. . . . Artie Berg, manager for Manley, Inc., W. H. Turpie, division manager, Los Angeles, and C. L. Lloyd, Salt Lake City salesman, and their wives, went to Las Vegas, Nevada, for a three-week's vacation.

DES MOINES

The possibility of reviving a youth council in Dubuque to combat juvenile delinquency in the city's theatres was discussed last week by representatives of several community organizations. Meeting with Dr. Arthur DeBray, a director of the Motion Picture Foundation, the group agreed that getting the cooperation of young people is one of the best ways to cut down youthful vandalism in theatres specifically and in the community in general. The youth council was the suggestion of theatre operator N. J. Viammas, at whose invitation the forum was called. . . . Thelma Washburn, RKO booker, back from her recent vacation, was assistant hostess to International Zonts club of Des Moines at a recent meeting. . . . The Burlington drive-in theatre on Highway 80 celebrated its fifth anniversary last week. Prices were cut for the two-day observation. . . . The Elma Theatre Corp. has let contracts to rebuild the theatre at Silver Lake, which was destroyed by fire last March 4. Cost is figured at $16,000.

DETROIT

The Fox departed from ordinary procedure by overlapping the opening of "Demetrius and the Gladiators" and the last day of "Three Coins in the Fountain.". . . Pontiac drive-in and the Blue Sky drive-in, have been showing CinemaScope again. Other drive-ins in this section either have done nothing about CinemaScope or are holding wide-screens aside. Reason stated is the high cost of product. . . . "Johnny Dark" actually playing at the Palace and starring and making actress Ruth Hampton a star. Pat McGinnis has left the manager's table of the Cinema art house. Immediate plans call for her to take a short leaf . . . Co-operative Theatres gave a watch to the winner of a radio contest on WXYZ's Helen Bower show. . . . The De Witt in De Witt will close July 1. . . . The East Side drive-in is now managed by Walter Corey, replacing Phil Feikert. . . . Val Clifford, Film Truck Service, vacationed in Syracuse. . . . The Schafer in nearby Garden City is joining the low business closers. . . . Among the 4,500 graduates of the University of Michigan rained out of commencement exercises were Bert and Ed London, sons of the late Julius London, circuit owner.

HARTFORD

Nick Kounaris and Paul Toils, partners in the Kounaris-Toils Theatres at Meriden and Newington, Conn., have changed ownership of their new 900-car Meriden drive-in, now under construction, from early July to Aug. 1. . . . Mrs. Paul Amadeo, wife of the general manager, Pike drive-in, Newington, Conn., is recuperating from surgery. . . . R. K. Lewis, business agent, Local 84, IATSE, Hartford, is recovering from illness. . . . Atty Steven E. Perakos, corporation counsel, Perakos Theatres, has been appointed New Britain Police Court prosecutor. . . . Henry T. North, 67, projectionist at the downtown Alyn theatre, and brother of Charles North, president, Loc 486, IATSE, Hartford, died. . . . Ross V. Urquhart, retired Connecticut State Police captain, has opened an investigation service, the Connecticut Research Bureau, at Manchester, Conn. Urquhart, who served as theatre inspector for the state department, retired in 1933 after 30 years of service.

INDIANAPOLIS

Film men attending the banquet climaxing the Allied Theatre Owners of Indiana spring outing at Lake Wawasee Wednesday helped Harry Kornblum celebrate his 47th anniversary in the motion picture industry. . . . They also helped Richard Pell, Rushville, and Jim Peterson of National Theatre Supply, celebrate their birthdays and toasted Mr. and Mrs. Art Clark, Bloomington, on their 23rd wedding anniversary. . . . Talks at the banquet were made by Mike Simons of Loew's; L. J. McGinley, Fourth Avenue Amusement Company, Louisville; Bob Wise, secretary of Ohio Allied; and Roy Kalver, ATOI president. . . . Harry Fredericksen of Lafayette was low gross in the golf tournament. . . . Downtown theatre business is back to normal here in the first full week after the end of the 6-week transit strike.

JACKSONVILLE

Florida theatre cashier had completely sold out of tickets to the large screen telecast of the Marciano-Chapin fight several hours before the fight began. The theatre seated more than 2,200 persons at a single admission price of $2.75. . . . Harold Spears, B & S Theatres executive, Atlanta, flew his own plane to the Miami meeting of the Motion Picture Exhibitors of Florida on June 17, with a one-day stopover here. . . . Visiting exhibitors included French Harvey and Bob Corbit, Daytona Beach; Jimmy Biddle, Jasper; W. H. Smith Brooksville; Bob Daugherty, Haines City; and Milton Frackman, Miami. . . . Horace Denning, manager, Atlantic drive-in theatre, was at Dixie Drive-In Theatre headquarters in Atlanta. . . . Mrs. Nellie Green, veteran Fox film inspector, died in a local hospital on June 15. . . . Terry Gore is the new assistant to Bill Douglas in the accessories department of Florida State Theatres. . . . Attending a district managers meeting of FST were Harry Botwick, Miami; James Cartwright, Daytona Beach; and Frank Bell.
KANSAS CITY

The Tower theatre, downtown, day-and-date with the midtown Uptown, suburban Fairway and Kansas-side Granada, a Fox Midwest first run, add this week, as last year, with "Theatricals. Dancing Feet" a revue of a local dancing school—for both goodwill and profit. . Harry Oppensteins, one of four brothers prominent in jewelry and real estate and owners of the Globe theatre, downtown, when it introduced sound pictures to Kansas City, died recently. Mr. Harry Oppensteins was also a patron of art. . Ralph Rhoads, who has managed theatres in the area, is now manager of a new Ashland, Nebraska, neighborhood theatre. . The Waldco, in a last growing outlying residence section of Kansas City, Mo., is the first Kansas City house of the Commonwealth circuit to be equipped for CinemaScope. . The New 5 Drive-in opened its CinemaScope presentations with "Knights of the Round Table."

