Everybody Talks about Waste in Distribution—

What about PROFLIGACY IN PRODUCTION?

Youngstein at Cinerama

See FINANCIAL REPORT for His Plans

MOVIE MAN OF THE YEAR
UNIVERSAL PICTURES COMPANY DURING ITS GOLDEN ANNIVERSARY CELEBRATION

HONORS

MILTON R. RACKMIL
WITH A PRESIDENTIAL SALES DRIVE JAN. 1 - JUNE 30

AND

UNIVERSAL PROUDLY LAUNCHES ITS GOLDEN JUBILEE YEAR WITH AN ARRAY OF OUTSTANDING ATTRACTIONS
A Distinguished Motion Picture in the Box Office Tradition of "The Hustler", "The Comancheros", and "The Innocents"!
ROADSHOW PLAYOFF. A wide divergence of opinion exists in exhibitor circles on the play-off of roadshow attractions. *Is it too fast or too slow?* On one side, many subsequent-run operators feel the lapse between the close of roadshow engagements and the general release is much too long, resulting in dissipation of the promotional impact originally created and loss of the valuable word-of-mouth response. Their argument is that when they finally get the picture it is a stale item with greatly diminished want-to-see among ticket-buyers. On the other side of the argument one hears complaints about distribution’s failure to wait a sufficient time between the reserved seat run and the general release. This school contends that too rapid a playoff, with its accompanying sharp drop in ticket prices, will kill off the roadshow idea before long, since the public will learn to wait a short time for the neighborhood showings.

U-MCA TALKS CONTINUE. Discussions looking to the establishment of a production-distribution alliance between Universal and MCA are continuing. The talks are being conducted on a most confidential basis between Milton Rackmil and Lew Wasserman, presidents of the respective firms, with hardly anyone else privy to the details.

SEADLER’S JINGLE. Si Seadler, always mindful of the boxoffice value inherent in a terse, but catchy, tagline (“Gable’s Back and Garbo’s Got Him” heads a long, distinguished line of Seadlerisms that paid off), apparently has another winner in his institutional radio jingle. Three of the nation’s largest circuits—Loew’s, RKO and Stanley Warner—aren’t even waiting for the MPAA’s national handling of the ten-second “Go Out to the Movies Tonight” commercial; they’ve already ordered them direct from M-G-M Records. In fact, the feeling in some quarters is that the jingle disc, promoted astutely by theatremen, could prove to be the best *business-building idea* to come down the pike in quite some time.

EXHIBITOR’S REACTION. Leonard Coulter’s piece, “The Movie Image Needs Repair” (Dec. 11 issue), suggesting reasons for the poor state of movie industry-press relations, has drawn considerable reaction from within and without the trade. One interesting response was the following from Savannah, Georgia, theatreman Earle M. Holden:

“I read with great interest Mr. Leonard Coulter’s article MOVIE IMAGE NEEDS REPAIR which appeared in the December 11th issue of Film Bulletin. I was especially interested in his comments regarding the present policy of some newspapers to edit theatre advertising, and in some cases without notifying the advertiser. I have had that happen to me. I contacted an editor who had been somewhat rough with our business. While he more or less used Hollywood for a target, and referred to the folks out there as being shack-up tramps, his general words were directed to all of us in the business. He was talking to an editors’ convention about a variety of subjects, and his movie topic was, “Movies Are Dirtier Than Ever”. I took the liberty to write this editor a rather long letter defending the exhibitors’ side of the picture at least, and he was courteous enough to reply to my letter. In his reply he stated he had not attended many movies in the last couple of years. Yet only recently he stood before a group of editors and brow-beat our business, although he was not a regular moviegoer. I was interested in Mr. Coulter’s statement that economic conditions today made a newspaper not so dependent on the business movie advertising formerly gave it. However, only recently I came across some figures compiled by Advertising Age showing that the top 100 national advertisers spent $906,467,950 in television advertising in 1960, as compared to an amount of $316,793,130 in newspapers. As a matter of fact, newspapers came in third place on the expenditures of the top 100 for advertising with general magazines in second place. Interesting was the fact that the television figure represented an increase of $56,106,669 in 1960 over 1959. Certainly the nation’s press must have been the losers somewhere down the line in this fifty-six million dollar increase in television advertising. So it would seem to me that motion picture advertising still is rather important, whether the editors realize it or not, and few editors bother too much about that sort of thing.”
In the light of recent history, it may seem to some an anachronism that Spyros P. Skouras has been chosen from among filmdom’s might as the Movie Man of the Year.

Most of 1961, like the two years preceding, was crowded more with disappointment than success for the dynamic president of 20th Century-Fox Film Corporation. Things had not gone well at the studio and one production venture after another turned financially sour. Just as filming started on the costliest picture in the company’s history, into which the indefatigable Skouras had poured so much planning and effort and hope, catastrophe struck. Millions already had been expended on “Cleopatra”—a movie “natural” if ever there was one—when Elizabeth Taylor fell critically ill and for weeks lingered at death’s door. Although fully aware of his personal stake in getting this enormously valuable project “on the road”—the pressure from Wall Street interests was mounting—and despite the urging of associates to replace Liz, Skouras made the decision to put “Cleopatra” on the shelf for more than a year while the star recuperated. How could a showman with the acumen of a Skouras consider anyone else for that Taylor-made role!

Without a “Cleopatra” to wipe the red ink from the company’s ledger, the situation at 20th-Fox was dim through much of 1961. But suddenly, late in the year, things started to brighten; 20th was on the way back. And its dynamic leader began to reemerge to reclaim his role as one of the real titans of the industry, a man of vast courage, great talent and irrepressible enthusiasm for the business he loves so dearly.

To everyone in the business and countless people outside who know him, Spyros Skouras evokes the image of a dynamo wrapped in a winning smile. His comeback required more than just forcefulness of personality; it was comprised of equal parts of wisdom, a keen instinct for the making and merchandising of motion pictures, and an uncanny ability to translate this talent into the tangibles of success. Most eloquent testimonial to his generalship is inscribed in the cold, hard boxoffice performance of his current production program: at year end, the pictures he backed fully with his reputation as a cinema genius were grossing handsomely, and 20th’s 1962 release schedule glittered with many offerings of potential wide-spread public appeal.

What makes this state of events a turnabout worthy of future consideration by movie historians is the fact that only a few short months before, Skouras was fighting for his executive life. Badgered by new Wall Street representatives on the board, who were bent on “kicking him upstairs” to the chairmanship, the 20th-Fox president found himself forced to defend production plans and policies he once put into motion with merely a flourish of the pen. Even his staunchest supporters in all branches of the business began to wonder if this seemingly indestructible man could survive the pressures being brought to bear on his sturdy shoulders.

Fortunately, not only for the firm, but for the whole industry, this robust Greek immigrant is made of stern stuff to match his ebullience and bright countenance. He determined to keep his president’s chair, encouraged by some of his closest associates and by friends throughout the industry. He decided that if changes were to be made they would be his changes. One astute move was to call in Peter G. Levathes to run the studio. Well-schooled in all phases of film-making, he proved perfectly suited for the job, satisfying not only his

(Continued on Page 23)
Profligacy in Production

Everybody talks about waste in distribution. Well, not everybody, but almost—in the production end of the business, that is.

We hear calls for fewer branches, fewer salesmen, reductions in advertising, Otto Preminger suggests that one central sales depot in New York would be sufficient to handle all film sales and to service the buying needs of theatre men throughout the nation.

While extreme, the Preminger proposal exemplifies the line of thinking about distribution presently followed by most independent producers. Their myopic view is conditioned by the fact that they turn out one or possibly two features per year. And they are joined in the familiar “cut distribution costs” cry by many in that whole coterie of capital gains stars and directors who regard most expenditures in any phase of movie business outside the creative end as excessive and non-productive. The sum of their attitude seems to be that all costs beyond the making of the film merely cut into their “take.” The inbred vanity of the creative element beckons them to believe that their participation or presence in a film is enough inducement to bring theatre men from near and far, and to bid maximum terms for the exhibition rights. And their conceit convinces them that the public waits avidly for the opportunity to queue up to see their latest attraction.

Why, then, maintain widespread distribution facilities to serve exhibition, and why spend large sums to promote films? This one-sided appraisal of the relative “unimportance” of distribution and merchandising in the overall movie industry scheme, strangely enough, has gained adherents among top film executives in some home offices. Nudged by the independents whose films they release, some companies are occupied with drafting blueprints for elimination of branches, reductions in the sales forces, tightening of advertising budgets. They aim to give more money to the production branch.

Is the distribution system wasteful, or is it production that is profligate? We suggest that the imbalance in total industry expenditure weighs much more heavily on the side of production. The film makers, and the talent clique, too, seem to function on the theory that exhibition is a bottomless well from which can be drawn ever higher revenues. Either they are oblivious or callous to the fact that very many theatre outlets teeter on the brink of financial disaster, and that some units of the distribution branch have been able to survive only by dint of diversified operations or liquidation of assets.

We suggest that really substantial savings for the industry should be effected on the production end. Intelligent pre-production planning substitution of imagination for extravagance; establishment of truly creative, low-cost production units at every major studio to develop a new fund of talent that would broaden the limited creative market—we suggest that these factors should occupy the industry’s attention much more than the constriction of distribution.

Youngstein Has A Blueprint

The association of Max E. Youngstein with Cinerama provides that volatile cinema explorer with a fertile field for his dynamic showmanship talents and proven capabilities as a production packager.

Cinerama, under the expert guidance of Nicolas Reisini, of late has given unmistakable indication that its star is on the rise. Present and future plans for production—both by the parent firm and its newly-formed subsidiary, Cinemiracle International Pictures—promise the kind of bold, ingenious enterprise sorely needed in the industry. With the Cineramicreels in Mr. Youngstein’s hands, it could be no other way.

As usual, the refreshingly outspoken film executive summed it up best in this capsule comment on his new associates: “They are imaginative, have guts. They have a blueprint for tomorrow.” So, he might well have added, has Max Youngstein.

Clayton on Classification

Jack Clayton, creator of “Room at the Top” and the current “The Innocents” recently had these pertinent comments to make on the hot topic of classification:

“I believe it (the British method) is a very good system. It works well and does what it is supposed to do. Classification allows for very grown-up pictures, perhaps very necessary for adults to see. Some method is necessary to protect those under sixteen from seeing things on the screen that could be harmful to them but not at all to adults . . . There should be no censorship for adults at all.”
Pledges for ’62

So here we are in a brand new year with lots of the same old problems. Maybe it’s time we made up our minds to live with them. Since it would be unfair of me, as an outsider, to ask the motion picture industry to live with its problems unless I were prepared to do the same, I herewith turn over my own new leaves, as follows and to wit:

I will refrain from complaining about the lack of manners of the younger generation of moviegoers. Let them kick to their hearts’ content on the back of the chair I might be sitting in. Let them crinkle their popcorn and pass their rustling candy packages back and forth. Let them sniffle; let them giggle whenever the fancy strikes them. Only let me stay home while they do it.

I will bite my tongue every time I am tempted to tell my daughter how much more rugged and masculine the screen heroes of my childhood were than the heart-throbs of today. I will avoid any invidious comparison, for my son’s benefit, of today’s love goddesses with the celluloid sirens of my halcyon youth. I reserve the right to keep my own opinion, but I will try desperately to keep it to myself.

I promise myself faithfully not to expect my children to be convulsed by the antics of silent screen comedies. I promise with equal fervor not to be surprised when my children are convulsed by the serious silent screen drama they happen occasionally to witness.

As an individual who is no longer connected with the motion picture industry, I will do my best to bury my life-long habit of clocking the traffic and counting the house whenever I go to the theatre. I will even extend this noble resolution to include houses of worship, PTA gatherings and alumni reunions, as well as movies.

I will never cease to wonder at the elasticity of the word “star” and the number of “stars” who appear more at supermarket openings in Hollywood than on motion picture screens. I will also never cease to wonder at the willingness of newspapermen and broadcaster-interviewers to describe people with one or two picture credits as stars.

I will continue to believe that there is no reason on earth why a Hollywood romantic actor can’t get a haircut like the rest of us.

I will continue to believe that the most aptly named function of its kind is the Cannes Film Festival.

I will continue to be skeptical about the claims for new film processes that provide “3-D without glasses.” (In my case it’s 4-F without glasses, but that’s another matter.) Yet, even while I am skeptical, I will keep hoping, because something like 3-D without glasses can breathe new life into the motion picture industry.

And while in this industry-minded vein, let me talk a little trade talk:

I will not worry this column unduly about the product shortage. The shortage is no longer a temporary phase or a passing condition. It becomes more and more of a way of life for the motion picture industry. If substantially more American motion picture production is going to be seen, it will be seen on home screens and other non-theatrical markets. The theatre owner finds himself confronted with two sides of the same coin. He either has to go out and find new sources of product—which means booking more imported features—or he has to develop new kinds of audience attractions that don’t leave him at the mercy of film availabilities. He can get more mileage out of reissues in many instances, but he’s probably better off developing box office lures such as fairs, cooking schools, auctions and what have yous.

I will therefore continue to proclaim in this column that the exhibitor is not merely a pawn of the big distributors. I will insist that forming a big exhibitor combine to raise money to finance production is not the way out. It is my contention that the best thing a major exhibitor combine could accomplish would be to figure out ways that exhibitors would no longer have to depend on films six or seven days of every week. Let them find and develop new paying uses for theatres, at least part time.

I will continue, in another area of industry apprehension, to ask for facts—and cite them when I have them—about how fevvee is working. We are approaching the two-year mark with the Eotbokie experiment in Canada, and we still have not had the reports which were promised at the outset. We have had little or no spotlight on developments—or the lack of them—in Hartford.

I will continue to sound off about the injustices to which motion pictures and the entertainment world in general are heir—insults ranging from tax discrimination to smears to legal harassment.

I will, in the main, find myself calm if not complacent about the shifting tides of motion picture censorship. On the whole, I think there is less censorship than ever, and at the same time plenty of questionable taste. I do believe that some motion picture advertising is properly described as suggestive. I do not believe that citing book advertising, girdle ads or perfume promotion is an adequate answer. There is a thin line between frankness and bawdiness, between a sexy ad and a suggestive one. And anytime there is a thin line, a few people aren’t going to be able to toe it too well.

I will hope that the recent partnerships of theatre and hotel interests will operate to revive an institution of the past, the beer garden type of music hall. I am convinced that live entertainment can help sell screen entertainment—first by building new personalities for the screen, second by getting people into the habit of going out occasionally for a pleasant evening. The drive-ins have shown that a theatre restaurant can be a potent attraction.

I will continue to wonder why there have to be so many different organizations of exhibitors, all supposedly dedicated to the same causes and objectives.

I will continue to wonder at the energy, zeal and devotion of the exhibitors who give so much of their valuable time and effort to maintaining this plethora of organizations.

I will continue to believe that organized motion picture labor has been less than reasonable in its requirements regarding minimum crews etc. and that there has been an unfortunate confusion between Easy Street and Featherbed Lane.

And, of course, I will continue to sound off in a column to which the publisher of this periodical has given complete freedom. Thanks and bless you all.
MGM wishes one and all a happy New Year..... And announces that they are now booking these great attractions from Feb. 1st to Easter.
Paris, city of lovers... the day the clocks stopped turning and the world stood still...

Metro-Goldwyn-Mayer presents

GLENN FORD • INGRID THULIN • CHARLES BOYER • LEE J. COBB • PAUL HENREID

CO-STARRING PAUL LUKAS • YVETTE MIMIEUX • KARL BOEHM

STARRING ROBERT ARDEEN, JOHN GAY, VINCENIT BLASCO IBANEZ

THE 4 HORSEMEN OF THE APOCALYPSE

Starring

EVA MARIE SAINT • WARREN BEATTY • KARL MALDEN

Male enough for a dozen women... not man enough for one!

Metro-Goldwyn-Mayer presents

ANGELA LANSBURY • BRANDON deWILDE

screenplay by WILLIAM INGE

based on the novel by JAMES LEO HERLIHY

directed by JOHN FRANKENHEIMER

produced by JOHN HOUSEMAN • ALEX NORTH
Light in the Piazza

A new love
An old love...
In the only city in the world where they could have happened!

He used love like most men use money!

Metro-Goldwyn-Mayer presents

PAUL NEWMAN
Geraldine Page

Based on the Play by TENNESSEE WILLIAMS

SHIRLEY KNIGHT
ED BEGLEY
RIP TORN
MILDRED DUNNÖCK
MADELEINE SHERWOOD

written for the screen and directed by RICHARD BROOKS
produced by PANDRO S. BERMAN
JIM HUTTON
PAULA PRENTISS
JACK CARTER

HORIZONTAL LIEUTENANT

That hilarious comedy team is back where the fun is... and funnier than ever.

screenplay by GEORGE WELLS
based on the novel "The Bottoms Up Affair" by GORDON COTLER

DIRECTED BY RICHARD THORPE, PRODUCED BY JOE PASTERNAK

ROD STEIGER
NADJA TILLER
IAN BANNEN
PETER VAN EYCK

WORLD IN MY POCKET

directed by ALVIN RAKOFF, produced by ALEXANDER CRUTER

A METRO-GOLDWYN-MAYER release

"MURDER SHE SAID"

Margaret Rutherford
STARRING
Arthur Kennedy
Murphy
Patricia Grace

screenplay by DAVID PURSALL and JACK SEDDON, produced by GEORGE BROWN, directed by GEORGE POLLOCK
**FINANCIAL REPORT**

**Youngstein Plans Standard Gauge Films for Cinemiracle**

The announcement of Max E. Youngstein’s association with Cinerama as executive vice president, and as president of the newly-formed subsidiary, Cinemiracle International Pictures, Inc., failed to confirm one phase of the organization’s future plans reported in the Dec. 25 issue of Film BULLETIN. This concerns the likelihood that Youngstein’s long-range program includes moving Cinemiracle into the production of standard gauge features.

Whatever the reason for the omission of this information at the Dec. 28 press conference, informed sources still regard it as certain that the dynamic former United Artists executive intends to capitalize his broad film packaging experience by establishing Cinemiracle as a production unit to deliver eight to ten features annually.

More immediately, however, Youngstein’s sphere of operations, as revealed to the press, will encompass a wide range of activities on behalf of Cinerama and the subsidiary, including production, promotion, research and development. There will be involved the liquidation of Cinemiracle’s lone production, “Windjammer”, and concentration on the promotion and distribution of the two nearly-completed M-G-M-Cinerama features, “How The West Was Won” and “The Wonderful World of the Brothers Grimm”. Youngstein’s new association (on a five-year contract) was enthusiastically hailed by Cinerama president and board chairman Nicolas Reisini, who lauded Youngstein as an “invaluable” addition to his company. The latter put it thusly: “Cinerama promises the greatest growth for me as an individual, and greater than any of some 20-odd companies whose offers I’ve looked into. We think alike. They are imaginative, have guts. They have a blueprint for tomorrow. Unlike most of the motion picture companies that are concentrating on what happened yesterday, this company is anticipating what will happen tomorrow and the day after, so it is prepared to carry out new plans.”

Some of these plans were announced by Reisini. The company, he said, will continue to expand in 1962 in the fields of theatres, pictures and research. By the time “West” is ready to premiere domestically in July, declared that 60 Cinerama houses will be open in the U.S. (there are 29 now), with the foreign total rising from the present 23 to 40 by October.

As for picture-making, the topper noted that “we want not only to develop this system, Cinerama, to achieve certain results technically, but also to make pictures of importance, pictures that are different.” And Youngstein added this footnoter: “Pictures made with a purpose, with a quality, have been able to gross more than ever possible before. There’s a question of dynamics in this business. It has been reduced to a state of inertia, or if not inertia a state of imitating itself. The business has changed, and is changing every day. Unless a company looks to tomorrow, it will get nowhere.”

Cinerama is looking to that tomorrow, too, in the field of research. Reisini revealed development of a new Cinerama panoramic still camera for the consumer market; development of a single-lens system, and work in “space films” for the government. He also disclosed negotiations for construction of several new “Super-Cinerama” theatres, in which the screen forms the fourth wall and “envelops the audiences in the show.”

**Movie Stocks Follow Bearish Trend**

Movie stocks were no exception as the overall market performed rather bearishly, flying in the face of New Year tradition, despite upbeat business predictions. Twelve of the 18 cinema issues covered were down, with five advancing over the past fortnight. The losses, while not heavy, far outweighed the gains.

Once again, Loew’s Theatres (the only heavily traded stock, on a turnover of 72,200 shares) made the big news, this time suffering a surprising 31/2-point drop, to reverse a sharp upward swing, in spite of an excellent first-quarter profit announcement. Warner Bros. and Stanley Warner each dropped 2, and Columbia continued its slide, losing 1/2 points. M-G-M and Screen Gems likewise declined 1/2.

On the upbeat side, United Artists made the lone appreciable advance, jumping 1 3/8.

**Wellington Ups AB-PT Holdings**

The Wellington Fund, largest investment company in the world, appears to have hit upon a “blue-chip” issue in the movie field: American Broadcasting-Paramount Theatres. In announcing its investment changes in the six months ended Nov. 30, the Fund listed among its principal increases 72,500 shares of AB-PT, whose star has been steadily on the rise in recent months.

**NT Operations Back in Black**

National Theatres’ main order of business—operation of the second largest theatre circuit in the country—is back in the black. Although establishment of a $7,700,000 reserve for possible loss on its investment in National Telefilm Associates brought NT’s loss for fiscal 1961 to $69,000,000, operational net was $1.7 million higher than the year before.

And, according to president Eugene V. Klein: “The motion picture industry has been showing enthusiasm unequalled for (Continued on Page 17)

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**FILM & THEATRE STOCKS**

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(Allied Artists, Cinerama, Screen Gems, Trans-Lux, American Exchange; all others on New York Stock Exchange.)

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**Theatre Companies**

| AB-PT            | 45 1/2%       | 44 1/2%     | - 1%   |
| LOEWS’S          | 45 1/2%       | 41 1/2%     | - 3 1/2% |
| NATIONAL THEATRES| 61 1/2%       | 61 1/2%     | - 1/4% |
| STANLEY WARNER   | 41 1/2%       | 39 1/2%     | - 2%   |
| TRANS-LUX        | 16 1/2%       | 16 1/2%     | + 1/2% |

(Continued on Page 17)
Coming your way from Pathe-America two and two

RICHARD ATTENBOROUGH AND BRYAN FORBES’ PRODUCTION

HAYLEY MILLS
BERNARD LEE
ALAN BATES

Today’s hottest young star in her newest... by far her greatest!

WHISTLE DOWN THE WIND

From an original novel by Mary Hayley Bell • Screenplay by Keith Waterhouse and Willis Hall • Produced by Richard Attenborough and Directed by Bryan Forbes
FICE!

A scorching drama of the most un-talked-about subject of our time!

ALSO STARRING DENNIS PRICE / A MICHAEL RELPH AND BASIL DEARDEN PRODUCTION
ORIGINAL SCREENPLAY BY JANET GREEN AND JOHN MCCORMICK / PRODUCED BY MICHAEL
RELPH / DIRECTED BY BASIL DEARDEN / RELEASED BY PATHE-AMERICA DISTRIBUTING CO., INC.
The Case Against Pay-TV
In Little Rock

On the basic legal issue of jurisdiction and the broad question of public interest, counsel for Arkansas theatremen seek to thwart the introduction of pay-TV in Little Rock. These principal points are raised in a brief filed December 29 asking the Pulaski County Circuit Court to void the ruling by the Arkansas Public Service Commission requiring the Southwestern Bell Telephone Company to furnish equipment and service to Midwest Video Corp. for establishment of a wired Telemeter toll-pay TV system. Attorneys Howard Cockrill and Leon Catlett, representing Rowley United Theatres, Independent Theatre Owners of Arkansas, Inc. and United Theatres Corp., submitted to the Court their contention that jurisdiction over all forms of television belongs to the FCC, and, further, that "pay TV would be a bad thing for the country." Highlights of their brief appear below.