LOS ANGELES

Duke Clark, who is handling "The Immortal City" in the San Francisco territory, was in town. . . Off on a business and pleasure trip to Chicago, was Ed Grossman of the Paradise theatre, L. A. . The Coro- na, downtown, which was picked by Ralph Ravenscroft, is being dismantled. . . Back from vacationing in Indiana was Bill Merriott of Universal-International. . The office personnel of Warner Bros., enjoyed their annual picnic at Crystal Springs in Griffith Park. . . In for a buying and booking chore was Lloyd Katz of the Sperling Theatres. Also seen on the Row were Gordon West, Fillmore and Henry Slater of the Vogue, Chula Vista. . . Andy Devine, manager of the Paradise theatre, celebrated his 22nd wedding anniversary. . . The Savoy theatre, San Diego, is now owned by Grace Heckt. . . The Cal-Pac Corp. has acquired the Baseline drive-in, Highland, Cal. . The San-Paula drive-in, which had closed its gates some months ago, has resumed operation.

MEMPHIS

Joe W. Chambers and V. B. Easterling, partners, have completed and opened their new Chickasaw drive-in at Pontotoc, Miss. . . Jack Wright, owner, has finished and opened his new Marshall County drive-in at Benton, Ky. . . Ike Katz, Kay Films, Atlanta, was a Memphis business visitor. . . Bristol theatre, Memphis, installed CinemaScope and stereophonic sound systems and is now showing "The Robe." . . Henry Plitt, New Orleans, Paramount Gulf executive. . . Five theatres in Memphis on business. . . Hall, owner, has re-opened his Home theatre, Holcomb, Mo. . . Neal Starks, owner, has opened a new drive-in, the Tri-City drive-in at Lynnville, Ky., with a 200-car capacity. . . Loew's State led the current attendance parade with 75 per cent above average business with MGM's "The Student Prince." It was held over after this successful first week.

MIAMI

Tim Tyler, manager of the Miami, one of the trio of theatres in Florida which offered the TV Marciano-Charles bout, reported a complete sell-out for the fight with crowds wanting for possible returns or cancellations. . . Relieving Mark Charttrand as public relations executive for Wometco, Harry Kranowitz has been kept jumping. Exploita- tion included arranging the personal appearances of Jay Robinson at the Carib, Miami and Miracles theatres. . . Al Web, division superintendent for "State Theatres," was on vacation with his family and their holiday by train included visits to New York, Maryland, Illinois and Wisconsin. . . Europe was the locale for the holiday of the Mitchell Wolfsons, with the Wolfson- winner scheduled for an earlier return to audit to Wometco and TV business. . . Richard Goldstone, former MGM official, is now associated with Carl Dudley Productions, a new studio which has set up facilities in Cuba.

MILWAUKEE

Business in downtown Milwaukee could be better. Especially last weekend, with the warm weather and the Braves playing here, many reported only fair returns at the box office. . . A second very high frequency TV station here has been granted by the FCC to the Milwaukee Telecasting Corp., for a new station on channel 12. . . Mr. Bishop Jr., district sales manager for MGM, was in town here to hold a meeting. . . Mr. Kemptgen, branch manager at Loew's Inc., here, is on his two weeks vacation in Canada. . . Mr. Louis Orlove's secretary, Mrs. Rosemary Coralline, is building a new home. . . Anne Kehr, switchboard operator at MGM, is back at the board after her vacation. . . Irene Preston, secretary to MGM's All-Pearl executive, has gone West for her vacation.

MINNEAPOLIS

Frank & Woempner are going ahead with their drive-in at Willmar, Minn., construction of which was begun about three years ago. D. A. Olson also is building a drive-in at nearby Spicer, Minn. . . CinemaScope and stereophonic sound have been installed in the Pic Theatre at Owatonna; the Owen, Wis., and the Lesdan at Fostoria, Minn. . . Cy Baer, Paramount Vision technician, was in from Hollywood making a survey of all first run theatres in the Twin Cities. . . The new size of screen, type of projection and lighting. He also explained the new process to the Paramount sales meeting. . . Kenny Branduhagen has opened a new drive-in at Cavalier, N. D. He also operates a conventional house there and at Drayton, N. D. . . Ed Linder is the new manager of the loop Gopher. He formerly managed the Ontario at Washington, D. C. . . Stephen Klem is the new assistant manager of the RKO Fan, Minneapolis.

NEW ORLEANS

L. C. Lampe will close the Boulevard, Jefferson, for Florida State trip May 5 for a couple of months or until fall. His Avenue will con- tinue operating on regular schedule. . . J. J. Scadil will take over the operations of Star, Bay St. Louis, Miss., July 1. J. G. Bregoli will continue to handle the buying and booking. . . Arthur Bromberg, Atlanta president of Southern Allied Artists, was at the local exchange. . . United Artists is doing big business with the Rocky Mar- ciano-Edward Charles world's heavyweight championship fight picture. Requests for dates poured in by phone, and wire and city and suburban exhibitors rushed their orders for Friday morning. The down-town showing was at the Orpheum. This and the news that New Orleans ended up first in their group in President Arthur Krim sales drive has manager Alex Maillard and Geo. Pabst, No. 1 district manager, feeling fine.

OKLAHOMA CITY

Oklahoma Tax Commission sales tax report for theatres for April, 1954, shows 332 returns and $27,279.13 tax, compared with 309 returns, $30,450 last year. This is a decrease of 10.42 per cent. . . The Yale theatre, Oklahoma City, gave free comic books to all boys and girls who attended the "Kiddies Show" Saturday. . . Barton Theatres had a special gift on Sunday, Father's Day for every father attending any one of their 15 theatres. . . Mr. and Mrs. Harold Combs are spending a few days in Dallas this week on a business trip. Mr. Combs is manager of the concessions department of the Barton Theatres. . . Mrs. Zelma Plato, manager of the Chientain theatre, is on vacation. . . R. Lewis Barton, Barton Theatres, has been named to the board of directors of the Lincoln Park Zoo, Inc., a corporation formed to promote the Lincoln Park Zoo in Oklahoma City.

OMAHA

Cliff Shearon, who recently bought the Crest theatre at David City, Neb., from F. J. Cook, has sold it to the Rozneack Theatre Corporation, which has the State theatre there. Dee Butcher, manager of the State since it opened about six years ago, will manage both the State and the Crest run as a part-time job. . . Harold Dunn, Valentine exhibitor who recently had an operation in Omaha, has gained back all the weight he lost and his doctors say he's making great recovery. . . Jack Jor- gen, MGM salesman in the northern Nebraska territory four years, is going to the Milwaukee exchange and was honored at a farewell party. . . Pat Jolly has resigned as Universal salesman. . . Ralph Blank and William Miskell have opened their de- luxe drive-in, under construction in West Omaha, the Sky-View. . . Dan Flanagan, assistant manager of the RKO-Brandeis, is recovering from a tonsil operation. . . Nor- man Havens, RKO salesman, has gone to Canada on a fishing trip.

PHILADELPHIA

Leo Posel, veteran exhibitor, was named chairman of the building fund committee for the Down-Town Jewish Home for the Aged. . . Sam Diamond, 20th-Century-Fox branch manager, is the newest member of the Philadelphia Variety Club. . . Paul Klieman, manager of the Pearl, was elected a vice-president of the Police Athletic League. . . Tri-State Buying and Booking Service here is now handling the State, Shippensburg, Pa. . . The Victoria, Tam- (Continued on following page)

MOTION PICTURE HERALD, JUNE 26, 1954
PICTURES in the}...

PROVIDENCE

Boasting what they claim to be "the largest panoramic screen in Rhode Island," the new Quonset drive-in, on Route No. 1, opposite Quonset Naval Station, has opened. Scores of gifts, free ice cream for the kiddies, and other novelties, drew a capacity, delighted performance. E. M. Loew drive-in's baseball team is really "setting fire" to the Amateur League, Jim Anderson, shared pitching honors with Duke DuPerron in notching the team's fifth straight victory of the season, trouncing the highly-touted Roosevelt A. C. 9-3. Thus far, the theatremen remain in the unbroken column. . . .

ST. LOUIS

"Troun's" drive-in at Kennett, Mo., has no set time to start its evening shows but the performance starts at dark, according to its advertisement in the local newspaper. . . .

The drive-in at Cape Girardeau, Mo., shows nightly, rain or clear, and has two bargain nights a week when a car load of patrons are admitted for $1.00. . . . Over in Illinois, across the river from St. Louis, several drive-in theatres are doing a good business this summer. They include Bel-Air drive-in on Routes 66 and 111 outside east St. Louis; Mason drive-in near east St. Louis; East St. Louis drive-in theatre, which shows rain or shine; and the Skyview drive-in theatre just outside Belleville. . . .

The summer vacation movies, sponsored by the Chamber of Commerce of Springfield, Ill., have gotten under way at the Fonaro and Roxey theatres in Springfield and will continue for twelve weeks.

VANCOUVER

The Skyway drive-in near Kamloops broke the all-time record with the showing of JARO's "Kidnappers." The picture was played ahead of the Capitol, indoor house in Kamloops. . . . A return visit of "The Best Years of Our Lives" gave the Strand a better than average week's business. . . .