Aside from the jurisdictional points, appellants directed their testimony toward the two issues of self-interest and public interest. Appellants make no apology for their desire to protect their own interests, as they have a substantial investment to protect in their business of motion picture exhibitors and desire to stay in business. It is practically conceded that if the proposed Pay-TV project should succeed, most of the theatres in the affected areas must necessarily close and go out of business. By the same token, if the experiment should last as long as two or three years before the failure, the same result will be achieved and hundreds of thousands of dollars of worthwhile investment will be irretrievably lost. It is appellant's belief, supported by the evidence of past performances, that the experiment will be a failure and they justifiably feel that it will be their loss as well as the loss of the community to permit this experiment to go forward. The record reflects that over the past ten years similar experiments have been conducted in New York, Chicago, Palm Springs, California, Batesville, Oklahoma, and Toronto, Canada, all with the same result. Nothing has been said of a total expenditure by the sponsors of Pay-TV in their efforts to get the public into the habit of paying for what they now see free, but one of appellants' witnesses candidly admitted that International Telemeter Corporation and Paramount Pictures, Inc. had already expended in excess of ten million dollars to date. The present experiment in Toronto, Canada, by these same appellants, has been a failure after two years of operation. The only argument is the extent of the failure. Some dissatisfied stockholders in Toronto contend that the project is losing $11,000 a week and the president of Paramount, Mr. Barney Balaban, contends that there is only a weekly loss of between $3,000 and $4,000. The experiment proposed in Little Rock is modeled on exactly the same lines as the one in Toronto, Canada. While appellants have no interest in how much money Paramount is losing, they do have a distinct self-interest in protecting their own investment, and it is in the interest of the public that Paramount abandon these worthless experiments.

The public of Arkansas has a definite interest in whether free TV, as it is known today, shall continue. From the beginning American radio and television have been free to the public by virtue of advertising sponsors. This is at no cost to the public and should such sponsorship cease, the commercial funds thus allocated would automatically be channeled into other forms of advertising with no reduction in the price of the product. In addition, the programming of our present radio and television is supervised and censored by the Federal Communications Commission, enabling the public to hear and view educational programs and programs in the public interest, which Pay-TV admittedly cannot afford. There will be no censorship of Pay-TV, as here proposed. The protection of free TV is definitely in the public interest. By virtue of a greater financial reward and unlimited resources, Pay-TV will immediately siphon from free TV the better programs and program talent. The two systems cannot coexist, according to appellants' experts, and if free TV is able to exist at all, only a diluted second-rate product will be left to the viewers. Eventually Pay-TV will begin advertising, advertisers will leave free TV, and the end result will be that the public will pay to see exactly what it now sees free.

The proposed project involves a non-university service and is not within the limited jurisdiction of the Public Service Commission of the Arkansas Statute.

There can be no doubt that even under a liberal interpretation of the Arkansas statute, the phraseology of "transmitting messages or communications" is not broad enough to include television. And certainly, the law makers could not have intended to include it in 1935 when the Act was passed, as television was not invented then.

The proposed project will engage in interstate commerce. Congress has preempted the field of television and related facilities, and the Federal Communications Commission has exclusive jurisdiction of both wired and broadcast Pay-TV.

The Appellee Midwest Video argues that its activities will be purely intrastate for the reason that the signals it sends over the cables originate in its own transmitting station and end in the subscribers television set, all in the City of Little Rock, Arkansas. The same thing may be said of our local radio and television stations, licensed by the Federal Communications Commission. Three basic facts refute Midwest's contentions: (1) The film and tape to be used will be made in Hollywood and other places outside Arkansas and shipped to Little Rock in interstate commerce, (2) All live entertainment will originate principally outside Arkansas on television coaxial cables, and (3) The transmitting station will be connected directly to the facilities of the telephone company which are interstate in character and licensed by the Federal Communications Commission.

It has been held uniformly that television falls within the Communications Act of 1934 because of the broad language used by Congress.

"The court is of the opinion that Congress under the Federal Communications Act of 1934, completely occupied and preempted the field of interstate communications in radio and television..." "

In a recent case, the Court of Appeals for the Third Circuit had occasion to consider the interstate character of films and tapes shown by television stations, and held that since they originated outside the state and were imported into the state, they were interstate. The question in that case was whether the Pennsylvania Board of Censors could impose restrictions on the local TV station. Chief Judge Biggs said:

"There is no doubt that television broadcasting is in interstate commerce. This is inherent in its very nature..."

There is no factual differences in the manner in which a local TV station uses a film or broadcasting and the method proposed in the instant case. Both signals originate and terminate within the State, but are interstate because of the product used. For the same reason, the films exhibited in the local theatres are not subject to Arkansas taxation.

In the hearing of the case, Midwest freely admitted that it intended to use live entertainment on occasions in the form of Broadway Shows, sporting events and the like. These showings will have to come through the telephone company's nation-wide coaxial cables. The fact that the signals will be handled through local wires when received in Little Rock, instead of being broadcast over the air, does not lessen the interstate character of the operation.

CONCLUSION

The court need not concern itself with the controversy between free TV and Pay-TV, for the reason that the law is so clear on the questions of jurisdiction. There is no doubt that Pay-TV would be a bad thing for the country, in any form. That is a matter to be decided by the Federal Communications Commission, however, which is the proper forum for Midwest's Petition.
FINANCIAL REPORT

(Continued from Page 13)

more than a decade . . . Revenue from theatre attendance is
continuing to hold its own. On that basis, and in view of the
sounder position of your company, I am fully confident of
successful results in 1962."

Profit from operations in '61 totaled $837,431 (30c per
share) on total revenues of $43,849,109. This is a far cry from
$46,543,910. Overall, in '60, after unusual gains from property
the operational loss of $888,263 in 1960, when revenues were
dispositions and earnings of broadcasting stations subsequently
disposed of amounting to $1,860,000; a previous writedown
for possible loss in National Telefilm, and other special items,
et loss was $3,088,693.

In explaining the firm's interest in National Telefilm, which
has been reduced to 37%, Klein said: "Three years ago an
investment was made in National Telefilm that led to a heavy
drain on the earnings of National Theatres & Television, Inc.
Consistent with conservative accounting practice, this year's
provisions scales down the investment on our books to an inde-
terminable value, stated at one dollar. This is the end of such
drains, and substantial recoveries are possible."

The president noted that NT has been restored to a posi-
tion that promises both internal growth and growth through
suitable acquisitions. "In September," he added, "we com-
pleted the blueprint of a three-year program that will improve
and expand our theatre circuit. After a decade of maximum
competition from television, our theatres have proved that they
can overcome this competition and earn a net profit . . .
In 1960 the company reduced the number of its operating thea-
tres from 251 to 220. In this past year, we dropped 11 non-
profitable or marginal operations and added four theatres,
bringing our year-end total to 213." These figures, concluded
Klein, indicate that "this necessary change in the circuit has
reached a leveling off phase."

Dividends Down in November

November cash dividends paid by movie companies amounted
to $1,539,000, a decline from the $1,704,000 of November,
1960, $1,353,000 was paid in October. The difference in the
November payments was attributed to the omission of a divi-
dend by Desilu Productions. Eleven-month total for '61 was
$21,649,000, slightly less than the $22,049,000 in the similar
'60 span.

Deny America-Republic Injunction

America Corp. and Republic Corp. are free to continue plans
for a merger. The Department of Justice was denied a request
for a preliminary injunction against the deal by Federal Judge
William M. Byrne.

Disney Given Buy-in Privilege

A new seven-year contract between Walt Disney Prods. and
Walt Disney as executive producer and production manager
allows the executive to buy as much as a 25 percent interest
in pictures produced by the firm, with the exceptions of car-
toons and certain series. He can exercise the right by providing,
personally or through a loan, a share of the financing equal
to the interest in the film he chooses to purchase. Other pro-
visions of the pact, recently filed with the SEC, including a
salary increase to $3,500 per week and $1,666.66 weekly in
deferred payments, were revealed last year, prior to approval
by stockholders.

Look for Wometco Rise

Look for a rise in Wometco Enterprises, Inc. (OTC) earn-
ings to $1.30 per share for the past year and $1.50 in 1962.
That was the optimistic message delivered by president Mitchell
Wolfson to the New York Society of Security Analysts. Net
for 1960 totaled $1,013,429 ($1.01).

Wometco, which operates a chain of theatres in Miami,
declared a 10% stock dividend payable Jan. 15. Wolfson said
the company's major expansion will be in the vending machine
field, and that it has a 'long-range plan and hope' to be listed
on the New York Stock Exchange.

Columbia Into Home Projector Field

President A. Schneider's statement to the annual stockholders
meeting that Columbia management was constantly considering
diversification in allied fields was borne out quickly in con-
crete terms. The film company and Mansfield Industries, Inc.
last week announced plans to market an 8mm sound projector
for home movies retailing for under $100. Under the deal, a
special sound adaptor developed by Columbia will be built into
a Mansfield projector and marketed by the latter firm.

Loew's First Quarter Up

Loew's Theatres first quarter performance proved even more
impressive than the 20% upswing predicted recently by chair-
man of the board Laurence A. Tisch. Net income for the first
period ended Nov. 30, totaled $528,400 (20c per share), a
handsome hike over the $403,800 (15c) netted in the similar
span last year. Gross revenues were up from $9,890,000 to
$10,350,000.

New Distrib. Methods Save AIP Coin

New distribution techniques designed to effect savings and
streamline procedures have been developed by American-Inter-
national Pictures, according to president James H. Nicholson

The company claims that "practical application of electronic
computer techniques combined with top secret procedural form-
ulas" will lead to savings and improvements in these phases of
AIP operations: (1) better print distribution through central-
ized print control and a new type of inventory system; (2) a
complete, printed, verified and audited financial statement for
every production, available within hours; (3) instantaneous
auditing and checking of all boxoffice statements; (4) a method
of pinpointing in a matter of hours exactly where product has
played and not played, and of analyzing the extent of all un-
played and unsaturated markets for the product, and (5) cen-
tralized home office electronic reporting and computing of all
exchange reports, thereby freeing the branches from book-
keeping.

AIP controller John A. Byers evolved the new system and
will supervise its application.

496 of the foremost financial houses in the U.S.
read Film BULLETIN
“No Love for Johnnie”

Business Rating 0 0 0

Rating is for art houses. Finely acted, directed British drama of ambitious political figure. Will appeal to class audiences in general market.

From England comes this cynical study of a ruthless, power-hungry member of Parliament who selfishly uses people as rungs on his ladder towards success. Unfolded in an adult and hard-hitting manner, endowed with frank and intelligent dialogue and some poetically realistic love scenes, and boasting a standout performance by Peter Finch, this Embassy release will roll up some good returns along the art house circuit, while discrimination viewers in class situations also should find it engrossing entertainment. In Finch’s astute hands, Johnnie Byrne emerges a memorable character. Unhappily married, passed over for a government post when his Labor party comes into power, willing to give up his ambitious pursuits for the love of a model twenty years his junior, Finch brings to the role a collection of acting levels audiences will not soon forget. Layer by layer, director Ralph Thomas delves into the past and present of Finch. By film’s end audiences will have a deep understanding of a complex character—a man who has clawed his way out of a grim industrial town into the House of Commons; a selfish man who takes without giving, but who also still possesses moments of emotional sensitivity; a man who finally realizes that in this world he has carved for himself there is no love for Johnnie. The support is outstanding: Rosalie Crutchley, his frigid, red-leaning wife who leaves him to fulfill her own political activities; Billie Whitelaw, the upstairs neighbor who loves him; Mary Peach, the beautiful young model who wants him but leaves him when she realizes she can never fit into his life; Stanley Holloway, Hugh Burden, Geoffrey Keen, the two Donald Pleasence and members of Parliament. Depressed by party rejection and Miss Crutchley’s departure, Finch finds himself on political probation after failing to go along with a rebel group within his party. His world collapses when Miss Peach leaves him. Miss Crutchley returns and suggests they start over. Finch is about to agree when he learns that he wasn’t offered a government post sooner because of Miss Crutchley’s Communist connections. Finch rejects the reconciliation and becomes Assistant Postmaster General.

Embassy, 119 minutes. Peter Finch, Stanley Holloway, Mary Peach. Produced by Betty E. Box. Directed by Ralph Thomas.

“The Colossus of Rhodes”

Business Rating 0 0 Plus

Big, colorful historical spectacle should please devotees of such fare. In Eastman Color. Overlong, but crowded with action, plenty of excitement.

This M-G-M import (Italian) is another of those dubbed ancient history super spectacles in color (Eastman) that have found some success in the action market for the past few seasons. This time the focus is on 3rd Century B.C. Rhodes when a group of villainous Phoenicians attempt to take over the island kingdom and menace the trade routes of the Mediterranean. It shapes up as satisfying entertainment for young and old patrons who thrive on action, romance, massive sets and casts of thousands, although some editing of its 129 minutes would have been effective. There’s plenty of blood and gore, battles galore and the climactic toppling of a 100 foot high statue (part of a fortress) by a spectacular earthquake and tidal wave. From Calhoun provides an American name for the marquees portraying a dashing Greek captain, while Lea Massari is the traitorous beauty he’s in love with, and Georges Marchal is the leader of the Greek rebels. Director Sergio Leone, aware that the visual aspects of the film supersede other elements, keeps everything moving with plenty of sound and colorful fury. The story finds King of Rhodes (Roberto Camardiel) in danger of his life (two assassination attempts have failed) on the day that the huge colossus is unveiled. Calhoun attempts to find out why, and soon finds himself confined to the island by Conrado Santamartina, the Prime Minister who is plotting with the Phoenicians for Camardiel’s overthrow. When Marchal attempts to help Calhoun escape, both are captured and tortured. They eventually escape and learn that the Phoenicians have smuggled soldiers onto the island. During the climactic battle, an earthquake and tidal wave help destroy the invaders, Miss Massari dies, the colossus crashes into the sea, and Calhoun and the rebels look forward to better days.


“Something Wild”

Business Rating 0 0

Drama probes girl’s strange psychological reaction to being raped. Carroll Baker stars. Requires specialized selling.

Here is a grim and off-beat drama about rape and its traumatic after-effects on the victim’s life. Best returns figure to come from special situations where adult patrons will readily accept the subject matter and the psychological approach. Grosses in the general market will depend upon the drawing power of star Carroll Baker and the type of promotion with which it is backed. It’s a depressing journey from start to finish — a happy college girl finds life totally meaningless after being raped, rebels from even the most innocent touch of another person, moves out of her home into a seedy lower east side apartment and takes a part time job in a 5 and 10. Despite the effective rape opening (late at night in a deserted park), some graphic and exciting New York lensing and a moody Aaron Copland score, the characters remain rather dim and the story never really comes off. The screenplay, co-scripted by director Jack Garfein and Alex Karmel from the latter’s novel “Mary Ann”, allows neither the “in shock” Miss Baker, nor Ralph Meeker, the lonely and desperate garage mechanic who saves her from suicide and then keeps her a prisoner in his basement apartment, to emerge as anything more than symbols. Admittedly, they are troubled individuals, but, as presented here, they are cold and superficial. Although their performances are fascinating to watch, audiences are going to find it difficult to sympathize with them. If Garfein had given us deeper insight and tightened up the 112-minute running time, this could have been a more meaningful film. Fine support is provided briefly by Mildred Dunnock, Miss Baker’s high-strung mother, and Jean Stapleton, a loose-living member of the rooming house world. Unable to stand the constant torment of having been raped, Miss Baker attempts suicide and is saved by Meeker. Now she finds herself a prisoner in his apartment (she represents his “last chance”). His drinking and proposals of marriage lead to bitter arguments. When Meeker accidentally leaves the door unlocked Miss Baker flees. But she eventually returns (apparently cured after sleeping in the park) and marries him.


BUSINESS RATING

$5$ — Tops
$5$ — Good
$5$ — Average
$5$ — Poor
"Light in the Piazza"

**Business Rating: 3 3 3**

Unusual, engrossing drama of mentally retarded girl's search for normal love life. Fine cast, handsome production. Strongest appeal to discriminating audiences.

An unusual and haunting romantic drama has been fashioned out of Elizabeth Spencer's widely-acclaimed novella about a mother's attempt to protect her mentally retarded daughter from the hurts of the outside world. If M-G-M and exhibitors back their release with aggressive showmanship, returns could prove above-average in all situations. Olivia de Havilland, Rosanno Brazzi, Yvette Mimieux, George Hamilton and Barry Sullivan provide wide marquee appeal; Julius J. Epstein's screenplay abounds in sensitive and intelligent dialogue and character development; Guy ("The Mark") Green's astute direction propels the drama with warmth, humor and suspense; and the magnificent Metrocolor-GimenaScope on-location (Florence, Italy) filming gives this Arthur Freed production a handsome mounting. Compelling entertainment for discriminating viewers, it should also be well received in the general market. While vacationing in Florence, Miss de Havilland finds herself unable to break up the growing romance between her daughter, Miss Mimieux, and handsome young Italian Hamilton. Although 26-year-old Miss Mimieux appears healthy and happy, albeit a bit too innocent, she has the mentality of a 10-year-old (the result of having been kicked in the head by a pony when she was a child). In the past, Miss de Havilland has always prevented any romantic attachments. This time, she finds herself unable to act. Miss de Havilland finds herself in a quandry: Should she allow her daughter to marry and not tell Hamilton about her illness, thereby releasing herself from the position of warden, at the same time granting Miss Mimieux a life of happiness? The performances are first-rate. Miss de Havilland is convincingly confused in her role of mother, wife, woman; Brazzi is suave and charming as Hamilton's father; Miss Mimieux, believably shifts from moments of carefree innocence to periods of hysterical tantrums; Hamilton effectively carries off the young Italian who sees nothing wrong in Miss Mimieux's child-like ways and loves her because of them (it's the best performance of his career); Sullivan is strong as Miss de Havilland's husband who believes, for their own peace of mind, that his daughter should be placed in a "home". Miss de Havilland finally agrees to the marriage, but Brazzi calls it off when he learns Miss Mimieux is several years older than Hamilton. Miss de Havilland desperately patches things up without having to reveal the complete truth about Miss Mimieux. Miss Mimieux provides a moment of fright after the ceremony when she starts eating a rose petal, but Hamilton happily follows her example. The end has Miss de Havilland exclaiming, "I did the right thing."


"Les Liaisons Dangereuses"

**Business Rating: 3 3 3**

Boldest film ever to get general release in U.S. Tells sensual, albeit humorous, tale of calculated infidelity. For adults only.

This Astor import, originally barred from showing outside of France, has landed on these shores accompanied by the kind of controversial word-of-mouth guaranteed to roll up outstanding boxoffice wherever it is shown. Centering around a happily married diplomat and his beautiful, conscienceless wife who encourage each other in extra-marital pursuits, it is perhaps the boldest film ever to receive a general release in this country. "Les Liaisons Dangereuses" figures to do smash business along the art house circuit. Exhibitors, elsewhere, will have to use extreme discretion in booking it, but where audiences are willing to accept such outspoken sensual subject matter, profits should be high. Unquestionably, it must be advertised as strictly for adults only. Despite its overall amoral approach, and a number of frank and graphic seduction scenes, "Les Liaisons" comes off as a wry and moralistic treatment of a very immoral theme. Some will consider it pornographic, but this was not director-co-scripter Roger Vadim's intent. It is his most interesting film to date. The late Gerard Philipe as the cynical woman-charmer makes his unsavory character appealing and just a little bit tragic. Beautiful Jeanne Moreau conveys a marvelous sense of icy detachment mixed with scheming vengeance. Together they provide a fascinatingly chilling couple. Sex is a game to them. As long as each follows the rules set down by the other, their life is fine. But when Philipe breaks one of the rules, death and tragedy follow. By using this approach (obey the rules regardless of moral concept or else you will be punished) the film ends on a definitely moralistic note. Good support is provided by Annette Vadim, a happily married woman who falls prey to Philipe, and Jeanne Valérie, her virginal cousin whom she seduces on a whim of Miss Moreau's. Enhancing the film's mood is the low-keyed jazz score of Thelonious Monk. Philipe follows Mlle Valérie to a skating lodge and eventually seduces her. Meanwhile, he finds himself falling in love with Mlle Vadim. Mlle Moreau implores him to seduce Mlle Vadim quickly and then abandon her (as has been his habit). In Paris, Philipe accomplishes the seduction, then goes off with Mlle Vadim. An angry Mlle Moreau ends the affair and tells Mlle Valérie's boyfriend (Jean-Louis Trintignant) that Philipe has been Mlle Valérie's lover (the latter is now pregnant). Trintignant accidentally kills Philipe, and Mlle Moreau is disfigured while burning incriminating letters of her life with Philipe.


"Twist Around the Clock"

**Business Rating: 3 3 3 Plus**

Lively, jumpin' entry in Twist sweepstakes. Features Chubby Checker and other favorites. For teen-agers.

Columbia has jumped on the bandwagon to capitalize on the Twist craze currently sweeping the nation with this low-budget Sam Katzman production. It figures to draw a goodly share of teenagers, who will overlook the wafer-thin plot to see and hear the lively collection of popular singing personalities, headed by Chubby ("Mr. Twist") Checker, in a dozen-plus production numbers that should keep feet tapping and heads bobbing. Handsome John Cronin plays an out-of-work band manager who discovers the Twist in a small mountain town and eventually brings it to New York. Mary Mitchell is the Twister he falls in love with, and Clay Cole is the leader of the band. The "heavies" include Tol Avery, head of the big New York talent agency, and Maura McGivney, his spoiled daughter who has her sights set on Cronin. The nightclub personalities include Checker, Dion, Vicki Spencer and the Marcels. James B. Gordon's script finds Avery forced to sign Miss Mitchell to a three year contract. But Miss McGivney adds a catch: Miss Mitchell cannot get married for three years after signing the contract. Miss Mitchell, surprisingly, agrees, and the youngsters shoot to fame on a coast-to-coast TV hookup. Now Miss Mitchell drops the bomb: she and Cronin married before the contract was signed.

"Sail a Crooked Ship"
Business Rating 0 0
Moderately amusing comedy with nicely balanced cast. Should get fair response in general market.

This wacky, seagoing comedy about a band of zany thieves who steal an old Liberty Ship and set off for Boston to rob a bank nearly bursts its gunwales striving for laughs, but succeeds only moderately. On board are Ernie Kovacs and rising talent Frank ("Where the Boys Are") Gorshin (the comic crooks), Robert Wagner and Dolores Hart (the young innocent and his girl), Carolyn Jones (Kovacs' moll) and popular crooner Frankie Avalon. With some strong promotional backing, the Columbia release should do fairly well in the general market. Kovacs, as the gang leader who decides the perfect getaway is via the seas and not by land, and Gorshin, one of his bungling crew members, prove once again that they are two of the funnier personalities around. Wagner is pleasant enough as the young man who refuses to scrap his boss' mothball fleet, and Miss Hart makes an attractive 'boss' daughter.' Miss Jones comes off well as the sexy moll with the proverbial heart of gold, while Avalon provides a vocal ditty (he's Kovacs' nephew who knows nothing of the gang's plans) and Harvey Lembeck injects a few hysterical moments as another member of the gang. Wagner decides to make one of the ships fit for service again and ends up with safe-cracker Kovacs as the captain. Kovacs and crew shanghai Wagner and Miss Hart and soon all are Boston-bound. After almost running down the Staten Island ferry and riding out a hurricane with a seacrew of crooks, the gang is forced to rob the bank in Pilgrims' costumes (it's Founder's Day). Gorshin tries to steal the ship from Kovacs, but Wagner, using Miss Hart's brassiere as a slingshot, attracts the attention of the coast guard. All ends happily.

Miss Yamada goes mad, Kubo and his men attack the castle camouflaged by branches (the moving forest), Mifune dies.


"Two Little Bears"
Business Rating 0 0
Kids should get plenty of laughs out of yarn about two boys who turn into bears. Best for hinterland markets.

"Strictly for the kids" is the obvious label on this bit of fantasy from 20th Century-Fox. And the youngsters are going to have a ball watching two normal American boys actually turn themselves into real live bears. Exploitation possibilities abound. Besides the antics of the cut-up cubs, teen-age vocalist Brenda Lee is on hand in her screen debut, alongside of youthful crooner Jimmy Boyd. TV personality Soupy Sales makes several humorous appearances as the local law enforcer, and the parents are played by Eddie Albert and Jane Wyatt. Best suited for the hinterland markets, "Two Little Bears" can be a useful dualler for family houses in the big towns, as well. Director Randall F. Hood stretches as much mileage as possible out of producer George W. George's screenplay, and he's wisely placed the accent on antics the young ones will appreciate. Albert comes off well as the sedate grammar school principal of Donnie Carter and Butch Patrick, the highly imaginative youngsters. But the two trained brunis walk off with all the laurels. At first, Carter and Patrick only believe they can turn themselves into bears, then sister Brenda Lee's boyfriend, Boyd, comes along with a home-made lotion and, presto, the transformation actually occurs. Pandemonium breaks loose in the town as the two cubs go scouting about, and Albert (1) ends up on a psychiatrist's couch wearing the bears are his boys, (2) almost loses his job. Then Carter and Patrick prove to the townspeople that they can really turn into bears.


"Throne of Blood"
Business Rating 0 0 Plus
Exciting, stylized Japanese version of "Macbeth".

Japanese director Akira Kurosawa ("Rashomon," "The Seven Samurai") has taken William Shakespeare's "Macbeth," set it during the period of the Japanese civil wars and unfolded it in the tradition of the stylistic Noh Theatre. The end result is a compelling and visually startling drama certain to excite and fascinate art house patrons and the Bard's devotees. In utilizing stark, symbolic black-and-white photography, classical theatrical sets, masks, and a haunting musical score, Kurosawa has turned this familiar story of greed, murder and superstition into moody and brutal cinematic poetry. It also reaffirms his position as one of the most creative film craftsmen. There are images here destined to linger long in the minds of viewers: the meeting in the forest with the prophetic Weird Woman; Lady Macbeth's cold-blooded scheme to murder the War Lord and her eventual mad scene where she tries to wash her hands clean of blood; Macbeth, tortured by his conscience during a banquet; his death, with his body, filled with arrows, resembling a living pin cushion). The performances are fascinating examples of theatrical projection: Toshiro Mifune, the brave warrior (Macbeth); Suzu Yamada, his power-mad wife; Minoru Chiaki, his close warrior friend; and Chieko Naniama, the Weird Woman. Mifune learns that he will eventually become War Lord, but that Chiaki's son (Akira Kubo) will some day replace him. Urged by Miss Yamada, Mifune kills the War Lord and Chiaki, but Kubo escapes and begins mustering an army. Mifune grows defiant when he learns that he will never lose a single battle until the very forest begins to move.


"Desert Patrol"
Business Rating 0 0 Plus
Well-made British war film OK as action dualler.

Desert warfare during World War II takes the spotlight again in this British-made combat drama being released by Universal-International. Although the subject matter will be old hat to devotees of such fare, the production is distinguished by excellent performances on the part of Richard Attenborough, John Gregson and Michael Craig, and further enhanced by Guy Green's crisp and suspenseful direction. It should serve adequately as a supporting dualler in action and ballyhoo houses. Robert Westbury's screenplay follows the ill-fated mission of a group of unorthodox British desert fighters during their sabotage mission behind German lines. Accidents, run-down equipment and the scrapping desert itself take their toll before the handful of survivors return to headquarters. Attenborough portrays a quick-witted enlisted man who spurns military discipline but proves himself in battle; Gregson, a discipline-minded mine expert; Craig, the scruffy, daring patrol leader. Just before the Battle of Alamein, Craig and fourteen others set out to destroy one of Rommel's biggest petrol dumps. The mission is accomplished at the loss of most of the men and all but one of the trucks. Forty miles from base the petrol and water reserve runs out. Percy Herbert is left behind with a machine-gun to delay the Germans, and Gregson gives up his life so that Craig and the few survivors can make it.
Universal ‘Drum’-Beating with Mammoth Press-Promotion Manual

Periodically ready with a lavishly endowed campaign manual for its top product, Universal has outdone itself with the mammoth book now in the field for “Flower Drum Song.” From artist Dong Kingman’s brilliantly hued cover depicting San Francisco’s Chinatown to the last, striking illustrations of the national magazine ads, it’s a first-class compilation of promotion ideas worth a close look-see from all exhibitors.

The press and promotional manual (which has been prepared in addition to the regular pressbook) is a fitting way to help celebrate one of U’s biggest Golden Anniversary releases. From a practical theaternman’s standpoint, too, it emerges an idea-packed guide to better grosses. Whatever the brand of showmanship—be it newspaper ads and plants or theatre front and lobby displays, teaser trailers and radio spots or local merchant tie-ins—you’ll find it in the “Flower Drum Song” promotional package. As Universal’s Eastern advertising-publicity chief Philip Gerard put it: “From the feel and the content of this kit, you can see that just as our producers did, we in Universal promotion are giving this picture everything.”

The U manual is rich in samples of lobby and theatre display material. The offset illustrations are excellent, capturing the charm and allure of the picture and indicating the drawing power inherent in the special 8 x 10 still photographs available free to all exhibitors. Neither will theatremen want for newspaper planting material. There are ample offset illustrations of photo layouts (with mat or set of stills available free) that editors should consider attractive reader bait.

Music being one of the chief attractions of the picture, there is an abundance of promotional ammunition aimed at the tuneeful-minded fans. Among the many suggestions are a concert campaign to be waged in harmony with sheet music publisher Williamson Music Co. Dealer displays of the song sheet covers, radio and TV contests, night club orchestras featuring the “Drum” tunes in a medley—all these, contends U, will help the local engagement. According to the “Drum”-beating book, the Decca sound-track album will “provide you with an open sesame to cooperation from disc jockeys, music stores and the music departments of department stores.” This built-in asset is getting the real hard-sell from the record firm, via a powerful campaign embracing national publications, newspapers, radio and TV and store displays. Such exhibitor aids as promotional letters to dealers, double-track billboards, local co-op ad funds, a complete album sales kit and a lavish, colorful set of displays are listed as ready to boost b.o. business everywhere.

“Flower Drum Song,” with its “Hundred Million Miracles” of song, offers almost as many tie-in opportunities. Or, at least, it seems so after a glance at the U manual. Following are some of the more interesting and potentially effective plans:

(1) A promotion tie-in has been set with the La Choy Chinese Food Products Co. Encompassing the entire country, with special emphasis on the metropolitan cities, it promises to create a “Drum” festival in super-market chains. The La Choy drive includes 300-line tie-in ads in leading metropolitan papers, multi-colored streamers, 24 x 36 color posters and balloons, coolie hats and lanterns.

(2) The title of the film lends itself perfectly to a raft of ideas centering around flowers. A typical angle is a “Flower Drum” bouquet arranged by a prominent local florist in exchange for a credit poster in the lobby.

(3) The Bolex Camera Co. has a complete campaign, with prominent film credits, based on producer Ross Hunter showing home movie enthusiasts how to take pictures. A special record, an elaborate brochure and direct mailing pieces will help put this one over and plug the picture.

(4) The Chinese background of “Drum” lends itself to jewelry store window displays keyed to the use of jade. Exhibitors are urged to tie-in with a leading merchant via such a window display featuring stills from the picture.

(5) The titles of hit R and H songs from the film offer a variety of co-op ad angles, such as: “I Enjoy Being a Girl” (women’s shops) and “The Other Generation” (clothes for oldsters and youngsters).

Other important items covered in the “Drum” book include: Dell paperback and Grosset & Dunlap hard cover movie editions of “Flower Drum Song;” a book mark mat for libraries and book stores; “Your Favorite Miracle” contest; a movie crossword puzzle; colorful street ballyhoo and parade suggestions; Rickshaw activity around town. Also receiving prominent mention are the national magazine ad schedule, breaks in the national publications, a free teaser trailer in color, free TV spots and radio spot transcriptions gratis.

Rare should be the theatreman who doesn't find something he can put to good advantage in the “Flower Drum Song” showmanship manual. The chances are most will find they can't do without it when it comes time to promote their local engagements.
Fox ‘warns’ Public via All Media: ‘The Innocents’ Is a Real Shocker

Brimming over with shock and suspense, Jack Clayton’s “The Innocents” required an especially hard-hitting promotion campaign to translate its shadowy, supernatural aspects into public want-to-see and boxoffice dollars. Working on that premise, the resourceful 20th-Fox advertising staff, under the guidance of vice president Charles Einfeld, developed an all-encompassing drive designed to excite audience interest in this unusual film.

The results already have been recorded in smash grosses at the Criterion and the 72nd Street Playhouse, as well as a record-breaking, Academy Award-consideration bow at the Ely Ray in Los Angeles.

A bold ad saturation concentrated within a 24-hour span on all media helped spark the New York dates the day before the Christmas debut. Typical of the original approach was the two-column teaser ad (at left) employed in advance of the opening. Peggimg copy to the clever “Be Forewarned” line, which breathed showmanship life into the oft-used “see it from the beginning,” the 20th admen stirred in a wide-eyed shot of Deborah Kerr to come up with an advertisement every bit as shocking as the picture it plugged.

Overall, the “Innocents’ push utilized two television stations on a near-round-the-clock schedule that made an estimated 10 million home impressions; three radio stations that provided exposure to almost every type listener (two FM stations also were included to lift the audio audience to some 40 million), and large display ads in all Gotham newspapers.

Dallas Theatre Hard-Sells Return ‘Cinerama’ Engagement

Determined to make the return engagement of “This Is Cinerama” every bit as successful as the original opening, Gene Welch, manager of the Capri Theatre, Dallas, tied his promotional wagon to the hard-sell and put it across the finish line with boxoffice colors flying.

Playing up the angle, “first time at new low prices,” and emphasizing the thrill aspects of the show, the Trans-Texas theatremen stirred up a storm of newspaper publicity, radio promotion, exploitation and cross plugs.

Newspaper activity included: (1) a tieup with the circulation department of the Dallas Times Herald, inviting carriers of the paper to a special preview of the film (not only did the boys tell their customers about it, but the paper ran a 70-inch ad, gratis, for the picture and devoted 55 inches of invaluable editorial and photo space to the showing in the Sunday editions); (2) a promotion planted in Don Safran’s popular “Show Biz” column in the Herald, featuring questions, with the right answers earning invitations to a special advance preview.

Radio promotion embraced a giant contest and plugs from deejays, while 40 x 60’s, window cards, 24-sheets and a stunt photo of a local comic added up to a raft of exploitation.

Fans Camp Out in Shrewd Stunt To Plug ‘One, Two, Three’

The staunch World Series fans who never fail to make the papers by camping out overnight don’t have a thing on the hardies (see below) who spent the night in Times Square in front of the Victoria to see “One, Two, Three.” So pleased with the devoted Billy Wilder fans, United Artists went all out to let New York know about them, via: (1) an ad in the city’s dailies advising against this practice as a violation of the Gotham Penal Code; (2) clever radio and TV spots plugging the stunt.
Movie Man of the Year

(Continued from Page 6)

boss, but the tough financial interests. Shining a fresh, new perspective on a king-size problem, Levathes had a large hand in swinging top-level thinking away from a grind-em-out program to one hinged on fewer, but more important productions. William C. Michel, a 32-year veteran of the Fox organization, was named chairman of an executive committee, to “share corporate decisions” with Skouras, thus lifting some of the home office burdens from the peripatetic chief executive.

Skouras ducked no responsibility for the company’s poor showing as far as the rank-and-file stockholders were concerned. Before those people, in whose eyes he can do no wrong, he laid his cards on the table, took all the blame for the years of red ink. But, he assured them, better times were just around the corner. And they cheered his every word. The Wall Streeters, of course, were harder to convince. To placate them, in fact, little short of actual boxoffice figures on Skouras’ highly regarded pictures would do. With assists from an astute distribution setup and the imaginative promotion department, some bright figures started to pour in late in ’61. And they surprised even the firmest Skouras followers: “The Hustler” became a surprise hit; “The Comancheros” rang the boxoffice bell. “The Innocents”, given an adroit campaign, shows promise of making it a thriving threesome. While these relatively modestly-budgeted entries are filling the coffers, 20th can point to such promising upcoming films as “Tender Is the Night,” “State Fair,” “Satan Never Sleeps” and “Adventures of a Young Man”—and, looming giganticly over the cinema horizon are those two future giants, “Cleopatra” and “The Longest Day.”

The company is launching an intercorporate world-wide celebration in honor of Spyros Skouras’ 20th anniversary as president. In view of the events of the past year, this tribute must be very satisfying to him. But perhaps the sweetest music of all to the ears of the head man at Fox are these words uttered recently by one of the Wall Streeters who was calling for his scalp only a few months back: “Any projection of 20th Century’s future must be within the framework of Spyros Skouras at the helm.”

Newsmakers

Switch M-G-M Studio Boss

Metro-Goldwyn-Mayer studio rule changed hands late last week. In a matter of one day, Robert M. Weitman was named by president Joseph R. Vogel to the post of vice president and studio administrator, succeeding Sol C. Siegel (left), who resigned to return to independent production.

Siegel will stay on at Metro to work on pictures now in stages of completion.

Weitman stepped up from his duties as vice president in charge of television operations, a position he had held since 1960. In making the announcement, Vogel noted that the new studio boss “in the past two years has made an important contribution to M-G-M in the field of television production. With a consistent background of achievement as a creative production executive, his combination of showmanship and business ability will mean much to M-G-M’s future.” Previously Weitman had served as v.p. of Paramount in charge of all of its deluxe theatres, and as managing director of New York’s Paramount Theatre.

Vogel who always has had a large hand in production activities, plans to work in close association with Weitman at the studio.

Fine Acquires 13

National Allied president Marshall Fine (above) acquired the Shor interests in the S and S circuit, comprising 13 theatres in the Cincinnati area. Fine is a partner with Meyer S. Fine and Leroy Kondis in Associated Theatres, which now controls 35 houses.

AIP’s Biggest Slate

American International announced its most ambitious production schedule to date for 1962—13 big pictures with combined budgets of over $11 million. President James H. Nicholson (above) and vice president Samuel Z. Arkoff said: “We expect that these quality motion pictures will guarantee that 1962 will be AIP’s most successful year.”

Stembler Sees Upbeat 1962

“There is reason for cautious hope for still further improvements” in the theatremen’s lot in 1962, Theatre Owners of America president John H. Stembler (left) predicted in a statement for the new year. Reasons listed by Stembler included: (1) there may be a gain in Hollywood production figures; (2) ACE could get underway; (3) TOA will push for major releases in non-holiday periods; (4) pay-TV is not in operation.
ALLIED ARTISTS

April
TIME BOMB Curt Jurgens, Mylene Demongeot, Alain Saury, Paul Mercey. Plot to link ship for insurance money goes awry. 92 min.

May
ANGEL BABY George Hamilton, Mercedes McCambridge, Joan Blondell, Salome Jens. Drama in the deep south. 138 min.


June
BRAINWASHED Curt Jurgens, Claire Bloom, Jörg Feherey. Inner workings of a totalitarian regime. 102 min.


November
BRIDGE, THE Fritz Ypperi, Yolker Bohnet, Producer Dr. Hermann Schwarz. Director Bernhard Wicki. 104 min.

December

January

CARNIVAL KID, THE The David Kory, Producer Albert Zugsmith.

CONFessions OF An OPUm EATER Vincent Price, Linda Ho, Producer-director Albert Zugsmith.


HITLER Richard Basehart, Cordula Trantow, Producer E. Charles Straus. The life and loves of the infamous ruler of the Third Reich. 157 min.


REPRIEVE Ben Gazzara, Ray Walston, Stuart Whitman, Sammy Davis Jr., Eddie Albert, Dolores Hayes, Vincent Price, Rod Steiger, Producers Millard Kaufman, A. Ronald Lubin. Film blog, once sentenced to die in electric chair and reprinted after 19 years in Dannamor Prison.


TURN IN THE ROAD Producer-Director King Vidor. Story of a famed Hollywood director.

UNARMED IN PARADISE Marla Schell, Producer Stuart Millar.

AMERICAN INTERNATIONAL

August

November
GUNS OF THE BLACK WITCH Color, CinemaScope, Color, Don Megogawa, Silvana Pampanini. Sea adventure. 81 min.

LOST BATTALION Leonold Salcedo, Diane Jergens, Johnny Monteiro. War drama. 81 min.

December
JOURNEY TO THE 7TH PLANET Color, John Agar, Producer-director Sid Pink. Science fiction. 80 min.

January
PRISONER OF THE IRON MASK Color, CinemaScope, Michael Lomba, Wandisa Guida. 80 min.

February
PREMATURE BURIAL Color, Panavision, Ray Milland, Heather Angel, Hazel Court, Producer-director Roger Corman. Based on Edgar Allan Poe's story. 90 min.

March
BURN, BURN, BURN Janet Blair, Peter Waringa, Producers Julius Winkle, Leslie Pankyn.

April
BLACK DOOR Herb Evers, Virginia Leith. Horror film. 65 min.

May

June

END OF THE WORLD July
TALES OF TERROR Color, Panavision, Vincent Price, Basil Rathbone, Peter Lorre, Debra Paget. Based on Edgar Allan Poe trilogy. 120 min.

BUENA VISTA

June
PARENT TRAP, THE Technicolor, Maureen O'Hara, Brian Keith, Hayley Mills, Producer Walt Disney. Director David Swift, Comedies about the efforts of identical twin sisters to bring their long-separated parents together again. 129 min. 5/15/61.

July

October
GREYFRIARS BOBBY Technicolor, Donald Crisp, Laurence Naismith, Alistair Mackenzie. Producer Walt Disney. Director Don Chaffey. True story of a dog that won the hearts of a town. 91 min. 9/4/61.

November

December
MOON PILOT Tom Tryon, Brian Keith, Edmond O'Brien, Dany Saval. Wacky farce from Disney sighted on the space age. 98 min.

January
BON VOTEAGE Technicolor, Fred MacMurray, June Wynn, Deborah Walley, Michael Callan, Producer Walt Disney. Director James Neilson. Story of an American family's misadventures during a European holiday.

COLUMBIA

June
FIVE GOLDEN HOURS Emile Kavacs, Cyd Charlise, George Sanders, Producer-Director Marie Zampi. Comedy about con man who lives off wealthy widows 90 min. 6/26/61.

HOMICIDAL Jane Corbett, Patricia Bre favour, Producer-Director William Castle. Gimmick-filled shot. 87 min. 7/10/61.

July

December

September
SCREAM OF FEAR Straussberg, Ronald Lewis, Ann Todd, Producer Jimmy Sangster, Director Seth Holt. 81 min. 8/21/61.

October
DEVIL AT 4 O'CLOCK, THE Color, Spencer Tracy, Frank Sinatra, Kerwin Mathews, Jean Pierre Aumont, Barbara Eden, Producer Fred Kohlmar, Director Mervyn LeRoy. 126 min. 10/2/61.

November
LOSS OF INNOCENCE Color, Kenneth More, Danielle Darrieux, Susancab Yorke, Producer Victor Saville, Director Lewis Gilbert, 99 min. 8/21/61.

December
EVERYTHING'S DUCKY Mickey Rooney, Buddy Hackett, Joanne Simmons, Producer Red Dool. Director Don Taylor. A comedy of naval antics. 81 min. 11/13/61.

January

February


**January Summary**

January now stands as a solid month, the release total having been fattened to a hefty 17. Paramount tops the list with four pictures, while United Artists and Columbia follow closely on the strength of three films each. 20th-FOX has two at the ready, and five companies—M-G-M, Universal, Warner Bros., Allied Artists and American-International—have slotted one release. Buena Vista and Continental have yet to announce any product for this month.

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**September**

**Bridges to the Sun**

Barnett, James Shigeta, Director. Published by Universal. From the autobiographical novel by Gwen Terasaki. 113 min. 8/21/61.

**November**

**Bachelor in Paradise**


**December**

**Colossus of Rhodes, the Superstofol Scope**


**February**

**All Fall Down**


**March**

**Horizontal Lieutenant, the**


**April**

**Invasion Quartet**

Bill Travers, Greghor Adlon, Producer. Produced by Charles H. Schneer. Director Michael Winner. A comedy-romance about British Armed Forces. 87 min. 2/20/61.

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**Contemporary**

**June**

**Heaters**, The

Pascale Petit, Jacques Charrier, Producer. Robert Duvall, Producer Michael Bacon, Director. Leslie Norman. Film version of the prizewinning stage play, 102 min. 6/21/61.

**July**

**Little Giants, the**

Angel Macias, Cesar Faz, Producer George F. Wurker, Director Hugo Mazo. Story of Monterey Little League Baseball Champions. 88 min. 7/20/61.

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**August**

**Ong and the Short and Tall, the**

Laurence Harvey, Richard Todd, Producer Michael Balcon, Director. Marcel Carne. A latticino drama that exposes the disillusionment of arts. 116 min.

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**September**

**Ian Who Wagged His Tail, the**


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**October**

**Call Me Genius**


**Volume of Love**

Lettie M. S. Williams, Producer. W. A. T. Widdicombe. 96 min. 10/20/61.

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**November**

**Never Let Go**


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**December**

**Harold Lloyd's World of Comedy**

Comedy. 105 min. 10/20/61.

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**January**

**Cinema Scope, Eastman Color**


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**February**

**Bridges to the Sun**

Barnett, James Shigeta, Director. Published by Universal. From the autobiographical novel by Gwen Terasaki. 113 min. 8/21/61.

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**November**

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**Invasion Quartet**

Bill Travers, Greghor Adlon, Producer. Produced by Charles H. Schneer. Director Michael Winner. A comedy-romance about British Armed Forces. 87 min. 2/20/61.

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**Coming**

**Ben-Hur**


**Billy Rose's Jumbo**


DAMON AND PTHIAS Guy Williams, Don Burnett, Producers Sam Jaffe, Samuel Marx. Director Berndt. Screen version of the famous classic.

FOUR HORSEMEN OF THE APOCALYPSE, THE CinemaScope, Color, Robert Mitchum, Jean Simmons, Anthony Quinn, Victor Mature. Director Delbert Mann. One man's vision of the apocalypse.

THE NEW DESERTED MYTH, Color, Multi-million dollar production in CinemaScope. Based on the best-seller by Truman Capote. 115 min. 10/16/61.

November


BREAKFAST AT TIFFANY'S Technicolor, Audrey Hepburn, George Peppard, Patricia Neal, Directed by Blake Edwards. Based on the best-seller by Truman Capote. 115 min. 10/16/61.