WASHINGTON

Sid Zins, Columbia Pictures publicity representative here, received widespread publicity for his story, "Caine Mutiny," when he appeared at the Army-McCarthy hearings on June 16 and handed Sen. Karl Mundt a model of the USS Caine. The ship sat in front of Sen. Mundt the rest of the day. A. Julian Blyskal, president of Motion Picture Theatre Owners of Washington, has been named to the executive board of the National Conference of Christians and Jews. . . . The 20th Century-Fox Dynamochief, also the last president: M. Williams, vice-president; Janet Floyd, secretary and Barbara Burgess, treasurer. . . . The Super Chief drive-in theatre had "Oscar" week, with pictures including "Front Porch to Eternity"; "Titanic"; "Stalg 17"; "Lili"; "Roman Holiday"; "War of the Worlds" and "Shane."
Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 126 attractions, 6,163 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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<th>EX</th>
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Act of Love (UA) 3 3 11 9
Alaska Sear (Para.) 5 5 15 9
*All the Brothers Were Valiant (MGM) 18 56 39 4
Back to God's Country (U-I) 27 53 19 6
Beat Each Other (Col.) 4 15 7 3
Beit (Col.) 3 3 4 3
Battle of Rogue River (Col.) 19 16 9 4
Beachhead (UA) 18 3 9 11
Beat the Devil (UA) 1 6 19 11
Beneath the 12-Mile Reef (20th-Fox) 27 23 10 5 1
Best Years of Our Lives (RKO) (Reissue) 1 6 19 11
Blitzkrieg, The (Films) 1 11 30 14 4
Border River (U-I) 1 11 30 14 4
Boy from Oklahoma (WB) 19 35 25 8 3
Calamity Jane (WB) 6 74 39 8 1
Captain's Paradise (UA) 7 2 3 3 1
Carnival Story, The (RKO) 4 7 10 3 2
Casavona's Big Night (Para.) 4 7 10 3 2
Cease Fire! (Para.) 7 13 17 8 3
Charge of the Lancers (Col.) 6 3 2 3
Command, The (WB) 14 24 8 6 2
Conquest of Mt. Everest (UA) 1 1 4 4 2
Crazy Legs (Rep.) 2 8 6 3 2
Creature from the Black Lagoon (U-I) 5 20 20 6 3
Crime Wave (WB) 5 20 20 6 3
Dangerous Mission (RKO) 1 9 11 4 1
Dial M for Murder (WB) 19 3 8 1 2
Dragnet Squadron (AA) 2 5 4 3
Drums Across the River (U-I) 3 2 2 3
Drums of Tahiti (Col.) 10 3 4 3
Duffy of San Quentin (WB) 1 4 4 2
Easy to Love (MGM) 22 28 33 12 15
Eddie Cantor Story (WB) 4 42 42 12 20
El Alamein (Col.) 1 6 1 1
Elephant Walk (Para.) 9 12 7 3 2
Escape from Fort Bravo (MGM) 7 5 41 29 24
Executive Suite (MGM) 9 24 21 5 3
*Fighter Attack (AA) 9 14 5 3
Fierman Save My Child (U-I) 9 14 5 3
Flame and the Flesh (MGM) 4 5 7 1
Flight Nurse (Rep.) 24 12 13 3 2
Forbidden (U-I) 2 26 21 9 3
Forever Female (Para.) 8 3 13 21 28
French Line (RKO) 8 14 2 2 1
From Here to Eternity (Col.) 72 52 8 2 5 1
Genevieve (U-I) 4 3 4 4 1
Geraldine (Rep.) 1 1 4 4 1
Give a Girl a Break (MGM) 7 24 40 15
Glen Miller Story (U-I) 111 47 7 3 1
Go, Man, Go (UA) 9 18 11 4 2 1
Great Diamond Robey (MGM) 9 12 9 6 3
*Gun Fury (Col.) 5 22 14 3
Gypsy Colt (MGM) 1 12 9 3 1
Hall and High Water (20th-Fox) 26 14 7 1 2
Hell's Half Acre (Rep.) 1 9 3 2 3
Here Come the Girls (Para.) 2 1 38 58 26
His Majesty, O'Keeffe (WB) 14 1 32 44 9 1
Honda (WB) 1 83 46 17 2 3
How to Marry a Millionaire (20th-Fox) 70 16 2 2 1
It Should Happen to You (Col.) 2 3 21 9 17
Jesse James vs. the Daltons (Col.) 4 13 10 9 2 3
Jivaro (Para.) 10 5 6 20 6 3
Johnny Guitar (Rep.) 13 4 19 8 1 2
Jubilee Trail (Rep.) 4 19 19 8 1 2
Julius Caesar (MGM) 9 7 3 2 3
King of the Khyber Rifles (20th-Fox) 24 10 11 3 2
Knights of the Round Table (MGM) 16 24 6 3 2
Little Caesar (WB) (Reissue) 21 7 2 11 2 4
Living Desert, The (Disney) 25 6 2 1 3
Long, Long Trailer, The (MGmt) 12 9 41 2 3
Lucky Me (WB) 7 11 22 2 4
Ma and Pa Kettle at Home (U-I) 30 50 20 3 6
Mad Magician, The (Col.) 3 3 2 3 1
Man Between, The (UA) 3 4 4 2 1
Man Crazy (20th-Fox) 5 6 2 1 2
Man in the Attic (20th-Fox) 13 7 3 5 1 2
Martin Luther (de Rochefort) 21 16 5 4 1 1
Miami Story, The (Col.) 8 9 1 2 3
Miss Sadie Thompson (Col) 15 35 20 1 2
Money from Home (Para.) 8 53 17 5 2
Naked Jungle, The (Para.) 23 15 9 2 3
Naked Mother, The (UA) 23 11 4 2 3
New Faces (20th-Fox) 7 2 2 7 3
Night People (20th-Fox) 3 20 4 1 1 5
Panstrrooper (Col.) 2 29 42 25 5 1
Personal Affair (UA) 3 3 2 5 1
Phantom of the Rue Morgue (WB) 15 5 14 8 3
Pinocchio (RKO) (Reissue) 25 2 3 4 1 2
Playgirl (U-I) 3 3 3 3 1
Prince Valiant (20th-Fox) 14 4 7 3 6
Prisoner of War (MGM) 1 4 4 2 1
*Public Enemy (WB) (Reissue) 4 3 10 2 1
Quo Vadis (MGM) (Reissue) 10 24 12 10 5 1
Rails Into Laramie (U-I) 1 16 14 3
Red Garters (Para.) 1 7 18 22 14
Rhapsody (MGM) 1 14 10 20 9 2
Ride Clear of Diablo (U-I) 14 27 3 1 2
Rider to the Stars (UA) 1 5 11 3 2
Riding Shotgun (WB) 1 3 13 1 3
Riot in Cell Block 11 (AA) 19 39 17 2
River of No Return (20th-Fox) 27 2 3 3 2
Rob Roy (Disney-RKO) 2 15 10 9 3
Robe, The (20th-Fox) 86 15 7 2 3
Rose Marie (MGM) 3 8 8 1 2
Saadia (MGM) 1 17 23 28 3
Saskatchewan (U-I) 8 56 46 6 8
Shark River (UA) 20 15 4 5 2
She Couldn't Say No (RKO) 2 14 19 8 4
Siege at Red River (20th-Fox) 4 12 9 1 2
Southwest Passage (UA) 2 3 2 3 1
Tate, Son of Cochise (U-I) 2 7 23 10 5
Tennessee Champ (MGM) 2 7 17 3 19 1
Three Coins in the Fountain (20th-Fox) 7 12 11 3 2
Three Sailors and a Girl (WB) 1 7 49 30 18
Three Young Texans (20th-Fox) 7 12 12 8 2
Thunder Over the Plains (WB) 1 18 22 28 1
Top Banana (UA) 2 7 11 10 2
Tumbleweed (U-I) 3 28 33 10 7
*Veils of Bagdad (U-I) 1 7 21 14 2
Walking My Baby Back Home (U-I) 36 55 31 9
War Arrow (U-I) 32 40 16 6 2
Wicked Woman (UA) 1 4 1 1 1 2
Wild One (Col.) 21 13 4 4 2
Witness to Murder (UA) 4 2 1 2 2
Yankee Pasha (U-I) 10 28 9 3 1

MOTION PICTURE HERALD, JUNE 26, 1954 35
HELP WANTED

WANTED: MANAGER WITH EXPLOITATION and promotional experience by theatre chain situated in eastern U.S. Must have good, vacation, group insurance, and hospitalization. Please answer giving qualifications, type of salary expected. BOX 2791, MOTION PICTURE HERALD.

THEATRE CIRCUIT SUPERVISOR—GOOD OPPORTUNITY for executive type—expected in all phases of motion picture theatre circuit. Some acquaintance experience necessary. Chicago area. Submit resume and salary desired to H. SCHREINER & SONS, 518 South Michigan Ave., Chicago 5, Ill.

PROJECTI0NIST—MAINTENANCE MAN FOR small town and suburban theatres. Good experience necessary. Permanent positions. LYON THEATRE CIRCUIT, Franklin, Va.

HOUSE MANAGER, EXPLOITATION AND PROMOTION EXPERIENCE, SMALL TOWN THEATRE. Permanent. Write: BOX 514, Franklin, Va.

POSITIONS WANTED

THEATRE MANAGER: INTERESTED IN FIRST-RUN situation; prefers New York or New England area; excellent references. Associated same chain 12 years. BOX 2794, MOTION PICTURE HERALD.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS photo, expert printing, CATO SHOW PRINTING CO., Cato, N. Y.

NEW EQUIPMENT

MASONITE MARQUEE LETTERS, FITS WAGNER, Adler, Revolving Sign, 6"-$1.45; 8"-$3.75; 12"-$6.25; 14"-$12.25; 16"-$15.50. S.O'S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.

MICRO-CLARIC PAPERS REPRESENTS BEST VALUE in metallized all purpose screen—only $1 sq. ft. Widen screen area at a minimum. Write: MICRO-CLARIC, 6634 Worthen Ave., Los Angeles 17, Calif.