February


March

BRUSH FIRE John Ireland, Jo Morrow, Everett Sloane, Forever love Myrlo Schneebler, Karl Bohn, Gustav Kuhth.

April

Coming


May

June


United Artists

July

BY LOVE POSSESSED Director John Sturges. Picturization of James David Catan's Pulitzer Prize winning novel.


You have to run fast Craig Hill, Elaine Edwards, Janet Richards, Producer E. Kent. Producer E. Kent. 71 min. 8/11/61.

September

RIGHT THAT DISAPPEARED, THE Craig Hill; Paula ymonds, Dayton Lummis; Producer Robert K. Kent. Directed by Dan Bannister. Film version of a play by Agatha Christie. 89 min. 10/16/61.


October


November


DOWN WITHOUT PITY Kirk Douglas, E. G. Marshall, hi llois Kamann; Producer-Director Gottfried Rein re. From William Styron's novel about four German G.I.'s stationed in Europe who are accused of murder. 105 min. 10/16/61.

15 Panavision, Technicolor; Michael Dearden, Charles ton, Brad Dexter, James Gregory, Producer Henry Attenborough; Director Dearden. Story of record-breaking ship. 106 min. 12/17/61.

December

UDGMENT AT NUREMBERG Spencer Tracy Burt Lan ester, Richard Widmark, Marlene Dietrich, Maximilian Schell, André Morell; Producer-Director Stanley Kram er. 189 min. 10/16/61.

February

NORTH BY NORTHWEST Cary Grant, Eva Marie Saint, Alfred Hitchcock; Director. Based on a Henry Miller story. Based on a Lillian Hellman's famous play. Coming

March

CHILDREN'S HOUR, THE Audrey Hepburn, Shirley MacLaine, James Mason, Sally Forrest; Producer-Director Stanley Kramer, 93 min. 10/16/61.

April

THREE ON A SPEER Jack Watling, Carole Lesley, Col lin Gordon, Director George Fowler, Director Sidney J. Furie. 53 min. 10/21/61.


TOUCH OF MINK Color. Panavision, Cary Grant, Doris Day, Gig Young. Producer Stanley Shapiro, Martin Hellman. Franklin J. Schaffner. 91 min. 9/9/61.


May

W tiny Honeymoon, THE Tony Curtis, Janet Leigh, producer Charles H. Schneer for a sequel to The Bachelor Condom. Coming

JUNE


ROMANOF AND JULIET Technicolor, Peter Ustinov, Sandy Dennis; Producer-Director John Ford. A satirical comedy-romance between U. S. ambassador's daughter and Russian ambassador's son. 112 min. 5/15/61.

SHADOW OF THE CAT Andre Morell, Barbara Shelley, Freda Jackson, Colin Clive, Philip Madoc, Penning ton, Producer-Director John Gillings. A story about the murder of a rich woman and her evil gang. 79 min. 5/15/61.

July


TROUBLE IN THE SKY Technicolor, Michael Craig, Peter Cushing, Bernadette O'Neil, George Sanders. An un伦ruly Chinese colonel and his superior. 76 min. 6/14/61.

August

BLAST OF SILENCE Allen Baron, Molly McCarthy, Producer Merrill J. Brody, Director Baron. Portrait of a professional football team. 77 min. 5/14/61.

TOMMY TELL ME TRUE Eastman Color, Sandra Dee, John Gavin, Producer Ross Hunter. Director Harry Keller. Sequel to Tommy. 77 min. 7/10/61.

September


October

BACK STREET Eastman Color, Susan Hayward, John Gavin, Vera Miles, Producer Ross Hunter. Director David Miller. 107 min. 10/6/61.

SEMPER WILL Be, THE Director Bernard Glasser, 72 min. 10/2/61.

November


December

MASS, THE Paul Stevens, Claudette Nevis, ProducerDirecto Robert Sterne. 73 min. 10/30/61.

SUSAN SLADE Technicolor, Richard Widmark, Connie Stevens, Dorothy McGuill, Lloyd Nolan, Brian Aherne, Producer-Director Delmer Daves. Based on Doris Hume's novel of young love. 96 min. 10/30/61.

January


February

MAJORITY OF ONE, A Technicolor, Rosalind Russell, Alec Guinness, Ray Danton, Milly Raus. Producer- Director Mary Leary. From the Broadway comedy hit. 113 min. 12/1/61.

March

COUCH, THE Grant Williams, Shirley Knight. Producer-Directo Owen Gump, Thriller. Coming

MALAGA Trevor Howard, Dorothy Dandridge, Edmund Purdom, Producer Thomas Clyde. Director Leslie Bened ec. Romantic adventure drama.

Coming


HOUSE OF WOMEN, Shirley Knight, Andrew Duggan. Producer Bryan Foy. Director Cranes Wilbur. Drama about a woman's prison.

LAD: A DOG Technicolor, Peggy McCay, Peter Breck, Producer Mary Leary. A tragic and heroic epic novel, from Albert Payson Terhune's all-time best-seller. Coming

LOVERS MUST LEARN, THE Technicolor, Troy Donahue, Debra Paget, Angilw, Dickson, Rosano Brasco, Producer-Director Delmer Daves. Romantic story of a young American in Italy. Coming

MERRILL'S MARAUDERS Technicolor, Jeff Chandler, Ty Hardin, Peter Brown, Producer Milton Sperling. Director Samuel Fuller. Dramatic exploits of American troops in Burma in World War II.


DEPENDABLE SERVICE!

CLARK TRANSFER

Member National Film Carriers
Philadelphia, Pa.: Locus 4-3450
Washington, D.C.: Dupont 7-7200
Which trade paper has the most "DRAG" with exhibitors?
"He Has Encouraged Film Makers To Meet the Challenges of The New Cinema Era"

ERIC JOHNSTON—INDUSTRY LEADER

What They're Talking About

- In the Movie Business
- LITTLE ROCK RULING . . . NEW 'NUREMBERG' POLICY
- UN-PLUGGING A FILM . . . PRIME-TIME MOVIES

CINEMA SHARES IN '61

See FINANCIAL REPORT

Reviews

THE CHILDREN'S HOUR
Film of Distinction

TENDER IS THE NIGHT
THE DAY THE EARTH CAUGHT FIRE
MURDER SHE SAID
MOON PILOT
THE HAPPY THIEVES
TOO LATE BLUES
The desires of a beautiful girl who has never been denied anything but the right to marry... a boy who demands her... a mother who hopes for her... and the man from whom her dark secret had to be kept.

**Light in the Piazza**

*METRO-GOLDWYN-MAYER Presents an ARTHUR FREED Production*

AVAILABLE FEBRUARY-MARCH

CONTACT YOUR M-G-M BRANCH!
Every mother wants in some way a little girl who never grows up.

Out of her mother’s sight ...right into the arms of a man!

"I too have been very carefully brought up. There are moments when I also have regrets."

starring OLIVIA ROSSANO YVETTE GEORGE and co-starring BARRY
HAVILLAND · BRAZZI · MIMIEUX · HAMILTON · SULLIVAN

based on a story by ELIZABETH SPENCER directed by GUY GREEN in CinemaScope and METROCOLOR MCM
LITTLE ROCK RULING. The adverse ruling in the Little Rock case is regarded by pay-TV opponents as only a temporary setback. They are confident that the ruling of Pulaski County Circuit Judge Guy Amsler, sustaining the Arkansas Public Service Commission in granting Midwest Video the right to set up a cable TV system, will be upset on appeal. Somewhere along the line, they contend, pay-TV must become interstate commerce, thereby falling within the purview of the Federal Government. Beyond that factor, the feeling is as strong as ever among anti-fee-see elements that the public will not "buy" the pay system in competition to free TV.

TEST 'NUREMBERG' POLICY. United Artists will try out "Judgment at Nuremberg" on a modified roadshow policy in Washington, D. C., and, perhaps, in other situations. The idea calls for two continuous matinee performances and one evening show daily, sans reserved seats and on an intermediate price scale. UA officials want to weigh this plan against the straight hard-ticket policy being employed in other major cities where the Stanley Kramer film has been set.

UN-PLUGGING A FILM. It is suggested that movie starlets be rehearsed before they are sent out to plug a film, lest they do more harm than good. Witness the item in last week's New Yorker magazine, plucked from Philadelphia Bulletin columnist Frank Brokhouser's interview with starlet Barbara Luna, who had been despatched by Columbia to publicize "The Devil at 4 O'clock". Miss Luna is quoted thusly: "Of course I'm terrible in 'Devil', too. I don't like it. Oh, there are moments when I seem all right. But you have to look fast. I loved working with Spencer Tracy and Frankie. But the picture..." Brokhouser continued: "All this was stated without flinching by the brown-eyed, black-haired Miss Luna during a visit the other day to our town, one of numerous stops she is making on a national tour in behalf of the picture." The New Yorker's punch-line: "And a bang-up job she's doing, too!"

CINERAMA INTO CAPITOL. Announcement will be made soon that Loew's New York flagship, The Capitol, will become a Cinerama showplace. First of the MGM-Cinerama features, "How the West Was Won", is slated to premiere at the big Broadway house next July 4th.

MORE PRIME-TIME MOVIES. The American Broadcasting Company's announcement of plans to drop fifteen post-'48 United Artists features into the 9-11 Sunday evening spot this summer would have given exhibitors the shakers a few months ago, but it caused hardly a ripple. Reason is the failure of NBC's Saturday Night at the Movies to materialize as a serious threat to theatre attendance. After a fast start, ratings for the Saturday TV films tailed off sharply, and it is now considered unlikely that feature films will be used by any of the networks in prime time next season. Apparently, the viewing public finds that the small TV screen greatly diminishes the impact of films made for theatres.

THE CORMAN SWITCH. It's a long haul from such catchpenny items as "A Bucket of Blood" and "Secret of the Purple Reef" to a serious social problem film, but the brothers Corman, Roger and Gene, have made it in one giant step. Combining their talents, and experience gained in turning out exploitable, if spurious, quickies for the teenage market, the Cormans have just completed "The Intruder", dealing with the events that occur when an agitator arrives in a Southern town to stir up the residents against integration. Advance reports have it another exploitation winner for them, albeit on an entirely different plane from their previous offerings. Pathe-America will distribute and promises to back it with a "full treatment" campaign.
Eric Johnston—Industry Leader

As the motion picture has progressed from that seemingly ancient era of serving as pap for the 12-year-old mind to its present status as a mature, bold, frequently provocative art medium, no small measure of credit for the transition is due Eric Johnston. A man of less foresight, less flexibility, less intellectual integrity might have been a milestone around the industry’s neck as it developed in the past decade.

Mr. Johnston undoubtedly had to contend with some nervous members of the Motion Picture Association, who might have preferred staying with “play-safe” production policies, rather than opening new vistas of film content and treatment. He might have gone along with those who trembled for fear of offending the bluesome elements, but he did not. He has been a leader of the industry. He has dared to allow, nay to encourage, film makers to meet the challenges of the new, post-war era for more adult, more enlightened motion pictures. And he has taken to the public rostrum at every opportunity to put the industry’s case before the people.

We do not agree with every posture he assumes on industry matters—we disagree, for instance, with his position on classification—but in the main he has been a constructive force for the advancement of the cinema, and an eloquent spokesman for the medium’s right to free expression and artistic liberty.

Mr. Johnston never was more articulate in his espousal of the industry’s causes than in his latest address, “Movies . . . Ideas . . . and Courage,” in which he posed these two questions:

1. “How can we in the motion picture industry better discharge our responsibility to the public and to the medium we seek to serve?”

2. “What responsibility or obligation does the public bear to the motion picture?”

The highlights of his answers follow:

“Many charges are leveled against the movie industry from time to time. So many, in fact, that I sometimes feel we’re not an industry, we’re a target. Now, obviously, some of the charges are true. We have our irresponsible moments. We are guilty at times. But, like all reasonable men, we try to rectify our mistakes when they come to light. Why, then, do the charges recur? Why, despite our unceasing efforts, do we still fail at times to have public confidence?

“I want to suggest a possible reason: perhaps, without knowing it, we have become an industry of apologists. Too often instead of analyzing and answering the charges, we rush to apologize. Perhaps, if we let a little more courage break out once in a while, it would go a long way toward inspiring public confidence—toward discouraging unwarranted attacks. Now, if this sounds like self-criticism, I intend it as such. No industry is perfect—and if we would remedy our weaknesses, we must face up to them.

“Let’s look for a moment at a few of the things we apologize for in motion pictures.

“We apologize for making mature movies. And yet the one bright hope of the motion picture as an art rests in its development of more meaningful, more profound themes—yes, more universal themes.

“We apologize for amending our Production Code. And yet, what industry, what art form has not had to keep up with the times to reflect contemporary society?

“We apologize for our popularity overseas, because we are told that some of our pictures damage the American image abroad. And yet don’t our pictures taken as a whole reflect the broad range, diversity, and sweep of America? And, too, can it be contended that foreign movie audiences are so naive they must be given only out-and-out propaganda films? Wouldn’t this be the real distortion of America?

“We apologize for the diversity of our films, when we let our critics blanket all Hollywood films as either ‘too adult’ or ‘too juvenile’ or ‘too violent’ or ‘too anything-else.’

“We apologize for our own unique brand of Hollywood film-making as contrasted with European films, when, in reality, we have attained qualities that Europe has yet to develop . . .

“I think it’s time we stopped apologizing . . . Maybe—just maybe—it’s time to exercise more courage and more conviction . . .

“The public has as much of an obligation to the motion picture as the producer has. And I feel the public is not fulfilling its obligation in its use and treatment of the motion picture medium . . . Certainly, parental responsibility is one obligation the American public owes to its children and to a free screen. A placid public that turns to classification and censorship is doing a disservice to both. There is, however, another form of responsibility . . .

“It strikes me as strange that the ‘thinking American’ is usually in the forefront of the battle for freedom of expression, but has taken little part in

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The View from Outside
by ROLAND PENDARIS

The Juve Audience

This was going to be one of those easy columns to write. I had it all figured out. I was going to sit down with the portable on my lap and the children gathered round, and ask the youngsters some questions about the movies. It wouldn't have been exactly a Gallop Poll, but it would have represented the movie comments of one man's family. The trouble is that I never got past the first question, I told the kids I was going to let them write the column. All they had to do was to tell me what they thought of the movies, whether they wanted to go more often and so forth. One of the boys answered, He said, "I'd rather play football or baseball or something." The distaff side, being older, didn't bother to answer at all.

Now it is highly probable that the prospect of helping the old man turn out his bi-weekly prose was less than thrilling to my various issue. Therefore I cannot lay the blame for this extreme example of young disinterest in the movies exclusively at the door of the motion picture industry. But I did find their attitude significant.

A kid approaching teen age, or a young teen-ager, should be avidly interested in the movies. Certainly we turn out pictures for this kind of public. We turn out pictures for intellectuals, which have high ticket prices and can make money even without attracting the mass audience. We also make pictures designed for the early teens. These are cheaper pictures, and they usually need a mass audience in order to show a profit.

It seems to me that this audience is perhaps the most disen-chanted of all. It has been months since our children suggested going to the movies—even though there have been good pictures occasionally to see. Our young teen-ager has gone by herself once or twice. She picked pictures which we thought were too sophisticated for her—not dangerously so, or we would not have permitted her to attend, but still rather frank. She went, said they were "okay" when we asked her about them, and hasn't said a word about movies since. She and her contemporaries represent the movie audience of tomorrow. She and her contemporaries make me wonder how much of a movie audience there will be tomorrow.

When I say this I am not attempting to pass judgment on the subject matter of motion pictures. I don't think subject matter is the prime consideration at this point. The basic problem is to attract the kids' attention. These kids of mine just don't think of going to the movies. It is a leisure time activity that occurs to them only if a) they are near a drive-in where they can gorge themselves at the refreshment counters under the guise of going to the movies; b) the gang has absolutely nothing else to do and somebody recommends a picture, or c) their parents have had them in the house long enough and take them to the local theatre out of sheer desperation. These are hardly the motivations of the captured customer.

My observations as a father—for whatever they are worth—are these. If you are aiming at the around-thirteen-year-old age group, particularly the girls, don't bother to advertise in the newspaper. The kids will never see the ad. Radio is something else again. If you buy advertising time with the right disc jockey you have a clear road to the heart of the early teens. (All one man's family observations, remember now.) If you could advertise your movies in the funny papers—and you often can—you have another avenue of approach to the budding adolescent. I notice that the rest of the paper goes untouched, but the comics are read from first panel to last.

Television advertising, with reservations which must be noted, is the most effective of all. The reservations stem from the fact that the television audience is so huge. Unless you have a saturation booking of a film throughout a given area, you are going to be advertising a picture that only a small fraction of your viewers will be able to catch the next day. I have noticed that ads for movies on television, particularly when scenes of the movie are shown always create considerable excitement and what Sindlinger calls want-to-see in our house. As a matter of fact, this very enthusiastic reaction has posed problems for us more than once, when the picture being advertised was booked at a circuit of houses none of which was within convenient distance of our home. As a result of the number of times this difficulty has arisen, I would imagine that our children are paying less attention to the movie ads. Lately, I haven't noticed as many such ads, except for the first-runs.

You can argue that the line outside the Radio City Music Hall proves how wrong I am about the kids' interest in the movies. I think the line outside the Music Hall proves that the parents are interested in interesting the kids in the movies—or maybe just in the Music Hall itself.

I suspect also that a few of the old fashioned promotional gimmicks need to be put back to use to get the young teenagers excited about motion picture theatre attractions. For example, I would think that snipes and bally sheets outside the neighborhood schools would be effective. I think that G.O. discount books are helpful. Giveaway cards and prize contests announced on posters at the local teen-age hangouts also help.

My teen-aged adviser advices me that one of her sources of want-to-see about the movies is Life magazine; the same goes for Look. But here, as with the other media which serve a large geographical area, the problem is to create a lasting enough interest among the volatile teen-age public so that they will remember five weeks from now—when the picture finally hits their local theatre—that this was a film they wanted to see.

At any rate, as a movie goer from way back and a man who still has a few roots in the industry, I would like to see something in any medium and any shape, size or format, recapture the excitement teen-agers once expressed about the movies. Is this aura of excitement gone forever? Are the movies to become mainly a sophisticated or pseudo-sophisticated adult medium?

Are the movies, to put the matter most bluntly, content to continue as a minority entertainment? If so, then they can forget about the in-between-agers, and wait for them to grow up and separate into the drama-lovers and those who do other things. We don't have many movie musicals, but we have plenty of adult problem movies. Even when we have a fairly simple picture, we are apt to promote it like an adult problem epic. Certainly, we don't promote many films for the high school freshman.

It is my belief that there are many pictures which the high school freshman would enjoy, if only he or she could be interested in buying a ticket. How do you interest them?

This isn't just a problem in the movie business. Book publishers, in the midst of a big boom, tennis court operators, even church youth group directors, say that the early teen-agers are more of a problem than ever, as far as attracting and holding their interest is concerned. The only consolation is that the kids have a condition which time will heal.
In all the history of high adventure heroically lived on the screen...
The Action Starts in February!

Sergeants

Co-Starring
Henry Silva  Ruta Lee  Buddy Lester / The Crosby Brothers  Phillip, Dennis and Lindsay

Written by
W. R. Burnett / John Sturges

Directed by
Frank Sinatra / Howard W. Koch / An E-C Production

Produced by
Executive Producer

Produced by

Panavision  Technicolor

Printed in U.S.A.
Movie Stocks ‘Precarious’ Now, Bright for Long Haul—Value Line

In its current analysis of the motion picture industry, Value Line Investment Survey, published by Arnold Bernhard & Co., deals at length with the seemingly “way-out,” non-fiscal factor of censorship. Claiming that the controversy over regulations governing the contents of movies will have an effect on the investment merits of film stocks, Value Line reaches this interesting conclusion: Earnings growth and censorship are mutually exclusive.

Concerning matters financial—and more conclusively germane to the average investor—the Survey paints a rather iffy portrait of 1962 prospects. Despite the fact that higher quality films should result in a “modest, industry-wide earnings advance,” Value Line see movie issues as “precarious holdings at this juncture of the market.” The multiples assigned by investors to projected profits “are out of line not only with this group’s own historic norms, but frequently cannot be justified even in terms of today’s market-wide overevaluation.” Two exceptions to this theory, according to VL, are Walt Disney Productions and Metro-Goldwyn-Mayer, “both on the verge of regal record smashing 1961 earnings to second-best.” Twentieth Century-Fox, too, comes in for some hosannas, as a stock to watch.

With regard to long-haul prospects, the Survey has this to say about trends in the industry: “The trend toward more major productions and fewer ‘B’ pictures (in accordance with the public’s demand) and sweeping cost-cutting stratagems (in accordance with stockholders’ demands) promise a material widening of profit margins. Moreover, the impressive (and frequently idle) underlying assets of many producers are likely to be put to work in the years ahead. All things considered, we look for the motion picture stocks to outperform the market over the next 3 to 5 years.”

Returning to censorship, VL says it “is not only a moral problem. For the mass entertainment industry, it is a financial one. Hollywood can prosper only if it can draw paying customers. And today, it cannot lure people out of their homes with the conventional ‘hayburner.’” Far from routine fare, Hollywood is moving into previously taboo areas for its subject matter, and the blue-noses are responding with renewed vigor. Movieland is fighting back, and Value Line believes “the course of battle through the years will have an important bearing on motion picture profitability.”

The Survey sees prospects as “not entirely black.” Pointing out that the state courts may interpret local censor legislation according to their own best judgment, it states that “here is where the industry must—and does—defend itself. No other solution seems feasible. The alternatives: (1) more rigid self-regulation, or (2) censorship.”

Censorship is, of course, undesirable, but VL also dismisses additional self-policing as an “unhealthy compromise” in terms of profits. What the Bernhard firm calls for is a reaffirmation of the Production Code in tones sufficiently loud for the public to hear and understand: “The Association’s (MPAA) ultimate weapon, as we see it, is a concerted publicity campaign calling the industry’s plight to the attention of the country—particularly shareholders who stand to see their capital evaporate—and pointing out the dangers represented by those who would refuse the American people the right to choose their own entertainment. We think the battle can be won. If it is lost, the motion picture industry as we know it today will cease to exist.”

A brief summary of Value Line’s analyses of the various film companies follows:

Columbia Pictures—“Success fashioned in the September quarter is here to stay (but) the current price reflects fully the earnings advance expected for the coming year . . . Operating earnings in the neighborhood of $2.75 a share can reasonably

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be expected for 1962.” Decca Records (Universal)—A strong product line-up and probable early sale of post-1948’s to TV “suggest that even the spectacular 1960 profits will be surpassed in 1962. On this basis, a modest dividend increase later this year would seem to be justified.” Pending the outcome of Decca-MCA talks, “the effects of the proposed merger on Decca’s profits cannot be measured,” Walt Disney Prod.—Reflecting probable continuation of the upturn, these shares rank favorably for capital performance in the coming year as well as over the 3-to-5-year pull. Chances are that Disney will report record earnings for ’61 . . . share profits will reach $2.80 this year.” Metro-Goldwyn-Mayer—It can “reasonably be expected to outperform the market in the 12 months immediately ahead . . . spectacular earnings chalked up in the past fiscal year can be exceeded in 1962.” Look for share earnings of $5.50. Paramount—Its “lackluster behavior in the generally rising market of the past 3 months has justified our contention that this issue remains generously priced. To be sure, Paramount’s decision to accrue capital gains annually (as installment payments are received) will enhance the company’s already impressive record of earnings stability. But this attribute suggests defensive strength rather than growth potential.” Another unfavorable implication is the Telicobra pay-TV controversy.

Twentieth Century-Fox—The “dramatic earnings recovery which we estimate for 1962 is expected to intensify in the years ahead, as the quality of Fox’s motion pictures improves . . . . Only profits loom on the horizon.” Look for per-share earnings of at least $4.50. Warner Bros.—The current price is “dangerously high,” but watch for last year’s record earnings “soon to be relegated to second-best.” A share earnings figure of $6.50 is likely.

The theater firms:

American Broadcasting-Paramount—It “remains precariously priced relative to year-ahead earnings and dividend prospects.” ’62 earnings should hit $3 per share. Loew’s Theatres—At “32 times estimated year-ahead profits and almost 15 times envisioned 1964-66 net, Loew’s now looks dangerously over-priced.” Earnings should increase 20 per cent over last year’s $1 per share. Look for initial dividends in fiscal ’63. National Theatres & TV”—“Estimated year-ahead earnings are generously reflected in the current price . . . Over the 3-to-5-year pull, however, profits are expected to increase by 50% over estimated 1962 results.” Profits from operations of some $60 a share can be expected this year. Stanley Warner—“Though up 20% (7 points) since our October review, Stanley Warner still offers good value in terms of probable market performance in the next 12 months . . . . A hike in the dividend rate to 35c a share is possible during the coming year.

Bearish Market Depresses Movies

Movie issues slumped in sympathy with the overall market, as the Dow-Jones industrial average closed at deadline at its lowest point since Sept. 26. Eight cinema stocks advanced, and the same number declined over the past fortnight, but the losses far outweighed the gains.

Paramount proved the saddest performer of all, dropping 41/4 points, while hitting a new low for 1961-62. Warner Bros. likewise declined 4 points, as it continued to level off, its upcoming 4-for-1 split apparently fully discounted. Both M-G-M (down 11/2) and Stanley Warner (down 31/2%) dropped despite upbeat first-quarter profit reports, as they felt the pressure of the bearish general market. Cinerama continued to be actively traded, leading the picture parade on 109,700 shares, but, surprisingly, in view of ambitious company plans, it also failed to reverse a downward slide, losing 2 points.

Columbia snapped out of its slump, gaining 21/8, while 20th Century-Fox, with current product grossing handsomely at the boxoffice, and enthusiasm being whipped up via a sales-drive tribute to president Spyros Skouras, advanced 1%. United Artists and Trans-Lux, the latter stirring some trade talk with an announcement of important upcoming plans, both jumped 1/8.

M-G-M Off to Flying Start; Current First Q. Matches Last Year’s

Metro-Goldwyn-Mayer is off to a start just about as auspicious as the one that launched fiscal 1961, when the firm established an all-time profit mark (since divestiture from the theatre circuit) of $12.6 million. Consolidated net income for the first quarter of the current fiscal year, ended Nov. 23, 1961, was $2,173,000 (85c per share), almost identical to the $2,177,000 (87c) for the similar span last year. Net from film production and distribution, announced president Joseph R. Vogel, totaled $1,928,000, compared to $2,306,000 the year before.

"The company is continuing to expand and diversify its interests in the whole field of entertainment throughout the world," Vogel said. In pointing to Metro’s impressive library of pictures, he also made mention of "King of Kings" ("a leading current attraction that will be a profitable picture") and "Ben-Hur" ("has earned film rentals of approximately $48,000,000 and is still bringing important revenue to the company every week").

Film Stocks Poised for Rise—Hayden, Stone

With “one of the strongest lineups of feature films in many years” on tap, income pouring in from sale of the post-1948 film libraries to TV, gains in overseas grosses and substantial profits from straight video production, some movie stocks seem poised for a sharp ride upward. That is the rosette-por... (Continued on Page 16)
The Industry Salutes

THE

Spyros P. Skouras

20th ANNIVERSARY CELEBRATION

JANUARY 1 TO MARCH 31

It means a prosperous time for all...
Something To Celebrate With

THE KINGDOM OF KILLERS IS ON THE SCREEN!

THE COMANCHEHEROS

Bachelor Flat

DEBBIE REYNOLDS ANDY GRIFFITH

The Second Time Around

"Affords every exhibitor the opportunity to demonstrate that Skouras' assistance to exhibition is appreciated."

MOTION PICTURE DAILY
THE
20th ANNIVERSARY CELEBRATION
JANUARY 1 TO MARCH 31

plus

Madison Avenue • Swingin' Along •
The Two Little Bears • Seven Women From Hell • Pirates Of Tortuga •
Francis Of Assisi • September Storm • The Big Gamble • The Canadians •
Marines, Let's Go • Voyage To The Bottom Of The Sea • Misty •
Snow White And The Three Stooges • Wild In The Country • Can-Can •
Battle At Bloody Beach • The Big Show • The Right Approach •
Return To Peyton Place • The Fiercest Heart • All Hands On Deck •
The Trapp Family • The Millionaireess • Sanctuary • Circle Of Deception •
The Marriage-Go-Round • The Little Shepherd Of Kingdom Come
FINANCIAL REPORT

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According to Ward, "Many stocks in the motion picture group are selling well below their highs of 1961 ... (but it) seems to possess several attractive candidates for capital gain in 1962." Among Hayden, Stone's choices are the following:

Metro-Goldwyn-Mayer—Selling some 20 points under its year's high, it is a candidate for recovery in '62. "The 1962 outlook is bright, and at 10 times 1961 earnings the stock appears undervalued."

Twentieth Century-Fox—"Management is making strong attempts to change the company's production policies. This year could see a dramatic turn-around for Fox, and the stock appears to be an especially attractive recovery candidate."

Decca Records (Universal)—It should report great earnings improvement in '62 over the $2,90-3.00 estimated for this year. If talks with MCA regarding possible merger of production-distribution operations materialize, "Decca's position in the motion picture industry could be greatly strengthened."

Disney Riding Up Elevator

Walt Disney Products, only a year ago wading through a thick morass of operational losses, currently is riding the up elevator. Largely on the boxoffice results of a solid line-up of strong-grossing product, the firm recently revealed a net profit, after taxes, for the fiscal year ended Sept. 30, 1961, of $4,465,486 ($2.75 per share)—a tremendous increase over the net loss of $1,342,037 (83c per share) suffered in 1960. And, predicted president Roy O. Disney, the first quarter of the new year "will show larger earnings than in any similar period in the company's history."

He was equally upbeat for all of 1962, noting that "Babes in Toyland," now in general release, "is doing excellent business," and that the remainder of the year's schedule—"Moon Pilot," "Bon Voyage," "The Legend of Lobo" and "The Castaways"—will continue the profit trend upward.

According to president Disney, gross income for '61 totaled $70,247,772, a hike of $19,316,788 over the $50,930,984 a year earlier. Film rentals were $41,159,729, an increase of $18,229,980. "As a result of the fine grossing performances of our top attractions—'Swiss Family Robinson,' '101 Dalmatians,' 'The Absent-Minded Professor' and 'The Parent Trap'—and other favorable factors," said Disney, "current and long-term debt was reduced from $32,105,406 to $15,000,000, a reduction of $17,105,406."

Fabian Sees Upbeat B.O. Trend

"I am reasonably confident that boxoffice receipts during the coming months will be at a higher level." This upbeat outlook on the theatre branch of his firm's operations was presented by Stanley Warner president S. H. Fabian immediately following disclosure that net profit for the first fiscal quarter was the second highest in company history.

Net for the quarter ended Nov. 25, 1961, totaled $1,312,700 (65c per share), a drop from the $1,470,600 (73c) of the similar span last year, but an increase over the 60c per share recorded two years ago. Theatre admissions, merchandise sales and other income for S-W and its subsidiaries amounted to $35,285,406, compared to $33,351,000 the year before.

Fabian said that "El Cid," "West Side Story" and "Judgment at Nuremberg" are performing handsomely in his com-

pany's theatres, adding that "large boxoffice returns are expected" from the upcoming "Mutiny on the Bounty," "Cleopatra" and "Lawrence of Arabia." As for theatre plans, he declared: "We are continuing our program of weeding out our marginal theatres, refurbishing our key properties and adding new theatres in centers for which we believe there is a real future."

WB Extends Top-Level Pacts

The Warner Bros. proxy statement recently sent to stockholders revealed one-year extensions of contracts with top-level executives of the firm. President Jack L. Warner's pact, calling for $156,000 annually, was renewed as was that of executive vice president Benjamin Kalmenson, for $132,500 per year. Production head William Orr's salary also was listed at $156,000.

The statement also disclosed that Warner owns 281,965 shares, or 23.35 per cent of the total, while his wife holds 47,193 shares. As previously announced, shareholders will be asked at the annual meeting, Feb. 7, to approve a 4-for-1 stock split and reduction of the corporation's capital by retirement of common stock.

Republic-America Injunction

Republic Corp. may be moving ahead in its plans to take over control of America Corp., but there will be certain restrictions standing in the way of the deal. Federal Judge William Byrnes saw to that when he granted a three-part injunction sought by the Department of Justice.

The injunction, clarifying a recent order leaving both firms free to exchange their stock, prohibits the following: (1) Pathé Laboratories, an American subsidiary, and Consolidated Film Industries, a Republic arm, closing any of their film processing labs; (2) America and Republic co-mingling their assets, and (3) Republic disposing of any America stock acquired by exchanging its stock. An antitrust action filed by the D of J is to be tried on a date to be set by the Federal District Court in Los Angeles.

Screen Gems Acquires Cellomatic

Screen Gems continues to diversify according to a blueprint for expansion in related fields. Its latest acquisition, according to an announcement by president A. Schneider and vice president and general manager Jerome Hyams, is Cellomatic Corp., audio-visual production and equipment firm.

Screen Gems has had its corporate eye focused on Cellomatic ever since the former's first annual stockholders meeting last November, when, said Hyams, "Cellomatic's equipment, techniques and production know-how combined to make an extremely successful audio-visual presentation." Hyams predicted "a substantial expansion of the division during the next twelve months."
Newsmakers

Vogel Upbeat on Production

In addition to revealing some handsome first-quarter profit figures (see Financial Report, elsewhere in this issue), Metro-Goldwyn-Mayer president Joseph R. Vogel, (left) had production news to please the stockholders.

Among the more important items: (1) Photography is completed on "Mutiny on the Bounty"; (2) "How the West Was Won" will be ready for opening engagements this summer, and (3) "The Wonderful World of the Brothers Grimm" now is nearing a finish. The latter two will be "exceptional revenue producers on their initial release and they will become valuable properties for years to come," said Vogel.

ACE Reelects Frisch

The American Congress of Exhibitors' executive committee reelected Emanuel Frisch (right) to serve as ACE chairman through 1962. As for the much-discussed ACE Films, Inc., S. H. Fabian, chairman of the committee to increase production, had this brief comment: "We're making progress." The executive arm also hailed 20th-Fox president Spyros P. Skouras as "a world leader, a man of imagination, prophetic vision and rare business courage," and voted unanimously to urge theatremen throughout the country to show their appreciation of Skouras' devotion to the business by playing Fox films wherever possible. In other developments: Harry Mandel said that work was progressing on four short subjects with public relations value for the entire industry, and William Forman noted that an industry-wide p.r. campaign will be assigned to COMPO.

Robbins Pioneer Head

National Screen Service chairman Herman Robbins (above) was elected president of the Motion Picture Pioneers.

'Jason' Talent

At film premiere in Rome, L to r.: producer of "Jason and the Golden Fleece" Charles H. Schnee and his wife; Count Franco Mancenelli-Scotti; star Nancy Kovack, and Mr. and Mrs. Gary Raymond (also in "Jason").

'CID' Sword

Goldman Theatres head William Goldman, L, presents to Philadelphia Mayor Richardson Dilworth, on behalf of "El CID" producer Samuel Bronston, an exact replica of the famed sword of the legendary 11th Century hero of Spain. Film now roadshowing in Philly.

Lewis-Langer Plan 5

A fresh, new combine, boasting production experience and showmanship know-how was formed recently when Roger H. Lewis (above) and Philip Langer announced plans to co-produce a program of five films. First will be based on Edward Willian's book, "The Pawnbroker."

The pair revealed they are negotiating with Dan Petrie to direct the picture, slated for filming this summer. According to Lewis, former United Artists national promotion chief, and his partner, associate producer of "Judgment at Nuremberg," all the pictures will be turned out "for a price that will allow our distributors and financial backers, as well as ourselves, to make a profit."

Regarding "The Pawnbroker," they noted that "the production of pictures that require faith in the producer's judgment appears to be the realm of the independent producer. It is in that area that we plan our entire program."

Connie's Contract

THE STRONGEST HEROES
and it's the SPOOFIEST GAME!

More females than you can shake a stick at!

More fun than a Roman circus!

More fireworks than the Fourth of July!
IN HISTORY MEETS
INGS IN HYSTERIA...
OFIEST SPECTACULAR!

COLUMBIA PICTURES
presents

THE
THREE STOOGES
MEET HERCULES

WITH
VICKI TRICKETT
SCREENPLAY BY ELWOOD ULLMAN - BASED ON A STORY BY NORMAN MAUER
PRODUCED BY NORMAN MAUER - DIRECTED BY EDWARD BERnds
A NORMANDY PRODUCTION

from Columbia!

STOOGES SET FOR
GREAT, GREAT DATES

104 situations in New York area... RKO, Skouras, Century, Randforce circuits! 50 houses set for multiple run in Pittsburgh! 60 theatres date Stooges for big engagement in Los Angeles! 175 theatres in Charlotte saturation! 40 theatres set sensational Oklahoma City run! 50 situations blanketing Salt Lake City! Hundreds more...
Viewpoints

(Continued from Page 5)

our fight... I do not ask that the motion picture be coddled: I ask that it be encouraged. I do not ask that it be granted special favors; I ask that it receive equal treatment with the other arts and the other communications media. I do not ask for license; I ask for liberty—the freedom to realize the motion picture’s promise and its potential.

“As I see it, the man who can guarantee all this for the motion picture—the man who bears this responsibility—is the ‘thinking American’. I’ve seen him in action in the past—and he can do the job.”

A Happy Marriage

Newest addition to the burgeoning field of independent producers is the team of Roger H. Lewis and Philip Langner, who have announced plans for a program of five features. They plan films with challenging ideas, a fresh approach, and with merchandiseable qualities—made “for a price that will allow our distributors and financial backers, as well as ourselves, to make a profit.”

Most promising aspect in this association is the blending of broad experience in the motion picture and legitimate theatre areas of show business. Mr. Lewis’ proficiency in every phase of showmanship and merchandising, which he turned to such excellent advantage while serving as vice president of United Artists, is an invaluable asset in a venture such as this, where selling of the product is a vital facet of the undertaking. Mr. Langner, for his part, brings to the partnership a widely recognized set of artistic credentials. His latest credit was assistant producer of “Judgment at Nuremberg,” and he currently is functioning in the same capacity for Stanley Kramer’s “A Child Is Waiting.” In addition, his position with the Theatre Guild of New York undoubtedly gives him important contacts with talent and the sources of story properties.

The Lewis-Langner team shapes up as a happy and fruitful marriage of production and promotion. We wish them a long life in filmdom.

“Comment...”

SAMUEL BRONSTON: “We’re in show business. And that’s international. For example, ‘El Cid’ will bring $50-35,000,000 from abroad to this country. So why should we worry about ‘runaway’? We’re not running away. The foreign market is responsible for 60 per cent of our grosses, so we’re bringing in something. Receipts from abroad benefit the American industry in general... As far as using the Hollywood studios, that’s just real estate. I couldn’t make ‘El Cid’ anywhere but in Spain. It’s all a matter of economics. I can get certain merchandise and credits in Spain to make my pictures that I can’t get elsewhere.”

NATIONAL ALLIED: “Construction of conventional type theatres in suburban areas and in connection with shopping centers will spurt in 1962. Information coming into the Allied office indicates that this year will see a diminishing of drive-in construction and the beginning of an era of conventional theatre construction. Some of the factors involved are: (1) The post-war population shift to the suburbs is beginning to stabilize, (2) Zoning restrictions against drive-in theatres (unknown a decade ago) are now prevalent. (3) The rapid rise in land prices is bringing the cost of drive-in construction closer to that of conventional theatres. (4) Density of population in the suburbs is increasing to the point which will support conventional theatres in many areas. (5) Many modern, well-managed suburban theatres have successfully moved up their runs and are reporting large grosses and an improved profit potential.”

JAMES H. NICHOLSON: “We (American-International) are no longer the patsies of the industry. We must convince the exhibitor that we are grown-up boys now and we would like to be treated as such.”

J. ALPHONSE OUIMET (president of the Canadian Broadcasting Corp.): “The claims of promoters that pay-TV will raise the standards of television programming are rather hard to believe. Pay-TV, like commercial TV, is a business enterprise... Programs that pay-TV offers will be largely those which guarantee the largest possible audience and profits.”

PRODUCER ROSS HUNTER: “I like realism on the screen—as long as it involves real jewels, really elegant settings and a real good reason to pour on glamor in generous servings. I’m not opposed to the weedy side of the fence of life. Obviously, there is a place on the screen for stories that expose misery, explain emotional imbalance and rattle the garbage cans in the unkempt corridors of a cold-water flat. But let other producers wave these banners of realism. They aren’t for me. I’m sold on the glamor approach.”

THE NEW YORK STATE COUNCIL OF CHURCHES (PROTESTANT): “We regret the too frequent infringement of the people’s right to know. We support legislation to preserve and promote the free flow of information and ideas. We are concerned with the influence of mass media where it is used to excite prurient interest, to offend decency, and is obscene or portrays brutality and crime as desirable or acceptable. We are also concerned with an over-emphasis upon the use of mass media to entertain rather than to enhance knowledge and understanding of significant public issues and problems... We believe that legislation to control mass media, though well intentioned, may violate or impair civil rights; may inhibit or restrict the free flow of ideas; or may tend to superimpose the values of a particular segment of the community upon the entire community, including its judgments concerning the proper test governing that to which the public shall have free access. Consequently, we oppose legislation which tends toward indiscriminate censorship.”
TAKES THE GIANT STEP
IN '62

THE MIGHTIEST SEAFIGHTER OF THEM ALL!

GUNS OF THE BLACK WITCH

IN COLORSCOPE

PRODUCED BY DOMENICO PAOLELLA - A FORTUNATO MISIANO production for ROMANA FILM
“Tender Is the Night”

**Business Rating** ☂ ☂ ☂

Handsome production elements give lift to murky version of famed Fitzgerald story. Good fem appeal.

F. Scott Fitzgerald’s haunting tragedy about an ill-fated love, enacted against the roaring atmosphere of the Riviera during the 1920s, reaches the screen in this opulent, although murky, version. Its boxoffice success will depend strongly upon (1) the drawing power of Jennifer Jones and Jason Robards, Jr., (2) fame of the author, (3) the promotional campaign with which it is supported. Women in the general market should respond favorably because visually, it’s a joy to behold (exciting scenes capturing the wild parties atmosphere of the 20’s; a magnificent DeLuxe Color-CinemaScope Riviera-Switzerland mounting; a collection of breathtaking Balmain outfits). Discriminating patrons and Fitzgerald devotees will be disappointed since the production values tend to overshadow the story’s rather vague dramatic development. The premise is fascinating: a brilliant young psychiatrist marries his wealthy and beautiful patient (she’s been violated by her father), gives up his practice to cater to her need for parties and wildness, becomes a captive of the “very rich”, turns to alcohol, and finally, drained of his strength, loses her to another man. Although there are moments of engrossing drama scattered throughout, the 146-minutes running time, the lethargic direction of Henry King and some superficial Ivan Moffat dialogue reduce to slickness and superficiality what should have been a drama rich in pathos and tragedy. Both Miss Jones as the mentally disturbed Nicole and Robards as the weak Dick Diver offer their best performances during the early part of the film — those sequences devoted to her cure and their early years of marital bliss. They seem less sure of their delineations as the marriage collapses and both begin traveling separate paths. Excellent support comes from Joan Fontaine, Miss Jones’ arrogant sister Baby, and Tom Ewell, as the always drunk ex-composer Abe North. Cesare Danova is appropriately suave as the soldier-of-fortune who loves Miss Jones. Jill St. John is vivid as Rosemary, the young movie star who becomes infatuated with Robards. The plot finds Robards drinking more and more and Miss Jones beginning to feel he is a man like other men (she thought of him as a “god”). Robards makes one last effort to return to medicine, but it’s too late. Even Miss St. John turns him down. Broken in spirit, he returns alone to America, while a now healthy Miss Jones plans to marry Danova.


“Too Late Blues”

**Business Rating** ☂ ☂

Cassavetes creates imaginative film study of jazz musician. Better prospects for art houses than general market. Bobby Darin lends marquee value.

John Cassavetes, the talented young producer-director of “Shadows,” has turned out an interesting and oftimes imaginative study of an idealistic jazz musician and the world he lives in. A sense of freshness and stylistic originality prevails throughout this Paramount release, and although a number of important character motivations never really come through, there is no doubt that Cassavetes has real creative ability as a moviemaker. While the boxoffice potential of “Too Late Blues” appears limited, it should attract good critical notices and better than average response in the art houses. The presence of Bobby Darin in a straight dramatic role, and publicized Stella Stevens, plus the realistic lingo and some excellent jazz, give it a fair chance as a duellier in the general market. Darin has his moments of credibility as theandleader who lives in a dream world, eventually sells himself to commercialism, then struggles to find his way back to self respect and creativeness. Miss Stevens is more effective as the loose-living vocalist who finds moments of happiness with him, only to be tossed aside after his manhood is challenged in a fight. All of the support is excellent, especially Everett Chambers, a shoddy-minded agent who capitalizes on Darin’s weakness, and Vincent Edwards (TV’s “Ben Casey”), a brutish musician-hater. But the most fascinating aspects of this little film stem from the air of authenticity and spontaneity Cassavetes creates in many of the sequences — a frantic cocktail party; Darin and Miss Stevens in a neighborhood bar; a chilling pool room brawl; and the outer fringes of the successful jazz world where Darin and his band are forced to exist. The Cassavettes-Richard Carr script finds Darin convincing his boys that some day they will make it big. He meets and falls in love with Miss Stevens, but he walks out on her and his band after Edwards humiliates him in a drunken fight. He goes through various stages of spiritual degradation before coming across Miss Stevens, now a drifter and a prostitute. The ending finds Miss Stevens and the band reluctantly giving Darin another chance.

Paramount, 100 minutes. Bobby Darin, Stella Stevens. Produced and Directed by John Cassavetes.

**BUSINESS RATING**

$$$$$ — Tops  $$ — Good

$$$ — Average  $ — Poor

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“Murder She Said”

**Business Rating** ☂ ☂ Plus

Lively, engrossing murder mystery from England should intrigue class and art audiences, hold others glued to seats. OK duellier for general market.

Take one pear-shaped spinster with a yearn for playing Sherlock Holmes, have her portrayed by the versatile Margaret Rutherford, pepper the plot with one red-herring after another straight from the pen of Agatha Christie, and you end up with this delightful British import being released by M-G-M. Since there hasn’t been a good old-fashioned who-done-it in some time, this one stands a good chance of piling up above-average grosses, especially in the class market. Art house patrons will love it, while general market patrons will find it a duellier certain to keep them glued to their seats. Miss Rutherford portrays mystery book devotee Miss Marple with plenty of dramatic abandon and understated sarcasm. Unable to convince the police that she’s seen a girl murdered on a passing train, she sets about solving the case herself inside a gloomy old man-
"The Children's Hour" Gripping Adult Drama

Business Rating ★★★ Plus

Superbly directed, acted and frankly stated version of Lillian Hellman's stage success. Plot suggests lesbianism, but handles subject delicately, inoffensively. Strong adult attraction. Needs aggressive promotion.