VENTILATING EQUIPMENT

New Audiences Await the Return of the Old Hits

OUR NEIGHBORS, TOO

Sheirwin Kane, writing "Tradeswise" in Motion Picture Daily tells of neighbors of his who up to a few years ago, went to the movies fairly often. Recently, they felt somewhat weaned from their television set and the family made a return visit to the neighborhood theatre.

And they weren't entirely pleased with the experience. They were surprised to find the admission prices, which seemed to be about double what they used to be. The day was warm and the air-conditioning was either not operating or working satisfactorily. They arrived in the middle of the picture, and had the usual climb over others getting into their seats, followed by later arrivals climbing over them. At intermission, some advertising reels were shown, followed by "coming attractions" trailers—"And you motion picture people point fingers at TV commercials! They felt let down, and they're less sold on movies.

There are a great many, neighbors of ours, too, who will gravitate back to their neighborhood theatres after a long session at the television set, and each of them will undergo something like this feeling. In other words, it's harder to win back an old customer than it is to get a new one, or satisfy the loyal regulars who are used to your ways. It's a crucial time, for theatre managers, with new problems facing them on a number of fronts. It's worth careful thinking over, this criticism by a neighbor, who used to be a movie fan, and a customer.

A SURVEY of sales and advertising trends, conducted by Tide's panel of business leaders, reports that automobile industry suffers because some dealers aren't yet aware that the buyer's market has returned. They say, today's automobile salesman has forgotten how to sell, through luscious days of merely taking orders, and now a huge market for new cars is neglected, because salesmen don't follow through on sales opportunities they expect to literally fall into their laps.

All this has a familiar ring to it, for we suspect that too many theatre managers are waiting for customers instead of going out after them, via strong advertising, exploitation and promotional ideas. The old days are gone, when the audience would tear down the doors to get in. Now you have to bait a trap, and employ both showmanship and salesmanship to entice them.

WHAT WE LIKE best about Charlie Jones' latest report, in Better Theatres for June, was his description of the "family trade" which he enjoys at his newly acquired Northwood Theatre, in northern Iowa, close to the Minnesota state line, and the manner in which Lincoln Whitcomb, longtime manager, and his personal knowledge of these families and friends, over the years. Charlie is naturally friendly, and a good neighbor, so he will get to know them all.

This is the life-blood of small theatre operation, to be aware and alert to the family trade. As Charlie says, "They come in eights and eights, to the movies." We've always known this to be true showmanship in the small towns where we had our original training. We recall that our old fourth grade school teacher, and her sister, both retired, took over the theatre in our home town, years after we worked there. Folks said they never knew whether Miss Barnes would say "How many?" through the ticket wicket, or ask her former pupils to name the states that bordered Pennsylvania. She knew every child, and their parents, when they were children.

—Walter Brooks
Let's Go For This Ride!

Providence, R.I., one of the first cities selected for return engagements of "Gone With the Wind," had this jogging ballyhoo on the streets, as a simple but effective device, and one of fifty stunts maneuvered by manager William J. Trambukis who is back in his old home town, at Loew's State theatre.

Ted Davidson, manager of Walter Reade's Majestic theatre, Perth Amboy, N.J., arranged the interesting "Carnival of Fun" display below for a variety of new attractions.

Jack Sage, manager of the Michigan theatre, Detroit, used a battery of lobby telephones to "Dial M for Murder" with a message for all who listened over the wire.

Phil Katz sends us two pictures from Warner's Pittsburgh zone. At left, Earl Gordon, manager of the Squirrel Hill theatre, gave folks a ride in an ancient car to see "Genevieve." Below, a display idea for "Lucky Me" placed at the Stanley theatre by Harry Burger, publicist for Stanley Warner theatres in Pittsburgh.
Showmen in Action

Charles Gandino, manager of Loew's Poli theatre, Springfield, Mass., gratified with a three-column front-page picture of winners in his Jaycees "Miss Springfield" beauty contest, held on stage at the theatre.

Lin Martyn, manager of the Capitol theatre, Niagara Falls, Ontario, had a colorful kiltie band as a lobby and street attraction, and they looked like the real Scotch. He also distributed Scotch Mints, to advertise "The Kidnappers" which has an unforgettable Scotch twist.

W. S. Samuels reprinted the classic "Letter from a Son to His Dead Father" as a special Father's Day front page on his rotogravure program from the Texas theatre, Dallas, Texas.

At W. Yahraus, manager of the Byran theatre, Byran, Ohio, population around 6,000, had the biggest full-page splash for "Carnival Story" we've seen, sponsored by ten merchants and with extraordinary display and poster values.

Bill Sohel, manager of the Starlight Drive-In, Stamford, Conn., as a public relations gesture, allowed sponsorship by the Junior Chamber of Commerce of parking on theatre grounds during the one-day stand of the Ringling Brothers-Harmonk & Bailey Circus, with the parking fee donated to Chamber charity activities.

D. C. Murray, supervisor for Alliance Theatres at the Embassy theatre, Fort Wayne, Ind., sends a tear sheet of a co-op ad for the grand opening of the South Kowana Drive-In, which was sponsored with $225 of merchant advertising, towards $160 for the ad, and $100 for the fireworks.

Art Cauley, manager of the Paramount theatre, Peterboro, Canada, broke down the tough resistance of a local newspaper editor with a deal that brought 130 carrier boys to see the RKO short film, "Johnny Gets His Route"—and a three-column news picture.

Dave Weinstein, manager of Walter Reade's Atlantic Drive-In at Pleasantville, N. J., sponsored a Red Cross blood drive as a community relations project, and the Atlantic City press confirmed the fact that 200 pints of blood were collected as a result of the special activity.

Harry Wilson, manager of the Capitol theatre, Chatham, Ont., obtained a five-column co-op ad for "The Long, Long Trailer" and had a street photographer making ballyhoo.

Paul Flodin, publicist for Paramount in Stockholm, conducted a contest to find Sweden's Audrey Hepburn as a special promotion for "Roman Holiday."

John McNaught, U-I field exploiter, and Aven Widlem, friendly film editor of the Hartford Times, alerted New England to a location crew, working on local scenes for the upcoming Universal picture, "Five Bridges to Cross."

Frank Lynch, manager of the Salem Playhouse, Naugatuck, Conn., used the small town approach in his newspaper advertising for "Rose Marie" and underlined a "Little Folks Show" for afternoon.