Producer-director William Wyler, whose last cinematic feat was the award-winning "Ben-Hur," returns to the spotlight this season with what is certain to become one of the most talked-about films in many years. A courageous, intelligent and powerful treatment of Lillian Hellman's controversial 1934 play hinting at lesbianism and dealing with the disastrous effects of malicious gossip. Tastefully executed and superbly performed by Audrey Hepburn and Shirley MacLaine, "The Children's Hour" is a tribute to unpleasant subject matter being handled in a frank, yet non-sensational, manner. From its ironical title to its tragic conclusion the film is fascinating to behold.

What are its boxoffice chances? Excellent if it is backed with a hard-hitting and informative promotional campaign, and United Artists' showmen can be counted on to give it such support. Controversy will play a major ticket-selling role, and returns figure to run high in metropolitan situations. The drawing power of Hepburn and MacLaine, the appeal of James ("Maverick") Garner, plus the sensitive handling of the theme should turn it into a popular attraction for adult audiences in the general marketing.

Under Wyler's perceptive direction the drama skillfully builds towards its shocking climax. At first, the atmosphere is happy and normal. Miss Hepburn, engaged to Garner, and Miss MacLaine are making a success of their small private school for girls. Naturally, there are a few problem children, especially 12-year-old Karen Balkin, a bully and a compulsive liar. The mood slowly changes. The youngster, angered over being punished, runs away from school and spitefully tells her influential grandmother a shocking lie—Hepburn and MacLaine are lovers. From this point on the drama moves with frightening intensity and gripping suspense. The two women lose the school. They become freaks. And then, the final tragedy. Bedded deep in this vicious lie is one ounce of truth, and in the startling climax Miss MacLaine admits to the unsuspecting Miss Hepburn that she has unnaturally loved her for years.

Let it be made clear that there is nothing smutty or offensive in the presentation. The word lesbianism is never used, although there is no doubt as to what is happening. This is a mature study of evil, and the way good people can become the unwitting instruments of evil (through gossip). And Wyler has created scenes that will linger long in the minds of viewers, especially the sequence showing young Balkin, almost faltering under the examination of her grandmother and the accused, yet exercising her hold over a fellow classmate by forcing the latter to back up the lie, and the one in which Miss MacLaine hysterically admits the truth to a shocked Hepburn.

Throughout the story the suggestion of an unnatural relationship (on the part of MacLaine) is handled in the most subtle manner, but it is spelled out in no uncertain terms in the climactic confession, when she blarts out, "Maybe I do love you the way they said", and "I never loved a man."

The performances are outstanding. Miss Hepburn, changing slowly from a carefree, about-to-be-married young lady into a bitter victim of slander, displays previously untrapped depths of dramatic projection. Shirley MacLaine gives the finest performance of her career. Cold, tough and confused, we watch her unsuccessfully fight against the moment when she must reveal her horrendous secret. It's a portrayal audiences will not soon forget. Garner displays ease and naturalness as the doctor who loves Miss Hepburn, who stands alone with both women, but finally gives in to his own biting doubt. It is this reviewer's opinion that the role of the little girl is one of the most difficult and complex of any child's role to date. Young Miss Balkin brings it off in a way that will make your flesh grow cold. Buried beneath her healthy freckled face is a sinister and vicious mind, and she projects this evil with chilling credibility.

The support is equally effective. Miriam Hopkins is superb as the ex-actress who plays at being a teacher at school, and whose own thwarted ambitions in life add fuel to the lie. Gay Bainter makes a full-length character of Miss Balkin's domineering grandmother whose world collapses when she learns the horrible truth about the crime she's been guilty of perpetrating. Veronica Cartwright is fine as the classmate Miss Balkin terrorizes.

The entire production has been blessed with an air of understatement, especially Alex North's music, and Franz Olman's withdraw their children. Misses Hepburn and MacLaine bring into their care.

John Michael Hayes' literate script has Miss Bainter taking Miss Balkin out of school and influencing other parents to withdraw their children. Misses Hepburn and MacLaine bring suit for slander against Miss Bainter, lose a much-publicized court action, and become hermits in their desert, deserted school. Miss Hepburn, realizing the lie has also touched Garner, sends the latter away. Miss Bainter accidentally learns the truth and comes to the school begging forgiveness. It's too late. Miss MacLaine confesses to Miss Hepburn and then kills herself. Miss Hepburn leaves the town, possibly to start life anew somewhere else.

"The Day the Earth Caught Fire"

Business Rating 3 3 3

Intensely exciting, engrossing version of world knocked out of kilter by nuclear explosions. If strongly exploited, could become year's boxoffice "sleepers".

In this startling British-made thriller, Universal has come up with what may turn out to be the boxoffice "sleepers" of the year. Produced and directed by Val Guest, who also co-scripted (with Wolf Mankowitz), "The Day the Earth Caught Fire" emerges a hair-raising storey of a situation no longer far-fetched—annihilation of the earth as a result of nuclear explosions. Sensibly conceived and intelligently executed, this is far more than just another piece of science-fiction entertainment; it is an important motion picture about the frightening fate awaiting mankind today. If it is backed by an extensive and aggressive promotional campaign, grosses should run far above average in the general market, and the film's literate approach should also attract discriminating patrons in droves.

Word-of-mouth figures to boost returns in all situations. The alarming theme depicts what happens after the Americans at the South Pole and the Russians at the North Pole set off simultaneous record-breaking nuclear tests. The earth's orbit shifts and freak climatic upheavals begin: New York becomes paralyzed by polar ice and blizzards; the Sahara floods; Russia is devastated by tornadoes; Britian and Northern Europe will under unprecedented tropical temperatures. The entire production has been blessed with that often absent approach of credibility. On one level, the film is a most authentic study of the inner workings of a London newspaper. Here the dialogue crackles with lightning-like intensity. On another, it's a gripping science-fiction adventure complete with inventive usage of special effects, trick photography and newsreel clips. The end result is a picture so real, so topical, that it will send shivers down the spines of all who see it. And Guest has paced everything to the tempo of a time bomb about to go off.

Drought, water rationing and panic become the order of the day, and one of the most chilling sequences occurs when a group of beatniks embark upon an evening of mass destruction to celebrate the end of the world. Chaos mounts in London as the temperature climbs to 140. From all over the world come cries for action. Scientists propose a possible solution: four super-bombs exploded simultaneously might halt the catastrophic progress. On Detonation Day, the world goes underground. The bombs are exploded. The film ends in the newspaper's pressroom where sweating men stare at the proofs of two front pages: WORLD DOOMED; WORLD SAVED.

The performances are splendid. Janet Munro and Edward Judd are the switchboard girl at the Meteorological Office and a once-great-now-alcoholic newsmans who fall in love during earth's last weeks; Leo McKern is the cynical science reporter who figures out the horrible fact that the earth is now racing towards the sun.

Universal-International. 90 minutes. Janet Munro, Leo McKern, Edward Judd. Produced and Directed by Val Guest.

"Moon Pilot"

Business Rating 3 3 3


Walt Disney's contribution to the cinema's space age is a wacky topical comedy about a reluctant astronaut about to be orbited around the moon and an outer space beauty who falls in love with him. Gayly mounted in Technicolor, loaded with plenty of good belly laughs (including the antics of a space chimpanzee), engagingly performed by Tom Tryon, Brian Keith, Edmond O'Brien and pixy-faced Dany Saval, and bearing the seat-selling Disney hallmark, "Moon Pilot" promises to become a solid moneymaker in the general markets. Maurice Tombragel's zany script tells what happens to our first would-be moon pilot during three-days leave, primarily his encounter with the lovely from another planet and the efforts of federal agents to keep him under surveillance. Director James Neilson keeps the earth and outer space complications moving at a free-flowing and laughter-oriented pace. And his entire cast comes through with flying colors: Tryon, as the spaceman with a poor stomach for flying; Keith, the bellowing general in charge of the moon orbit; O'Brien, the ever-frustrated federal security agent whose job it is to protect Tryon without being told why. French comedienne Miss Saval, with her elfin visage and devilish mannerisms, makes a memorable debut as the mysterious Tryon-chasing space girl. The plot finds Mr. Saval following Tryon throughout his leave, the latter thinking her a spy, and Keith ordering Tryon back to the base. O'Brien is assigned to guard Tryon, but the girl Saval coaxes him away, momentarily conjures up the son they'll have someday, and warns him about changes to be made on the rocket before the moon shot. A police dragnet finds Tryon, and the latter sets out for the moon after Keith makes the rocket modifications. Miss Saval suddenly appears and invites Tryon to her planet for their honeymoon. Tryon agrees, leaving Keith shouting himself hoarse on the space radio.


"The Happy Thieves"

Business Rating 3 3 Plus

Light and airy exercise in grand larceny, abetted by adroit Rex Harrison performance and Rita Hayworth's presence. OK grosser.

Rita Hayworth and Rex Harrison lend good marquee strength to "The Happy Thieves", a tongue-in-cheek approach to grand larceny that shows better comic intentions than results. The result of their mission—to steal a Goya painting from the famed Prado museum in Madrid—is a sporadically amusing and suspenseful slice of entertainment geared to the taste of those who enjoy their crime films on a not-so-serious level. This United Artists release should be a fair-plus grosser generally, perhaps better in the class market on the Harrison name. Harrison emerges a truly likeable and charming rogue who believes that all people are dishonest in one way or another. As he goes about organizing and executing the impossible coup, one honestly hopes that he gets away with it. Miss Hayworth adds a light note of moral preaching as his devoted, though reluctant, confederate-wife; while Joseph Wiseman skillfully portrays the forger who takes more than the normal amount of pride in his work. Alida Valli and Gregoire Aslan are the not-so-nice "baddies", and Virgilio Texera is a famed matador who unknowingly becomes part of the theft scheme. George Marshall has guided the light tale at a happy-go-lucky pace, and Mario Nascimbene's catchy background score is a whistles delight. John Gay's screenplay, based on a Richard Condon novel, finds Aslan threatening to expose Harrison unless the latter agrees to steal the Goya for him. Harrison's plan depends upon the pandemonium which will break out when Texera does not appear in the bull ring (the guards will leave their posts). Complications arise when Texera does show up, but Aslan kills him and Harrison and Wiseman successfully pull off the theft. Unfortunately, both are arrested when Aslan is found murdered (Miss Valli, Texera's fiancee, is the killer). All ends well with Harrison agreeing to serve time for the theft and Wiseman going free. Harrison promises Miss Hayworth a new life when he gets out.

Showmanship—Independent Style

Major film company executives, who are sometimes inclined to send less-than-blockbuster films into release with a mere minimum of promotional push, might profitably heed the kind of resolution and eagerness an independent like Budd Rogers pours into the distribution of his Pathe-America product.

Determined to realize Rogers' ambitiously stated goal of becoming, "through two provocative attractions, a major source of top quality product," Pathe-America is prepared to expend all the necessary promotional effort to bring this about. Well aware of the importance of showmanship to the box-office success of his firm's product, the P-A president, in revealing acquisition of "Whistle Down the Wind" and "Victim," promised that "we will back these pictures with real aggressive promotional advertising campaigns in the lay and trade press, also through TV and radio."

The movie maxim that distribution and promotion must work hand-in-glove to achieve maximum grosses rarely holds true more certainly than when the films involved lack blockbuster calibre. When they are imports, the problem is compounded somewhat. Fortunately, in the case of P-A's pair, both have provocative, controversial storylines, and one boasts a "hot" young star. Parlaying these assets, Rogers fully expects to develop two strong boxoffice attractions in the U. S.

Pathe-America is lavishing really comprehensive campaigns on both "Whistle Down the Wind" (drama of an escaped murderer mistaken for Christ returned) and "Victim" (blackmailing of homosexuals). It engaged the services of a seasoned promotion force to spread the word throughout the industry and beyond. Handling the publicity is Blank-Rand Associates; art consultant and director is Marty Stevens, and Mayfair Graphics' William B. Schuman serves the all-important function of supervisor of press books and coordinator of advertising. Slated for February release, "Wind" and "Victim" are enjoying plenty of vital exposure in the trade press, while the advertising and display material shape up as a smart combination of art and copy that stresses the unusual qualities of both attractions. In the vital areas of merchandising and opinion-shaping, too, Pathe-America is beating the drum long and loud for its newly-acquired product.

Stark boldness and originality have been blended and distilled down to a most compelling set of posters for "Whistle Down the Wind." A perfect example of the thoroughness of the campaign can be gleaned from the full choice of lithographs available to exhibitors. Both the one and three-sheets offer an attractive choice of two different and exciting visual approaches, an unusual and excitingly original departure.

(Continued on Page 27)
All Eyes Are On Texas!

TENTH ANNUAL DRIVE-IN CONVENTION
of the
TEXAS DRIVE-IN
THEATRE OWNERS ASSOCIATION

Statler Hilton Hotel  •  February 13, 14, 15
Dallas, Texas

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NOTABLE GUESTS • LATEST TRADE EXHIBITS • NEW IDEAS
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YOU ALL COME!

For further information:
Texas Drive-In Theatre Owners Ass'N
2013½ Young Street, Dallas 1, Texas
INDEPENDENT STYLE

(Continued from Page 25)

ture from the norm, in a time when many film companies fail to provide even one style of three-sheet. One, centering around a grim, full-face shot of star Hayley Mills ("Pollyanna", "Parent Trap") bordered by heavy black and white title and credits, seems aimed at the more discriminating, art-house market. The other, featuring a novel montage that includes the escaped murderer brandishing a broken bottle and a hand reaching out for the frightened Miss Mills, might prove more appealing to the general patronage. Both include this brief, but effective, single line of copy: "Today's hottest young star in her newest . . . and by far her greatest."

A man's face twisted and distorted by a grimace, a youth fleeing into the shadows the title of the film torn in two, the eye-catching lines "A search- ing drama of the most un-talked-about subject of our time!" These elements, enhanced by bold grays and blacks and some effective shading, form the nucleus of the poster art on "Victim."

The subject is, of course, homosexuals and their relationship to society. Here, too, the 22x28 employs four actionful and moving scenes from the film, alongside the basic piece of art and copy.

Special promotional kits have been prepared for both pictures, offering an opportunity for the enterprising theatreman to capitalize on some excellent reviews and interestingly written background material. The "Wind" kit featuring the Mills full-face shot as a cover, is full of press accolades culled from British Catholic and lay reviews. Also recorded on newspaper-like sheets are reproductions of an excellent photo plant on Miss Mills and the picture in Life and a feature story on "Wind" in the Sunday New York Times. A production information guide, with notes on the producer, director and stars, as well as a synopsis, rounds out the manual. Star Dirk Bogarde's countenance, grimly considering his blackmail problem dominates the cover of the "Victim" kit, which, like its "Wind" counterpart, presents plenty of top-flight reviews.

Pathé-America promotion is moving in high gear on other fronts, too. The firm is initiating a series of invitation theatre previews of "Wind" and "Victim" in selected key cities, according to president Rogers. Those invited will include exhibitors, press representatives, and civic, religious, women's and other community organization heads. Special information guides will be distributed at the showings, with an eye toward launching programs of local promotion.

Also working in advance for "Wind" is a widespread music drive, being waged in conjunction with London Records, which is releasing the theme from the film. More than 2,000 radio stations are being serviced with 45 r.p.m. recordings of the theme performed by the Wayfarers, and extensive plans are underway for on-the-air promotions. Disc jockeys, record librarians and other music trend-makers are being invited to screenings in New York and other key cities. London distributors are being urged to co-operate with exhibitors in using the pictures in key areas. The word by the time the pictures reach the nation's theatres.
FEBRUARY SUMMARY

The early February release schedule totals 13, with Columbia in the number one spot on the strength of three pictures. Following closely are 20th-Fox and Paramount, each with two films on tap. Six companies—M-G-M, United Artists, Universal, Warner Bros., Allied Artists and American-International—have listed one release, while neither Buena Vista nor Continental has announced any product for the coming month.

September


October

BRIDGE TO THE RUN Carroll Baker, James Shigeta, James Yagi, Producer Jacques Bar, Director Etienne Poirier on the set of the adventure drama Pertuis Teraasaki, 113 min./8/21/61.

November


December


January


MURDER SHE SAID Mutherland Rutherford, Arthur Ken- nedy, Producer-director George Cukor, Murder mystery based on an Agatha Christie best- selling novel, 87 min.

February


March


April

SHINE, A Westmend, Producer-director Marcello Mastroianni, Producer Christine Gouze-Renel, 90 min./11/6/61.

May

METRO-GOLDWYN-MAYER July


MORGAN THE PIRATE, CinemaScope, Color, Stew- Reeves, Valerie Lagrange, Andre Andre Totta. Color action film, the swashbuckling adventures of Henry Morgan. 95 min./12/16/61.

HONEYMOON MACHINE, the Steve McQueen, Paula Prentiss, Jim Hutton, Producer Lawrence Welkinger. Producer-director Richard Thorpe. Based on the Broadway stage hit. "The Golden Fleece," 87 min./7/10/61.

SEPTEMBER


NINTH CIRCLE (The Interprogress Trading Co.) Dus- teca Zegani, Boris Dronkin, Director France Stigllo. 90 min./8/23/61.

NO LOVE FOR JOHNNIE (Embassy) Peter Finch, Stan- ley Holloway, Mary Peach, Producer Betty E. E. Box. Dier- actor Ralph Thomas. 98 min./7/24/61.


September


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October


November


January

ERRAND BOY, The Jersey Devils, Brian Donlevy, Producer Ernest D. Glacken, Director Jerry Lewis. Messenger upsets movie studio with his frantic antics.


TOO LATE BLUES, Bobby Darin, Stella Stevens, Producer-director Howard C. W. Cassavetes. Drama set against the modern jazz world.

February

SIEGE OF SYRACUSE, Color, Tina Louise, Rossano Brazzi, Produced and directed by Alexander H. Singer. Drama based on the Roman siege 465 B.C.

March

BRUSH FIRE, John Ireland, Jo Morrow, Everett Sloane, Producer-director-actor Ronald Reagan. WWII espionage drama.

ESCAPE FROM Zahrain, Technicolor. Yul Brynner, Ina Claire. Produced by George Seaton. Technicolor epic of an ingenuous postwar's adventure when he is transferred to the desert.

April


May


June


July


August

PLEASURE OF HIS COMPANY, The Technicolor, Fred Astaire, Cyd Charisse, Produced by Hal B. Wallis, Director William Perlberg, George Seaton. Directed by George Seaton. romance musical. Based on the hit play by Terrence McNally.

September

WALT DISNEY'S
ALL-CARTOON FEATURE
Pinocchio

A BRIGHT
NEW CAMPAIGN

NEW TV PROMOTIONS
National Network Spots
Local Campaign Spots

NEW PUBLICITY IMPACT

NEW MERCHANDISE TIE-UPS
43 Major Manufacturers
60 Individual Items

NEW and EXCITING ADS

NEW DeLUXE TRAILERS

NEW FULL-COLOR ACCESSORIES

FOR A BIG
NEW AUDIENCE

BUENA VISTA'S "Whale of a Show" FOR A FUN-FILLED FEBRUARY and ALL of 19
Opinion of the Industry

The Widening World of Cinerama

By LEONARD COULTER

20TH-FOX ACQUIRES A VALUABLE ASSET

Judge Rosenman—Advisor To Presidents

What They’re Talking About

HIGH HOPES AT M-G-M ... NEXT STEP IN LITTLE ROCK
THOROUGH SATURATION ... BEATING DECCA’S DRUMS

FEBRUARY 5, 1962

Reviews

SERGEANTS 3
WALK ON THE WILD SIDE
A VIEW FROM THE BRIDGE
VICTIM
THE SINGER NOT THE SONG
THREE STOOGES MEET HERCULES
GEORGE RAFT STORY
ONLY TWO CAN PLAY
SAINTLY SINNERS
DEADLY DUO
Mr. Robert Mochrie

Dear Bob:

I can't begin to express our delight with the early grosses coming in on IVANHOE and KNIGHTS OF THE ROUNDTABLE. In Norfolk, our Saturday was the biggest we've had in two years--beating block-busters such as BUTTERFIELD 8 by more than 30%! Saturday business in Atlanta topped WHERE THE BOYS ARE, and Indianapolis figures surpassed VILLAGE OF THE DAMNED. In other situations, the figures are consistently out in front of many first-run attractions.

The audience reaction everywhere has been great. We congratulate you and your independent distributors on this exceptional showing.

Best always,

John M. Murphy

P.S.—We have just confirmed hold-overs for a second week in Norfolk, Indianapolis and Toledo, and a move-over for a second week in Hartford.
ROSENMAN AT FOX. Samuel I. Rosenman has no intention of being a mere figurehead at 20th Century-Fox. The prominent attorney and former New York State Supreme Court justice plans to spend between 10 and 15 hours weekly at the company’s headquarters, and to exercise all the normal functions of a board chairman. He assumes the post on April 15, shortly after his return from a vacation trip to the South Seas.

HIGH HOPES AT M-G-M. Executives at Metro are bubbling with enthusiasm over upcoming product, described as the “best in the company’s history”. Their sanguine attitude stems from previewing final prints of “Sweet Bird of Youth”, “The 4 Horsemen of the Apocalypse” and the first Cinerama spectacle, “How The West Was Won”. And behind this trio of blockbusters for 1962 release looms “Mutiny on the Bounty” and the second from Cinerama, “Wonderful World of the Brothers Grimm”. President Joseph R. Vogel, executive v.p. Robert H. O’Brien and other top echelon M-G-Mers believe this lineup represents the strongest array of product ever held by any film company within a one year period. It is a program generating enormous grossing potential, ample to overcome any production mishaps that might occur in between. Further bolstering the company’s position throughout the year will be heavy returns on the continued general release of “Ben Hur” and the non-roadshow distribution of “King of Kings”. Latter is showing greater strength in such engagements than in its hard-ticket showings.

THOROUGH SATURATION. Distribution reformists in search of a streamlined method of releasing films are intrigued by the new modus operandi suggested by William Hunter, executive vice president of the recently-launched Producers International Pictures. His idea is designed to help solve the print problem and create maximum want-to-see impact by concentrating distribution in one area at a time. Hunter would divide the U.S. into six zones, with all prints on a picture and the full weight of the advertising campaign poured into one zone. All theatres in that zone, from first to last run, would have the opportunity to play the picture within a limited time, then the prints and promotion would be shifted to another zone. This thorough saturation plan shapes up like the soundest distribution idea to come along in some time.

NEXT STEP IN LITTLE ROCK. Reiterating their contention that pay-TV is the province of the Federal Communications Commission, counsel for Arkansas theatre interests asked for a new hearing in the Little Rock case. A request was filed with Pulaski County Circuit Judge Guy Amsler Friday (Feb. 2) by attorneys Leon Catlett and Howard Cockrill to reconsider his findings affirming the right of the Arkansas Public Service Commission to order the Southwestern Bell Telephone Co. to lay cable lines for a pay-TV system in Little Rock. “The proposed project is definitely an adjunct to television”, the plaintiffs told the Court, “and Congress has preempted that field. When intrastate and interstate activities are intermingled, the decisions hold that the federal jurisdiction takes precedence.” The request for a re-hearing points out numerous errors in the Court’s findings, and disputes the claim that pay-TV is in the public interest. The basic attack on Judge Amsler’s judgment, however, concerns the question of jurisdiction, and it is on this issue that the ultimate appeal, if necessary, will be made to the U.S. Supreme Court.

BEATING DECCA DRUMS. Look for a raft of upbeat reports on Decca Records within the next few months. Wall Street analysts are again becoming enamoured of Decca’s Universal Pictures asset as a big profit producer in ’62. They recognize the current “Flower Drum Song” and “Lover Come Back” as being destined to rank with the strongest grossers in the first half of the year, sure to provide plenty of coin to U’s coffers. already well filled by “Back Street” and “Spartacus” (in general release), “Cape Fear”, “The Spiral Road” and “The Ugly American” are due for later release, while some of the other product (like “The Day the Earth Caught Fire”) is very promising. Some financial observers anticipate that Universal this year might better its record-breaking $6 million-plus income of 1960.
LEO McCAREY who gave you “Going My Way” and “The Bells Of St. Mary’s” now brings you his crowning achievement...

S AT A N  N E V E R  S L E E P S

20th Never Sleeps
24 hours a day, 365 days a year, producing and merchandising the biggest box-office hits of 1962

Produced and Directed by LEO McCAREY
Screenplay by CLAUDE BINYON and LEO McCAREY
Based on a novel by PEARL S. BUCK
CINEMASCOPE: COLOR by DE LUXE

BOOK IT NOW! ONE OF THE BIG REASONS FOR JOINING

THE SPYROS P. SKOURAS 20. ANNIVERSARY CELEBRATION
JANUARY 1 TO MARCH 31
Rosenman—Asset to The Industry

Twentieth Century-Fox has made a notable addition to its manpower in acquiring the services of Samuel I. Rosenman as chairman of the board. The entire industry, let it be said, should welcome to its ranks this distinguished former jurist and aide to leaders of our country.

Whatever he may lack in practical experience with the mechanics and flair of show business, Judge Rosenman more than compensates for by his wide background in the law and the intricate affairs of state. In his historic role as trusted advisor to presidents Franklin D. Roosevelt and Harry Truman during their tenures in the White House, he is credited with lending them invaluable aid. At 20th Century-Fox he is joining forces with another outstanding president, Spyros Skouras, one of the most astute motion picture executives of them all. The collaboration of president Skouras and chairman Rosenman provides 20th with a management force as formidable as any.

Beyond his functions at 20th, we envision Judge Rosenman as a potentially valuable asset in the broad scheme of industrywide affairs. We should be able to count on his assistance in such areas as our relations with government agencies, the "runaway" production problem, censorship, management-labor conflicts, among others. He has indicated that his extensive law practice allows only a limited amount of time to his new post, and true, 20th-Fox has first call on his services, but it would be a pity not to utilize the talents of a figure of Judge Rosenman's stature to help us solve some of our industry's deep-seated problems. We hope he can find the time to render this service once he has familiarized himself with them.

What's in Our Heart

We wonder how many of our industry's detractors realize that behind the celluloid of the screen and the brick and mortar of the theatre, there beats a heart as big as the world itself—the Heart of Show Business, opened wide each year by the far-flung charitable and humanitarian deeds of Variety Clubs International, which traces its origin to the theatre branch of our business.

Each year, the 10,000 members of 46 Variety Clubs in the U. S., Mexico, Canada, Ireland and England raise more than $3,000,000 for various charities that provide health and welfare to hundreds of thousands of needy children.

Next week marks the 35th week-long celebration known as Variety Week, the 35th anniversary of that most humble beginning in Pittsburgh, where Variety was founded by theatreman Johnny Harris. It is doubtful if he realized at the time that he was starting an organization that would, over the years, expend over $300,000,000 for the active care of needy children.

Every Variety tent has—in addition to its general charitable projects—one major charity to which it pledges its tireless efforts. From the Mother Tent No. 1 in Pittsburgh, to Mexico City, to San Francisco, to London, dedicated members from every branch of the entertainment world can be found working.

What better way, then, to answer those who find or fabricate fault with one aspect or another of motion pictures? Variety is show business at its most generous, most warm-hearted, most wholesome best. It has its roots in the movie business, and from them has sprung up a strong and beautiful living thing. We should let the world know what's in our heart.

All Kinds Of Parents

Judge Robert Gardner, of Orange County (Calif.) Juvenile Court, recently struck a telling blow for freedom of the screen. "It is the responsibility of parents," he stated before a PTA audience, "to see that their children don't go to objectionable movies, and also to instill enough character in them so that if they are exposed to anything immoral they can roll with the punch."

These, to be sure, are welcome words. But when Judge Gardner declared that no one else but parents should select the films children see, we believe he overlooked the need in a great many cases for some form of classification.

Unfortunately, many children of impressionable age do not have parents intelligent, selective or attentive enough—as the case may be—to practice effectively regulation from within the home. We feel, as do an increasing number of others, that in such cases classification from the industry itself will prove beneficial to the children, and, in the long run, to the theatreman, who must answer to the community for their welfare while they are in his house.

Parental selection and control is fine, when the parents are qualified to exercise it. When they are not—and this all too often is the case—it behooves the industry to apprise them at least of those pictures that are patentably unsuitable for tender minds.

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FINANCIAL REPORT

M-G-M Standout in Mixed Market

Metro-Goldwyn-Mayer was the standout in a mixed movie market that bucked the overall bullish trend, as stocks in general began showing signs of breaking out of their temporary slump. Nine cinema issues gained and five lost over the past fortnight, the advances slightly outweighing the declines. But few big moves were made in either direction.

With several strong releases in the offering, and on the strength of an upbeat report by a prominent financial analyst (see separate story), M-G-M marched upward 4 3/4 points on a heavy turnover of 101,000 shares. The only other appreciable gainer was Warner Bros., up 2 3/4.

Of the stocks that lost ground, a number did so despite favorable factors. Columbia dropped 2 3/4 points in the face of an excellent overseas business report, while 20th-Century-Fox lost the same amount even though its product continued to perform well at the boxoffice. Trans-Lux slipped 8 1/2 despite announcement of ambitious expansion plans.

National Theatres was the only other actively traded movie issue (77,700 shares), also amid talk of widespread expansion and diversification.

U '61 Net Drops, but Prospects Beam

Universal's net profit for the fiscal year ended Oct. 28, 1961, dipped to less than half of the previous year's record figure, but still showed a healthy $3,005,367 ($3.22 per share). This compares to $6,313,357 ($6.92) in 1960.

Grosses on current pictures and an imposing array of upcoming product promise to help U get a close shot at the all-time mark in fiscal '62.

Rosenman Named 20th-Fox Chairman

New York attorney Samuel I. Rosenman, who served Presidents Roosevelt and Truman as special counsel, will become chairman of the board of 20th Century-Fox. He agreed to take the post for at least one year, beginning April 15, according to Spyros P. Skouras, who continues as president and chief executive officer. Previously, Skouras had doubled as chairman.

Senior partner of the New York law firm of Rosenman, Colin, Kaye, Peschek & Freund, the new chairman formerly was a justice of the New York State Supreme Court.

Milton S. Gould, 20th director representing banking interests, opined that Judge Rosenman "will be a stabilizing influence, and we expect great things from him." He was quoted further as saying: "Mr. Rosenman is a fine man, and the company is lucky to get him. We think he will be of great assistance in helping revitalize the company."

Disney First Quarter Sets Record

Walt Disney Productions first-quarter earnings (ended Dec. 31, 1961) set an all-time company mark, and by the time fiscal 1962 is in the books, last year's record net may well be erased, too.

Treasurer Lawrence Tryon estimated that net for the first period exceeded $1,250,000 (75c per share), thereby smashing the mark of almost $1,000,000 set in 1955's first session. The new figure also dwarfs the $115,589 made in last year's similar quarter. Projecting this initial success, the treasurer told the Wall Street Journal that sales and earnings in '62 "could equal or better fiscal 1961," when net set a record of $4,465,000 on revenues of $70,200,000.

The spectacular first-period improvement was attributable largely to boxoffice returns from films released in the latter part of fiscal 1961. Revenues were in excess of the $8,700,000 of a year earlier. Tryon said that '62 results will depend on the b.o. reception of pictures like "Bon Voyage," "Moon Pilot," "The Legend of Lobo" and the re-issue of "Pinocchio."

'Bright Outlook' for AB-PT—S, H & Co.

The downhill slide of American Broadcasting-Paramount's theatre division has ended, and it promises to be a stable, but unspectacular, contributor to "the bright earnings outlook" of the company. That realistically upbeat portrait of AB-PT was painted recently in a Shearson, Hamill & Co. research bulletin.

Overall, the Wall Street firm sees a healthy earnings hike in the current year, thanks mainly to the careful pruning of unprofitable theatre properties, a "hard core of well maintained and strategically located theatres in the South and Midwest" and a vastly stronger ABC-TV program line-up. According to the report: "Operating profits last year are believed to have approximated the record $2,50 per share reported for 1960..." A substantial improvement in net—perhaps to around the $3,00 per share mark—is indicated for 1962. The stock of this diversified entertainment company is selling well below its high of the past year and at a reasonable earnings multiple, and it appears to offer attractive capital gains possibilities in view of the prospective resumption of the company's earnings growth trend."

One interesting aspect of the Shearson, Hamill bulletin points out the complete change in the base of AB-PT business over the past nine years. In 1953, when the company was formed, theatres accounted for two-thirds of the firm's total gross of $172 million, and ABC contributed less than one-third. In 1960, about two-thirds of the record $334 million gross came from broadcasting, and only 26 percent from theatres.

The report closes on this sweet (to stockholders) note: "In view of the bright earnings outlook and the company's strong finances, it would seem reasonable to anticipate an eventual increase in the $1 cash dividend or a larger payment in stock."

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**FILM & THEATRE STOCKS**

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<td>78%</td>
<td>+ 2 3/8</td>
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</table>

(Allied Artists, Cinerama, Screen Gems, Trans-Lux, American Exchange; all others on New York Stock Exchange.)

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**Theatre Companies**

| AB-PT         | 44 1/2 | 44 1/2 | - |
| LOEW'S        | 42     | 43     | + 1 |
| NATIONAL THEATRES | 6 1/2  | 7 1/2  | + 1/2 |
| STANLEY WARNER | 35%    | 36%    | + 3/8 |
| TRANS-LUX     | 17 1/2 | 16 1/2 | - 1 |
rans-Lux Plans More Theatres

In line with a general flexing of the muscles among the movie theatre circuits, Trans-Lux Corp. will spend $2,800,000 on major entertainment projects in 1962, and more than half of it will go into the erection of a new movie house in New York. Over the next few years, T-L plans to double its theatre holdings.

Announcement of the "Trans-Lux Power Plan for 1962" was made at a press conference by Richard Brandt, president of T-L's entertainment division. He noted that the expansion program also embraces Trans-Lux's independent film distribution, television and Television Affiliates Corp. branches. Said Randt: "In an industry that has been labeled depressed and sick, and, at best in the last few years, static, an industry in which the word is retrenchment, I think our plans should be of substantial interest."

The new Gotham theatre, to be completed by fall, will be called the Trans-Lux East. Situated at 58th St. and Third Ave., will have 600 seats and cost more than $1,500,000. Following trend toward construction in spots of concentrated population, the new building also will include residential apartments and commercial office space. It will be the first in a projected series of new houses and acquisitions of theatres and/or circuits.

vice president Thomas E. Rodgers announced that "it is our aim in the very near future to acquire or build theatres so that we will at least double our holdings within the next few years. This year, $150,000 will be spent in our theatres to keep them at the highest rate of efficiency."

Ed R. Svigals, Trans-Lux Distributing v.p., reported on his ranch's program and announced its 1962 release card. Included were "Horror Hotel" (England), "La Morte de Belle" (France) and "A Stranger Knocks" (Denmark).

M-G-M Acquires Disc Rights

Metro-Goldwyn-Mayer has acquired American distribution rights to classical records of Deutsche Grammophon Gesellschaft West German recording firm.

The deal was announced by Arnold Maxin, head of M-G-M Records, who, jointly with Metro executive vice president Robert H. O'Brien, completed negotiations in Germany. Distribution by M-G-M Records of the new Deutsche Grammophon releases in the U.S., Canada, Newfoundland and the Philippines will begin April 1. The entire classical catalogue will be handled exclusively by the company beginning Jan. 1, 1963. An extensive promotion campaign has been set for the classical department.

Previously, Decca Records had handled classical distribution here for the German firm, an arrangement that resulted in "less than 3%" of Decca revenues, according to the latter company. Decca retains American rights to Deutsche Grammophon's popular music records.

Investors Bought Movies in 4th 1/4

Amusement stocks caught the fancy of investors in the last quarter of 1961, a switch from the third session, when sales outweighed purchases. Results of a study conducted by Weisberger Investment Report revealed that 28 large investment firms made purchases of $25 million in amusement issues, against sales of $11.7 million.

Among the more notable movie transactions, Fidelity Capital eliminated 18,000 shares of Paramount Pictures, while opinion appeared to be divided on Metro-Goldwyn-Mayer. Massa-

(Continued on Page 19)

Funds' Holdings Cited by Analyst

To Support Advice: "Buy M-G-M"

Evidence is accumulating that Metro-Goldwyn-Mayer is poised on the brink of another big profits "push" over the next two years—and increasing recognition is being accorded the company's shares as a sound "buy" situation by responsible investment advisory services.

Most recent of several upbeat appraisals of this company's prospects—and the most unequivocally optimistic—is the Jan. 26 report by analyst H. P. Schwarzmann, of Capital Gains Research Bureau, which cites the extensive M-G-M holdings of a number of prominent funds as evidence of the faith professional investors have in Metro. The records, Schwarzmann states, "of the 85 largest Funds in America (those with assets of over $50,000,000 each) show eleven of them holding a total of $46,500 shares of MGM, equal to 13.7% of the entire issue of 2,526,000 shares. Biggest holder in the group is the $582 million Massachusetts Investors Growth Stock Fund with 80,000 shares—all acquired in the fiscal year ended November 30, 1961."

The report pays full tribute to Metro management as one of the chief reasons for a rosy future: "Financially strong, with $92 million in working capital (equal to $36 a share), and gross revenues last year of $140,500,000, M-G-M has something else going for it that promises to pay off handsomely in the next few years . . . a practically brand new top-management team of young, hard-hitting men who seem to know where they are going . . . not just in movie production, but in television, records and music, and other phases of the expanding entertainment and educational fields."

Referring to the continued invasion of the TV field by the major film companies, Schwarzmann stresses that "no one can equal the know-how of the big pros like M-G-M in turning out a finished entertainment medium, a fact that—belatedly—is being realized more each day."

The Capital Gains researcher notes that the film company protects itself by having a half dozen or more blockbusters going simultaneously, and some big attractions waiting in the wings. Ready to join "Ben-Hur" and "King of Kings," now bringing in plenty of hefty grosses, are "The Four Horsemen of the Apocalypse," "Mutiny on the Bounty," "How the West Was Won" and "The Wonderful World of the Brothers Grimm."

And, from the report, this highly upbeat conclusion on M-G-M: "As we see it, the company will have a good year . . . maybe even a little better than last year. But we wouldn't fall off our chairs if earnings didn't quite match 1961's $5.02 a share. However, the following year is the one we are looking to for a preview of what this Company can really earn, and we think that year will make current earnings look like just a good beginning."
Write Me A Hit!

When the Federal Communications Commission late in January heard testimony from leading television network officials, one of the points which the Commissioners raised was the problem of getting more good programs. The response by a program executive bears repetition here. "How long should it take to produce a great piece of art?" he asked. "How many fine plays do you think a playwright should turn out in a given period of months?" Obviously, these are not questions that can be answered in terms of man hours of work.

One of the great problems of television is that many of the same writers who say they cannot write any more for the medium say that there is more money elsewhere. The effort that goes into a fine television play can conceivably produce a fine Broadway play, with far greater rewards financially and the highly attractive prospect of movie sale later. So television cannot find enough outstanding writers. And neither can the stage or the screen. What it adds up to is a shortage of creative talent.

This shortage is reflected on the screen as much as on the Broadway boards or the home receiver. It does not mean that we have less talent available than before. It means that we are using more talent than ever, and there probably isn't enough to go around.

Just making more pictures is not, despite the clamor of many movie people, the solution to the product shortage. Essentially, the shortage is a shortage of marketable product. Exhibiting a succession of bad pictures is certainly bad business. Of course there are many pictures which, while far from being artistic gems, nevertheless can be shown profitably, because they lend themselves to interesting exploitation and promotion ideas, because they are timely, because they profit from the presence of interesting personalities and so forth. This is a situation which also applies in television, where there are many programs which, while not memorable, are workmanlike and at least moderately entertaining.

To point to studio space lying idle is hardly to prove that more pictures can be made at a profit. The studio space is a physical asset but hardly a creative one.

The twin burdens imposed by the essential shortage—not the shortage of product but the shortage of creative and artistic talent—are burdens for both exhibition and production-distribution. The first of these burdens is to find more talent. This is, to say the least, a difficult task. It is not necessarily an impossible one.

It is probably a task that requires mobilization of some kind of industry-wide effort to provide means of entry for young people into the creative phases of the motion picture business. This may mean the establishment of industry-wide writing internships, for example. It may mean the creation of a whole genre of experimental film forms, clearly labeled as such and designed, at the audience level, to attract the interest of talented young people rather than of the general public.

The other burden is the necessity for developing alternative forms for the wares that are sold at the theatre boxoffice. In television, as in radio before then, when the wells of drama began to run slightly dry the audience participation programs and game and quiz shows moved in. Some of these manage to combine entertainment and service to the public interest. The CBS Television Network's "Password" program or "G-E College Bowl" are worthwhile offerings not only on the level of amusement but also because they stimulate interest in knowledge. "Password" has created new attention to the building of vocabulary and knowledge of synonyms and antonyms. "College Bowl" has materially advanced the status of collegiate education. Perhaps these very programs contain within them the germs of sound theatre attractions. As a once-a-month special event, a high school history quiz or spelling bee competition could conceivably be boxoffice material.

But let us not get sidetracked into making it seem that knowledge and public service shows are necessarily the answer for the theatre man's product shortage. The essential point is that he must offer a show to which people will buy tickets. Whether that show is composed of the latest Paris fashions, a do-it-yourself exposition, an amateur night or a bazaar, it has to have the quality of attracting cash customers.

Creativity in this area is not necessarily the problem of the exhibitor alone. Distributors who come up with touring attractions will be greeted with open arms. As a matter of fact, this whole area of what Time magazine would probably call the "non-film" can be a gold mine for distributors if they approach it with showmanship, knowledge and the resources they command in terms of dollars. The big distributor can take a chance on five shows, knowing two of them may be losers, much more easily than the independent exhibitor.

As far as I know, nobody in the movie business these days is operating a talent scout service for the purpose of finding showmen. Talent scouts look for performers, maybe for an occasional director. Story editors keep a weather eye peeled for a promising writer. But who is looking for the show—live show—packager or the gimmick man? Who is scrounging around in the prize and premium field for box office ideas?

There is no reason to go into a long history of the motion picture industry in order to point out that this kind of showmanship is exactly the way the business started in the first place. Like many businesses, the movie business, as it grew large and submitted to the vicissitudes of divestiture, anti-trust decrees and corporate diversification, became a business of specialists. This trend is being somewhat reversed today when men like Joe Vogel and Sol Schwartz, who succeeded as exhibitors (and let's not forget the recent appointment of theatre alumnus Bob Weitman at MGM either), assume production responsibilities. But for the most part today's exhibitor has never produced a show and today's producer has rarely sold tickets at a boxoffice.

General Leslie Groves has commented that one of the difficulties of running a vast scientific project like the atom bomb effort was that the Ph.D.'s were not managers and the managers were not Ph.D.'s. The parallel with show business is clear. The managers of theatres must be—if not Ph.D.'s—at least doctors of show business. They must know how to put on a show when there isn't a can of Hollywood film in the house. And the Hollywood people must find ways of developing more types of product for their theatre customers while they continue to make as many good pictures and lucrative television programs as possible. Nobody these days can afford to keep on working only one side of the street.
The Widening World of Cinerama

By LEONARD COULTER

Have you ever run across a gadget called “The Plot Genie”? It’s quite a thing. It is supposed to help budding authors turn out screen plays, scenarios, short stories and books which avoid the commonplace.

For instance, you give a cardboard wheel a few turns, take the number indicated in the window, and then look them up in a separate index which lists all sorts of unrelated locales, situations, personalities, complications, crises and climaxes.

So, if you’re working on a romantic western, as an example, the “Plot Genie” might provide the following unlikely ingredients: Setting: A flower shop. Hero: A calypso musician. Heroine: The local banker’s private secretary. Villain: An immigrant snakecharmer, and so on.

By dint of some light mental gymnastics this hodge-podge of characters, and the ensuing situations can be developed until you have a really imaginative, off-beat yarn. Well, anyway, that’s the theory.

The only trouble with the “Genie” is that truth is usually stranger than fiction.

It could never yield anything as extraordinary as the story of the man who is probably destined to make motion picture history in the next year or two. Let us call him Nik, and trace his career for a minute or two.

The locale is Greece. A wealthy shipowner and his wife, caught in a bloody uprising in Asia Minor, are brutally murdered.

SPACEARIUM

Illustration at top of page is artist’s conception of the “Spacearium”. $1 million theatre built by the U. S. for its Federal Pavilion at the forthcoming Seattle World’s Fair. The feature exhibited in this semi-spherical theatre is a new film technique developed by Cinerama, and sponsored by Boeing Airplane Company, projected from the center of the auditorium on the 300-degree by 180-degree dome that make up walls and ceiling. The motion picture fills the dome, above, behind, around the viewer.

Their orphan son, born just after the turn of the century, inherits the family fortune, including some property in the Orient which once belonged to his grandfather.

With the aid of relatives Nik gets a first-rate education. He attends the Sorbonne, in Paris, and the universities in Heidelberg and Danzig.

At the age of 28 he sets sail for the Far East. There, among other inherited properties, he owns a Chinese coal mine sorely in need of development.

Coal-mining is a far cry from Nik’s favorite school subjects, literature and philosophy, but after three years of rough, tough work, the young Greek has built the mine up into the second biggest in China.

Then comes World War II. The Japanese invasion starts. The mine is lost, but Nik is lucky enough to escape. In 1946 he reaches the United States.

By this time he is just 41 years of age. Half the world lies in economic ruin as a result of the ravages of war. So Nik starts an import-export business, begins dabbling in international business.

(Continued on Page 10)
finance, and picks himself a bride.

She is a beautiful Hungarian girl. They meet in New York, marry in Mexico, and have the first two of their three children in London.

Notable foreign accolades fall on Nik, King Leopold gives him Belgium’s highest honor, making him an officer of the Order of Leopold. The University of Paris bestows a Doctorate of Engineering Science for his treatise on electro-magnetic atmospheric disturbances. He wins the highly-prized Belin Medal of the International Associates of Professional Engineers. He is elected to the New York Academy of Science and the Royal Society of Arts, London.

Comes June, 1954. Nik has a telephone call with a total stranger. They meet at the St. Regis Hotel, New York, for lunch. A month later Nik—on his 49th birthday—hands over a certified check for half-a-million dollars. He has suddenly—almost quixotically—gone into the film business. A new fortune is within his grasp.

Absurd? Highly-flavored? Exaggerated?

Not a bit of it. In bare outline the story is that of Nicolas Reisini, President of Cinarama, Inc.