Lou Cohen, manager of Loew's Poli theatre, Hartford, obtained a three-column newspaper story with Oscar Doob's survey of the potential audience waiting to see "Gone With the Wind" over his byline—and the space rates attention.

Tony Masella, manager of Loew's Poli theatre, Meriden, Conn., ran a "Perfect Secretary" contest as promotion for "Executive Suite"—with a newspaper questionnaire to be filled out by contenders.

Leonard Boyd, city manager for Catawba theatres, Newton, N. C., sends photographs of the attractive front display and street stunts he has been using for current films.

Alfred Loewenthal, manager of Skouras' David Marcus theatre in the Bronx, had a fine tieup for those swords, shields and scaleboards for "Prince Valiant" as a juvenile attraction. A toy manufacturer sponsored a window display.

George A. Lazzato, projectionist at the Brooklyn V. A. Hospital, caught our error in saying that two Glenn Miller reissues were from Universal, for he knows correctly that these two films originated with 20th Century-Fox.

The WCPO stations in Cincinnati, extended special invitations to attend an exclusive disc-jockey presentation of the CinemaScope production, "Three Coins in the Fountain" at Keith's theatre.

Vic Love, publicist for the Wadsworth Drive-In, Denver, placarded taxi-cabs with an offer to pay the cab fare for any group of four or five passengers, up to a $1.60 maximum, if they took a Yellow Cab to the suburban drive-in. What happens to the cab and the driver, after the show?

Another of those gorillas we're allergic to appears in news pictures from the Empire theatre, Portland, Maine, and the only reason we can manage a mention of "Gorilla At Large" is because of Mary Hardy, local "victim"—kidnapped by this loathsome creature.

Herb Chappell, manager of the Palace theatre, Guelph, Ontario, arranged a very nice tieup with Salada Tea to pour as promotion for "Elephant Walk" in the lobby stunts, plus twenty-four plugs on the radio and nice response from matinee patrons.

Sol Sorkin is "Father of the Bride"—so it says here in the Syracuse Post Standard, and they are not referring to any return date on a Spencer Tracy picture. This is in real life, when daughter Phyllis was married to a Syracuse University graduate.

Now we know what "The Long Wait" was for—to get this good picture of George Peters, manager of Loew's theatre, Richmond, with attractive senior, Mary Ellen Kay, who is pretty promotion for the United Artists picture, now on a personal appearance tour, and H. V. Schack, president of the Virginia Chamber of Commerce, all of whom cooperated in a tieup to advertise theatre and attraction.
DAVE LIPTON KEYS HIS POLICY TO PLAYDATES

We have always thought that David A. Lipton, vice-president of Universal Picture Company, in charge of advertising and publicity, was most consistent in his continuing policy of keeping advertising in harmony with playdates. This year, his company has enlarged upon its national magazine advertising budget, and again we applaud the fact that his timing is always good, close enough to playdates so theatres may reasonably expect their patrons to find "desire to see" in current ads for pictures that are currently playing.

Food Store Distribution

To accent his viewpoint, he has placed substantial advertising this year in Family Circle, with its national circulation of 4,000,000, and Woman's Day, with circulation of 3,957,818, both of which are distributed through food store chains. As Woman's Day so aptly put it, in their own advertising trade press, "The lady of the house must go out to get Woman's Day"—for you can't subscribe to this magazine, and the only place to obtain it is at the A. & P. Which is a neat reference to the fact that we also want folks to go out to the movies. Such an idea could stand repetition. Universal has always placed much confidence in the value of the national magazines with readership in the women's field, and currently every type of woman's publication is being used in a comprehensive campaign to cover this entire cross section of the audience.

Promotes Local Playdates

Universal has also pioneered in the policy of taking large blocks of space in national magazines to actually print local playdates, state by state, for theatres that have the picture booked within a certain period. The strongest use of this approach was in recent two-and-a-half page spreads for "Skatchewan" in both Life and Look, which listed 1,150 theatres and their playdates. Such procedure brings national magazine advertising right down to the local level, and makes it possible for the manager to display the national magazine advertisements in his own lobby display, which is a perfect tieup. Too many national magazine ads are four or five months, or even more, off base, with regard to playdates on Main Street.

The fan magazines are another separate field, and worth upwards of five million constant readers. This field has always been too far ahead of playdates, because their eager-beaver correspondents try for "scoops" which are even beyond the capacity of the New York critics to cope with. They review pictures that haven't been made, much less released or available for bookings across the country. There is nothing more confusing to the movie-going public than to read about pictures that are not available to their local theatres, and the reaction is strictly antagonistic to the theatre manager, who is blamed for not being able to book a picture that is still in the studio. The industry should take steps to avoid such practice, and it would be worth another million dollars in public relations.

"Magnificent Obsession" is the picture which Universal is currently giving top-bracket treatment in its national magazine advertising, with a potential readership of 45,530,294 in twenty-six publications, including McClenas's magazine in Canada, one of the most important in dealing with our friendly neighbor across the border. The national advertising campaign on "The Glenn Miller Story" is probably the best on record for the biggest grossing film in the history of the company. With the Sunday supplements, this had a total readership of close to sixty million persons. "Walking My Baby Back Home" had equivalent treatment in the long list of films that have enjoyed the benefit of Dave Lipton's national policy.

It's particularly true, right now, when independent film producers promise a schedule of films unknown and unseen, that national magazine promotion becomes noticeably important. When a producer says he will make so-many films in such-and-such a time, it becomes quite necessary for the public to acquire some slight acquaintance and the proverbial "desire to see" in advance of playdates, or at least, when these pictures are offered in the local market. —W. B.

Millions of Teen-Agers Waiting to See GWTW

In preparation for the fifth release of David O. Selznick's production of "Gone With the Wind," Howard Dietz of MGM set up a special research department, under the supervision of Oscar Doob, to conduct a nation-wide survey in high schools. A special questionnaire was sent out, and a sample at hand, from Brockton, Mass., indicates the thorough manner in which this canvass was made. The Faculty Adviser told Mr. Doob that of 89 girls, there were 80 who had never seen the picture, and of 51 boys questioned, 42 had never seen it. The total enrollment of 500 would show a very high percentage of potential patrons.

Through the actual questioning of 34,723 high school girls, and 31,328 high school boys, on a nation-wide scale, MGM comes up with the prediction that there are at least 6,000,000 high school pupils waiting to see the film. The poll shows that over 90% have not had an opportunity to see the picture, although all know about it, or have read the book. Those who have seen it express a desire to see it on the new wide screen, with stereophonic sound. In 2,900 schools, the teachers asked just two questions, of boys and girls separately, to obtain the necessary information. Even MGM was surprised to find out that the Margaret Mitchell book was required reading in high schools, fifteen years after the original publication. Many pointed out the story as a vital help in teaching American history. Forty-one New York schools have arranged theatre parties at Loew's State, with more than 3,000 pupils attending.

MGM has conducted other surveys among adults and as a result expect a potential audience of over 20,000,000.

How Many Namesakes In Your Town?

Cute trick in connection with the 15th Anniversary Re-Opening of "Gone With the Wind" at Loew's Grand theatre, Atlanta—which probably can't be duplicated elsewhere —the entertaining of Rhett Sweeney and Scarlett Hitchcock, local kids, 14 years old, who were named for the characters in GWTW during the original engagement in 1940. The youngsters were given the red carpet treatment.
Field Man
In Action

T. Bidwell McCormick, RKO field man in action, compiled this interesting diary of a busy week. You'll agree these exploiters earn their salaries, and get over a lot of ground, every day.

Monday—In Dallas, Tex., accompanying Bill Berg, Disney Artist on tour of public schools. Visited 17 grade schools at which Bill did shows which were very highly received by pupils and faculty, as were his demonstrations throughout the week. Also did a TV show on Jerry Johnson's program over KRLD-TV and was interviewed, along with Milt Schaeffer, by Ronal Askew of Dallas News.

Tuesday—Took care of necessary detail in connection with arrangements for the tour and checked with Sol Sachs and Ben Cammack.

Wednesday—Made two cities this day doing 4 grade schools in Sherman, Tex., as well as interview with John Loveless of the Sherman Democrat. Planted coloring contest to advertise "Pinocchio" in Sherman Democrat of Sherman edition as capital. In Denison, in addition to making 3 grade schools and one additional performance, Berg met with a group of Girl Scouts and also did newspaper interview. I planted coloring contest in Denison Herald with similar prize to be awarded.

Thursday—In Paris, Tex., covered 4 grade schools and 1 high school, attended Lions Club Luncheon, did newspaper interview, planted coloring contest in Paris News.

Friday—Covered 5 grade schools (7 shows), Berg was interviewed by Morning Telegraph, which paper used two column art and story. I planted contest and also had cut made of Berg drawing "Pinocchio" from which I had mats pulled and these together with a specially written story and his biography mailed ahead to all towns we are to visit Friday so that advance publicity will be secured as well as the current interviews.

Saturday—Covered Kid Shows in four towns, Longview, Kilgore, Gladewater and Marshall, Texas, art in Kilgore New-Herald also contest; secured interview with two column art in Marshall News-Messenger and arranged for Coloring Contest on "Pinocchio.


Sunday—The tour is being very well received and is building a great deal of good will, as getting splendid newspaper coverage. Acceptance by school principals and teachers has been very gratifying—many asking for a return visit or trying to arrange with us for visits to other schools and since the publicity has been breaking we are having requests from neighboring towns for appearances.

"Men of the Fighting Lady" rated a 21-gun salute at Loew's Warfield, San Francisco, with a preview on board the carrier USS "C". Others arranged by Jim McMillan, of the theatre, and John Norrop, MGM field representative.

"DEMETRIUS" ADDS NEW WARMTH TO "THE ROBE"

The biggest pre-selling job in history has already been done for "Demetrius and the Gladiators" with something like forty million customers, paying something like fifty million dollars, to see "The Robe" in thirty countries, around the world. Behind that, was a great best-selling novel and a build-up that extended over 16 years of pre-production publicity. Everyone who has seen, and liked, "The Robe" is a potential customer to see, and like, "Demetrius and the Gladiators"—and probably with a degree of acclaim that surely adds to the ticket-machine tabulations, across the nation.

Greatest Pre-Selling

You need have no fear to alert the schools, the libraries, the church groups, the book stores, the women's clubs and organizations, and all others who you find "hard to get" for ordinary movies, to wait their chance to see "Demetrius" in new dimensions, equal to "The Robe" in scope and power and color.

The most extensive national advertising campaign in the history of 20th Century-Fox has been devised to place this picture high on the lists of those who read up on the movies. Starting May 31st, a total of 191,229,072 impressions among magazine readers will be registered, plus two-color ads in 113 Sunday newspaper magazines supplements. Opinion makers in every community will be active in appraising the sequel to "The Robe"—and praising it in equal measure. It's 1954's most spectacular showmanship event.

The pressbook, at hand, contains everything that the early run theatres may require, including the 850-odd small theatres that are now on the early run schedule with the show. New Cinemascope equipment. The big $35,000 ad out at National Screen, gives you everything really needed in a small situation, for the price of a single mat. But for the picture that begins where "The Robe" leaves off, you need another yard or so of showmanship material. We urge some display ads, over and beyond your usual budget, not only to impress your patrons, but also your newspaper man, who may not stand the shock, and will thus soften up for the future.

Important note on sound in advertising, copied verbatim from the pressbook, 20th Century-Fox productions, including this one, are now to be available in four-track, high-fidelity magnetic stereophonic sound: one track high-fidelity magnetic sound, and one-track optical sound, which is as was, before the stereophonic era. We predict that the foremost theatres will be foremost in their use of forward-looking devices for the protection of their patronage.

Best Sales Approach

"Demetrius" looms as one of the biggest CinemaScope grossers with opening day earnings reported at the Roxy theatre, New York, and eleven other first-ran dates ahead of the previous record. The opening playdates were balwarked with the $250,000 national magazine and newspaper advertising campaign, as well as large scale TV and radio spot advertising, in line with Fox policy. The company has recently signed a basic, term contract with a major network for spot TV advertising on a national scale, the first such contract to be comparable to national advertising space.

A unique feature—and one that is paying dividends—has been the billing of the film as a sequel to "The Robe" featuring the copy line, "It starts where 'The Robe' leaves off." All ads and promotion has been keyed to this slogan, thus making a direct appeal to the millions who have already seen 'The Robe' and bringing back this audience to the same theatres. Box office reports confirm the wisdom of this selling approach in the early playdates.

The 24-sheet for "Demetrius and the Gladiators" is one of a collection of accessories which have been designed especially to create lobby and marquee displays. You can cut out this 24-sheet art work, and separate it into parts, for shadow box or dimensional displays. Note that foreground and background are divisible—and that pictorial and block sections may be rearranged to suit.
Putting More Pop in Popcorn—By Ear

Bob Wile, secretary of Independent Theatre Owners of Ohio, in his current bulletin, tells how to put more pop in popcorn just by listening. So, if your ears are tuned, you can know whether or not you’re getting all the pop there is to get. He says that even if the efforts to improve the quality of pictures is not always successful, scientists are endeavoring with great success to improve another facet of movie-going. Furthermore, it is good to see that popcorn is being identified in the public press with theatre-going. He quotes an AP dispatch as follows:

“It may be too dark in the movie for you to notice it, but they’re putting more pop in your popcorn. The bigger pop is the triumph of Purdue University geneticists who have been trying for 14 years to coax more cups of popped corn from one cup of unpopped corn. Their current record is 36 cups. A few years back, 30 was considered tops. In their laboratory echoing with mushed staccato explosions, Nelson and his aides have come up with a yellow-grained corn known as ‘202.’ The researchers say its ‘expansion ratio’ and ‘burst measurement’ are terrific.

“Theatre owners think it’s terrific, too. The bigger the pieces of popcorn, the fewer it takes to fill a bag. Associate geneticist O. E. Nelson says the consumer should be happy as well, because ‘the more a kernel expands the crispier, flakier and more tender it is.’

“Nelson can tell by listening to the kernels pop whether they are just right for the popper. ‘People who have popped a lot of corn can tell whether it is too dry or too wet by the way it sounds,’ he said. ‘If it’s too wet, it has a kind of dull thud. If it’s too dry, it crackles.’ The right sound, Nelson said, is a ‘Sharp’ explosion. Popcorn pops when heat causes the tiny bit of moisture in each kernel to expand. The grain pops best if it contains 13 1/2% moisture.

“You might inquire from your own popcorn supplier if he can get you this new 202, with stereophonic sound.

“Greatest Show” Reopens In Baraboo, Wisconsin

Plans are under way for the spectacular re-release of Paramount’s “Greatest Show on Earth” at the plush Al Ringling theatre in Baraboo, Wisconsin, traditional winter quarters of the famous circus. The plans include a gai s parade and celebration in tribute to the Cecil B. DeMille film of circus life, which with this engagement will have been shown by Jake Eskin for the third consecutive summer. The picture played originally in the Al Ringling theatre to one of the biggest grosses in the 39-year history of the fabulous house, which is managed by Pershing Moore. The film is on the way towards acquiring the record for greatest grosses.

Evan Thompson, manager of Skouras Fox theatre, in Hackensack, N. J., sends a copy of the Sears, Roebuck and Company “Bargain Carnival”—a sixteen-page advertising throwaway, in which he obtained a cooperative ad for “Carnival Story”—quite unusual, and it’s a monthly deal. They distribute 50,000 copies.

F. W. Smith, manager of the Stewart & Everett Center theatre, Monroe, N. C., exchanged cartons for cartoons, in a deal with a local dairy, whereby children brought in empty milk containers to obtain free tickets for an all-cartoon show, with free Beechnut gum and ice cream furnished.

Better Refreshment Merchandising

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

Bright Candy Future Seen

The future of candy, “largely because of its universal appeal,” is one of the bright spots of the American economy and members of the industry in all its branches can look forward to 10 good years. That’s the finding of the publication Candy Industry in a nation-wide survey on “what to expect in the next decade” as reported in a recent issue.

Highlighting the developments predicted for the industry in the survey is the emergence of the “dime bar” as a key item in the marketing set-up with the nickel product replacing penny goods of the past and with 15c candies taking the place of current “dime” sellers.

It was also revealed that a greater emphasis will be placed on research technology “which will result in better candy—candy that will taste better, look better and ‘live’ longer.”

A third subject in the survey involved consumer advertising and promotion, and it was predicted that this will be increased—“both in the field of industry campaigns and individual use of media for brand identification.”

Concerning the consolidation of existing candy manufacturing companies, it was predicted that this trend will continue with “emphasis on the development of fewer but more secure operations, with more efficient plants and greatly expanded distribution.”

Finally, a vast increase in the use of refrigeration and air conditioning, including for retailers shelves and counters, was foreseen.

In interpreting the results of the survey, Candy Industry declared that this “constructive and altogether probable” view of the next 10 years was made possible by what has happened to the industry in the past decade. The candy business today, it stated, is a “billion dollar (or pretty close) one” at the wholesale level.

“And what is more important,” it continued, “more people are eating and are aware of candy today than ever before in the history of the industry. With the population expected to reach close to 200 million in the next decade, millions more candy consumers are in the making.”

Robert E. Diem, manager of Loew’s Colonial theatre, Reading, Pa., uses this advisable and profitable method of tiup with national magazines, in his lobby, simultaneous with playdates and publication. It’s the best way to bring expensive advertising down to the local level.
Big Job... Ever stop to think of what is involved in compiling and producing the industry’s most-often-used reference book each year? The more than one thousand pages of Motion Picture and Television ALMANAC are checked and rechecked and revised... out-dated data is eliminated and useful new information is added... facts, facts, facts—literally tens of thousands of items are obtained and examined... In the Who’s Who section alone, there are approximately 12,000 concise, correct biographies of personalities in or associated with the motion picture, television and radio industries. And that is but one of the 15 thumb-indexed sections!

The big job for the 1954-55 edition of the ALMANAC is well under way. Soon, its thousands of subscribers throughout the United States and Canada and in over eighty foreign countries will have the 26th edition in their hands, and the up-to-date facts at their finger-tips.

Edited by Charles S. Aaronson

$5 postpaid-
Quigley Publications
1270 6th Avenue
New York 20, N. Y.
THE CAINE MUTINY takes on the boxoffice power of such money-making giants as ‘Gone With The Wind’ and ‘The Robe’.

THE CAINE MUTINY

STARRING

Humphrey Bogart · Jose Ferrer
Van Johnson · Fred MacMurray

and Introducing

ROBERT FRANCIS · MAY WYNN

COLOR BY TECHNICOLOR

Screen Play by STANLEY ROBERTS · Based upon the Pulitzer prize winning novel by HERMAN WOUK
Directed by EDWARD DMYTRYK · A COLUMBIA PICTURE · A STANLEY KRAMER PROD.