And if you know anything about Cinarama’s plans, and about Max E. Youngstein, the man chosen by Reisini to develop them, you know—or ought to—that this concern is what Wall Street refers to as “Growth Situation” par excellence.

**MURKY BACKGROUND**

The background of the original Cinarama is murky, to say the least. Even Reisini himself isn’t too clear about some of the details. It dates back to 1946 when a company of that name was first formed. In 1950 it was incorporated. The prime stockholders were Hazard E. Reeves and Fred Waller. These two men were the technical experts who put together a revolutionary cinematic process of peripheral picture-making using three linked cameras and projectors and a highly convincing dimensional sound system.

Somewhere along the line the late Mike Todd had a hand in the venture; so did newscaster-adventurer Lowell Thomas. Si Fabian, of the Stanley Warner Corporation, was responsible for production and distribution of the first films made in Waller’s process: This is Cinerama (1952); Cinerama Holiday (1955); Seven Wonders of the World (1956); Search for Paradise (1957), and South Seas Adventure (1958).

Cinerama, Inc., was the parent company. Vitarama Corporation owned the patents and equipment. Cinerama Productions had an exclusive production-distribution contract. Stanley-Warner owned approximately 35% of the capital, and the Prudential Insurance Company had advanced a chunk of loan capital. Yet more and more was needed.

Such was the tangled skein of interlocking and associated companies and groups in those days that no-one was getting more than a tiny portion of the pie. Despite the sensation caused among moviegoers by Cinerama’s stupendous and extremely costly process the company’s shares sank steadily on the American Stock Exchange and at one time could be bought for around 60 cents apiece.

Only a multi-millionaire gambler or a far-seeing genius would in those circumstances have touched Cinerama with a bargepole, but Nicolas Reisini was mightily impressed with “This is Cinerama”, which he had seen on Broadway.

So the day after the screening—in June, 1954—he telephoned Si Fabian (whom he’d never met). Over lunch he enthused about the process. He was absolutely certain, he told Fabian, that Cinerama could be fantastically successful overseas.

Si Fabian had his doubts. For one thing, he told Reisini, it would cost an enormous sum to build special Cinerama theatres in Europe, or to adapt existing theatres. Then there would be difficulty in buying the equipment from America because of currency restrictions. And even if these problems could be overcome, and the venture made money, it would be impossible to convert the profits into dollars.

Nik Reisini, however, thought otherwise. He’d spent a lifetime studying international finance. It could be done, and he’d like to do it, he said.

Fabian drove a hard bargain. “Okay”, he said, “we’ll draft a contract. You guarantee half-a-million dollars. If you haven’t opened three Cinerama theatres abroad within six months of signing, you forfeit the lot.”

**COMPLEX CONTRACT**

The contract was drawn on 36 single-spaced pages. It was one of the most complex in the history of the motion picture business. It was signed in Si Fabian’s office on July 20, 1954. Well within the time-limit specified Reisini had opened in London, Tokyo and Osaka. Three other theatres followed. They cost Reisini two million dollars, which he financed through his personally-owned finance company, Robin International, Inc.

He was now up to his ears in Cinerama and driving hard for control of the entire operation. Si Fabian sold his interest in the company in September, 1959, for three million dollars. He had to—not because he wanted it, but because the Department of Justice had ruled that if Stanley Warner went into...
Youngstein Predicts Revolution in Movie Business

Cinerama it would have to dispose of its interest after a specified number of years—and in any event by the end of 1960.

Next, in a series of complicated transactions, Reisini bought for a million-and-a-half dollars Hazard Reeves' minority interest. He also purchased stock in the open market. Two years ago he was elected Chairman of Cinerama, Inc., and is now reputed to own $4,000,000 worth of the company's share capital. Today the shares stand in the market at around $18.

Where does Nicolas Reisini go from here? And where does Cinerama itself go?

The answer to these questions lies not alone in the quiet, forceful energy of Nik Reisini himself, but in the combination of talents represented by him and his new partner, Max E. Youngstein who, after leaving United Artists, moved in early this year as Executive Vice-President of Cinerama, Inc., and President of Cinemiracle International (which came into the Cinerama fold for $1,250,000 in December, 1961).

HAS STOCK INTEREST, TOO

Max has an ultra-modern eyrie on the 14th floor of Robin International's new headquarters overlooking Park Avenue. The whole floor is festooned with modernistic paintings, and a 25 ft. glass mural of yellow people with purple heads which would make Michelangelo turn over in his grave.

His five-year deal with Cinerama, however, is a partnership in the truest sense of the word, for though Max steadfastly refuses to disclose its terms, he admits that, in addition to salary, it gives him a share of the equity of the business through a series of stock options.

But what thrills him—and he is bubbling with the enthusiasm of a man of 25—is the fantastic flexibility of his new operation and Reisini's eagerness to smash the old, hide-bound traditions which, for too long, have held the motion picture business in fee.

The near-miracle that Max and his associates accomplished with United Artists, which they raised from almost total bankruptcy to great prosperity in less than three years, is usually a once-in-a-lifetime accomplishment. But vast as were the opportunities then, claims Max Youngstein, those that now confront him are infinitely greater.

"This is a little company," he says, "that is going to revolutionize motion pictures."

The anti-trust decrees forced on the motion picture industry by exhibitors have, he claims, kept it almost in the dinosaur age. "It was the single most damaging factor I can remember."

There hasn't been a major change in methods of distributing since Hollywood was born. "Who needs 31 exchanges?"

Theatres, in general, are so antiquated and out-of-tune with the modern, progressive mood of the great masses of the people, that they cannot attract audiences. They're mostly baroque museums which should have been torn down years ago.

Because there is no such thing as a fully integrated industry ("and I doubt if there ever was") has been no great advancement on the scientific front such as have been made by other industries. "Look what TV has done in a few years with its cameras, Zoomar lenses and tape."

Bankers and accountants have been coming into the film business until they have practically stifled the type of creative thinking, initiative and speculation that is its lifeblood. "If this process continues it could spell the ruination of the business. Of course you need these people—but they shouldn't dominate."

Negative costs have become ridiculous, with stars asking the earth and even writers wanting up to $150,000 for a screenplay. "Even the cost of advertising and publicity has doubled in the last few years."

All these things, Youngstein declares, will have to change if Hollywood is to save itself, and he intends to do his damnedest to change them.

He talks with the fervor of an evangelist, and really means it.

No Cinerama picture will ever, he says, be played in a theatre that has not been specifically built or re-built for the purpose.

"We are convinced that in the new concept of presentation that Nicolas Reisini evolved we must provide the ultimate in comfort to the patron with, however, nothing which will intrude on the conscious mind of the audience beyond the picture it is watching."

Ask him about the rumors that, as part of his new job, he also plans the production of films in the conventional 35-mm process, and you get a "no comment." But his response does not dismiss the impression an interviewer has that this idea lurks in the background of his thinking, perhaps as part of Cinerama's later development.

ONE-OFFICE DISTRIBUTION

You ask how, when everyone else is having to sink millions into new pictures, paying big stars top money, he can possibly change the system. "I'm not going to pay these people the prices they ask", he replies determinedly. "If they want a share of the picture they can have it, within reason. That's the way we hope to operate. That's what we did at UA, and it paid incredible dividends."

How about building up new stars, new faces?

"That's another thing. We won't make a picture without co-starring or featuring one or more of these younger, promising people. How else are we going to get new stars when the present crop has gone?"

What about distribution?

"We distribute Cinerama pictures from this office. It's a perfectly satisfactory operation. We'll go on doing the same thing."

What is the arrangement between Cinerama and Metro-Goldwyn-Mayer for the production of "The Wonderful..." (Continued on Page 19)
Norman Rosten's screenplay traces the downfall of rugged Italian-American Eddie Carbone after he tries to break up love affair between his niece and his immigrant cousin who has illegally entered this country. Lumet has taken his camera to the Brooklyn waterfront, and developed his tension-mounting drama against a realistic and shoddy working-and-living conditions atmosphere. And he has gathered fascinating performances from his entire cast. Vallone (who played the role for two years in Paris) is outstanding as the tormented Eddie, a hard-working provider who has raised the niece and is unaware of the jealousy that obsesses him. His most potent moments occur when he beats up the young immigrant while "teaching" him how to box, drunkenly kisses his niece, tries to prove the young immigrant is effeminate by kissing him on the lips. Miss Stapleton brings warmth and sensitivity to the role of Vallone's neglected wife, while Miss Lawrence, registers strongly in a straight dramatic role as the niece who unknowingly sparks the final tragedy. Jean Sorel is impressive as the life-loving immigrant she loves, Raymond Pellegrin is strong as Sorel's brother, also in the country without a visa, and Morris Carnovsky provides the voice of stability as the lawyer who cannot make Vallone listen to reason. Vallone finally turns in Sorel and Pellegrin. Carnovsky gets them released, pending their hearing. Sorel marries Miss Lawrence (he will be allowed to stay in the country). Vallone and Pellegrin (he's been sent back) engage in a savage street fight and Vallone, finally admitting the truth about himself, plunges a baling hook into his own chest.


"The Singer Not the Song"

Interesting, but overlong, drama of conflict between priest and bandit. Good art entry.

While it is much overlong, this imported drama of conflict between a bandit and a Catholic priest is interestingly, colorfully and ironically presented. It is being released by Warner Bros. Dirk Bogarde and John Mills provide a good marqueefor art houses, and their splendid performances, plus a handsomemore Technicolor-CinemaScope Spanish-location mounting, mitigate to some extent the unnecessary 129 minutes running time. The action could make it an acceptable dualler for the general market, but extensive scissoring will be necessary first. Mills is fascinating as the man of faith who uses physical violence when the moment demands, while Bogarde portrays the murdering bully outlaw chief with a menacing coldness. Mylene Demongeot provides an off-beat sex angle as a landowner's daughter who falls in love with Mills, Producer-director Roy Baker displays professional deftness in coupling visual excitement and effective characterizations, but he allowed the script to run far overboard. Nigel Erskine's screenplay, from Audrey Lindop's novel finds Mills taking over the priesthood in a fear-gripped Mexican village lorded over by Bogarde. He begins to bring religion back to the village and survives two attempts on his life. Bogarde begins to feel reluctant admiration for his adversary and decides to find out whether it is the religion or the priest who is good. Mills' life is saved by Bogarde, who kills his henchman to do so and is banished from the town. When Bogarde learns that Mila Demongeot loves Mills he kidnaps her. Mills agrees to announce his failure as a priest from the pulpit if Bogarde sets her free. Instead, he switches to a violent denunciation of Bogarde, then realizes he has been forced to trickery to defeat evil. Both men are killed in a climactic gun battle. Bogarde dies murmuring "The singer (Mills) not the song;" and Mills mistakenly accepts this as an act of contrition.


"A View From the Bridge"

Business Rating

Powerful, realistic adaptation of Arthur Miller's play about dock worker jealous of his own niece. Fine art circuit entry and good attraction for class houses.

Arthur Miller's disturbing play about a Brooklyn longshoreman's covetous, incestuous passion for his beautiful niece reaches the screen as violent, compelling drama. Superbly acted by an international cast (Raf Vallone, Maureen Stapleton, Carol Lawrence), directed with moody intensity by Sidney Lumet, and unfolded in terms of crisp, electrifying dialogue, this Continental release emerges as first-rate adult entertainment. Long healthy runs are in store for it along the art house circuit, and it will find favorable response with discriminating patrons in many metropolitan situations. Like a smoldering flame about to explode into an uncontrollable conflagration,
“Sergeants 3”

Business Rating 3

Lively, actionful, tongue-in-cheek Americanized version of “Gunga Din”. The “Clan”, headed by Sinatra, carry it off in grand style.

“Sergeants 3” is a boisterous, brawling clambake of fun. This fast-moving, bullet-flying, tongue-in-cheek American cavalry updating of the “Gunga Din” classic, with Frank Sinatra, Dean Martin, Sammy Davis Jr., Peter Lawford and Joey Bishop taming the perilous West in their own inimitable fashion, looks like a bright boxoffice hit for United Artists, and solid escapist entertainment for those viewers who like their shoot-em-ups on the wild and wooly side. Plot and character development take a back seat to the Technicolor-Panavision thrills and spills expertly directed by John Sturges, who pulls all the stops out and gives the “Clan” free range on the Dakotas of 1870. Redskins bite the dust at a mile-a-minute pace, wisecracks are bandied about in between the endless Indian-white man encounters, a quick romance is tossed in for balance, and the whole thing’s been topped off with whirlwind battle where the Clan destroy a band of Indians by tossing dynamite sticks at them. It’s a lot of fun, and what more can patrons ask for? Sinatra, Martin and Lawford have a ball as the cigar-smoking, whiskey-drinking, afraid-of-little-man trio, and from the look of W. R. Burnett’s screenplay, the dangerous West could have been tamed in much shorter time if there had been more men like our daredevil heroes. Davis is the trumpet-playing former slave who wants to become a soldier and attaches himself to the trio. Bishop is delightfully straight-faced as the bushy Sergeant-Major, the Crosby brothers (Phillip, Dennis and Lindsay) are on hand as enlisted men, Henry Silva is the chief of the fanatical Indian tribe the Ghost Dancers, and Ruta Lee is the beautiful Easterner who wants to marry Lawford and take him home. The plot has Davis learning the whereabouts of the Ghost Dancer’s secret hideout. He and Martin slip into the camp, Martin is discovered and captured and Davis, disguised as an Indian, slips away to get help. Against Miss Lee’s wishes, Lawford accompanies Sinatra and Davis back to the Indian camp. Martin is freed, but the four learn that Silva plans to ambush an approaching Army regiment. Davis’ bugle saves the day and the Indians are routed. Davis becomes a soldier and Lawford is tricked into reenlisting.

United Artists, 112 minutes, Frank Sinatra, Dean Martin, Sammy Davis Jr., Peter Lawford, Joey Bishop, Produced by Sinatra, Directed by John Sturges.

“The George Raft Story”

Business Rating 3

Biog of Raft told superficially—but with plenty of action and “inside” stuff to please mass audience. Best for action market.

The rise to movie stardom of exhibition dancer, petty mobster George Raft, and his decline after too many tempest explosions and too much fancy living has been dramatized in this Ben Schwalb production for Allied Artists. Like so many screen biographies, the film delves only superficially into the complexities of its main character, but it’s filled with enough action and excitement to make it a good moneymaker for the general market. Action houses should find it a strong grosser. Gangland activities in New York, and Hollywood personalities and parties will spark audience interest during the 105 minutes running time, and director Joseph M. Newman deftly keeps everything moving at a lively and colorful pace. It has plenty of exploitation possibilities. Ray (“Legs Diamond”) Danton portrays Raft, and despite strong physical differences, he manages to provide an interesting delineation of the star who came to detest playing gangster roles. The women in his life are numerous and curvacious; singer Julie London, his dancing partner during his New York mobster days; Margo Moore, the nice cigarette girl who gets him in trouble with the mob; Barrie Chase, his dancing partner in Hollywood; Jayne Mansfield, the spoiled Hollywood star who loves him; Barbara Nichols, the famed Texas Guinan who takes him to Hollywood with her. The male personalities include Frank Gorshin, Danton’s only close friend; Robert Strauss, a powerful racketeer; Herschel Bernardi, Danton’s cynical agent; and Neville Brand, making a guest appearance as Al Capone who praises Danton for his portrayal in “Scarface” (Raft’s big screen break). Crane Wilbur’s script finds Danton quickly establishing himself as a star, but his temper (he refuses to continue playing gangster roles), his free spending and his association with underworld characters soon cause his star to descend. In need of money, Danton participates in a casino venture in Cuba, but Castro’s revolution sends him back to America. In hopes of a comeback, he agrees to play another gangster role (“Some Like It Hot”).


“Only Two Can Play”

Business Rating 3

Peter Sellers draws laughs a-plenty as librarian-turned-philanderer. Strong art house attraction and good entry for class spots.

Talented Peter Sellers is back with us again in a sly and wry comedy about a not-so-bookish librarian who gets the seven-year-itch, British style. Encompassing a complete range of sexy comedy, from slapstick or sparkling satirical tone, this Kingsley International release figures to become a solid moneymaker for art houses. It will also prove a profitable dualler in other situations where Sellers films have paid off before. Sellers is a gem of versatility. He possesses a face capable of expressing more than any thousand words and the ability to understate and submerge himself in each and every situation. Here, he is cast as a well-educated, clever charmer, unhappy with his unimpressive librarian job and a squab family in a three-room-share-bathroom flat. His greatest excitements are his feud with his landlady, insulating his daughter’s imaginary playmate, his position as drama critic for the local newspaper and his occasional brushes with the opposite sex (in buses, between library stacks, etc.). Life suddenly changes when he finds himself being considered for the job of sub-librarian and the lover of the glamorous, high-living wife of the library council head. While Sellers’ wife is forced to sit at home, Sellers is out dabbling in high society and trying to allow himself to be seduced by the beautiful Mai Zetterling. Through no fault of his own he never quite becomes disloyal, but his wanderlust as sprightly directed by Leslie Gilliat, gives the film its high degree of hilarity. Biss Zetterling is delightfully sexy, Virginia Maskell, excellent as Sellers’ understanding (up-to-a-point) wife, Richard Attenborough is marvelously phony as a bearded, literary wonder and ex-beau of Miss Maskell’s, and Kenneth Griffiths is the epitome of the sad-faced man trapped by environment (he’s also up for the position). Bryan Forbes’ screenplay, based on Kingsley Amis’ novel, “That Uncertain Feeling,” has Sellers writing a review of Attenborough’s new play, a play he hasn’t seen since he’s been out with Miss Zetterling. Unfortunately, the theatre burns down before the performance begins, and married life grows more strained between Sellers and Miss Maskell. Miss Zetterling gets Sellers the job, but he decides the price is too high. He and Miss Maskell try a new life with a traveling trailer library.


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"Victim"

Business Rating 0 0 0

Gripping suspense-thriller from Britain. Seal denied because of homosexual angle. Big for art market. Might be surprise grosser, if sold, in general situations.

From England comes this absorbing and gripping suspense-thriller by the creators of the highly successful "Sapphire." It is a story about blackmail, and has as its background the tragic problems of men who are considered abnormal—homosexuals. Denied a Production Code Seal, this Pathé-America release will find its strongest response among art house and discriminating patrons. With the strong campaign P-A has promised it could emerge a surprise grosser in the general market. The Seal denial is a shame because "Victim" is an intelligent, hard-hitting, but non-sensational indictment against the treating of homosexuals as criminals. Around this theme has been woven a clever and intriguing drama. Critical reception and word-of-mouth could do much to attract audiences into houses they usually do not frequent. The Janet Green-John McCormick screenplay presents the premise that 90% of blackmail cases in England have a homosexual origin. From here they center on the plight of a married and respected attorney who finds his repressed homosexual tendencies coming to the front again. After becoming the victim of an unknown blackmailer, he sets out to unmask the sadistic culprit, and finds himself traveling through the grey world of lonely and vulnerable men who are, unfortunately, "different." Under Basil Dearden's taut and probing direction the film builds to a level of almost unbearable suspense, and the surprise ending will amaze even the most astute of armchair detectives. The performances are superb. Dirk Bogarde, brings masterful shadings to his role of the attorney, a man who finds his secure world about to collapse in shocking scandal. Sylvia Syms is confused and frightened as his wife who suddenly realizes that Bogarde has not banished the shadow that he told her about before their marriage. The many homosexuals are played with subtlety and sensitivity; Dennis Price, a famous actor; Peter McEnery, a timid boy, whose death triggers off the blackmail hunt, and Donald Churchill, McEnery's friend who helps Bogarde. The plot finds young McEnery arrested for stealing money, then hanging himself so he will not have to implicate Bogarde with whom he has become unusually close (the blackmailer has a photograph of McEnery and Bogarde sitting in Bogarde's car). Realizing that McEnery was shielding him, Bogarde sets out to get the blackmailers. After a number of blind-alley leads and another suicide, Bogarde finally unmasks the blackmailer. But he exposes himself with the others. Miss Syms agrees to remain with him.


"Saintly Sinners"

Business Rating 0

Third-rate dualler for sub-runs.

Here is another one of those cliche-loaded quickies from the stable of producer Robert E. Kent. It might squeak by as a supporting dualler in sub-runs. This time it's a feeble attempt to imitate the world of Damon Runyon, but Kevin Barry's pedestrian screenplay just doesn't make it. Ploddingly directed by Jean Yarbrough, the plot traces the ordeals of a kindly priest in charge of a run-down church, the colorful gangsters (hard on the outside, soft on the inside) who use the church for their nefarious plottings, and a nice young couple who innocently become involved in a bank robbery. There are no names for the marquee, although most of the "toughs" are played by character actors who have been on the screen for many years. Don Beddoe is the priest, Ellen Corby, his tough-talking housekeeper, Stanley Clements and Paul Bryar, a pair of sharpie bank robbers, and Ron Hagerthy, the young kid who gets framed. The climax comes when the police complain that Beddoe is coddling criminals in his parish. Monsignor Addison Richards decides to transfer him to another church. The criminals plead with Richards not to send Beddoe away and Clements and Bryar confess to the robbery. Beddoe is allowed to stay and Hagerthy is freed from jail.


"Deadly Duo"

Business Rating 0

Minor shoestring melodrama passable dualler.

Twin sisters, an attempted murder for half-a-million dollars and the Mexican playground of Acapulco provide the ingredients for this Robert E. Kent shoestringer. Strictly routine in concept and presentation, director Reginald LeBorg manages to churn up a fair amount of suspense. It will prove an OK supporting dualler for action and ballyhoo houses. Craig Hill is a struggling young lawyer hired by the head of a large industrial corporation to "buy" her grandson from the boy's ex-nightclub dancer mother. Marcia Henderson portrays twin sisters: Sabena, the boy's recently widowed brunette mother who wants to forget her night club past, and Kara, the scheming blonde who will do anything for money. Robert Lowery is Kara's husband, a bankrupt nightclub owner. Owen Harris' screenplay finds Sabena refusing to give up her son, and Kara and Lowery plotting to kill Sabena and get the money for themselves. Pretending she is Sabena, Kara signs the necessary papers giving custody of the boy to his grandmother. Then they plot a car "accident" to get rid of Sabena. Thinking her dead, Hill exposes the plot to the police, then learns that Sabena wasn't in the car when it was wrecked. Kara and Lowery are arrested and Sabena and son are invited to live with the grandmother.

Hyman Upbeat
On '62 Product

"At this point the prospects for 1962 look excellent, and we are very hopeful that the motion picture business this year will exceed that of 1961."

That was the rosette portrait painted by American Broadcasting-Paramount Theatres vice president Edward L. Hyman (above), and to accompany the good tidings, the champion of orderly release revealed that the '62 edition of AB-PT's annual Report from Hollywood and release schedule "will be more complete and more elaborate than ever."

Hyman said that the new report will include full schedules of 11 distribution companies (one new firm, Continental Distributors, has been added to the list). In addition, there will be a new section covering releases from Astor, Embassy and Show-corporation.

According to the vice president, the brochure "will contain accounts of our visits to the various studios and the stimulating exchange of ideas which usually takes place in our conferences with top studio personnel, in addition to the release schedules of all of the distributors included from February through the summer of 1962 and beyond as far as this information is available."

Hyman declared that he had already interviewed all of the distributors involved and, in each case, had urged that quality product be made available during May and June. Upon his return from Hollywood early in March, he will issue his report at a meeting with the trade press and will distribute 3,000 copies in the U. S. and Canada.

No 'Runaway' Solution

The initial effort by representatives of movie management and labor to find a solution to the "runaway" production problem came to naught, it was admitted by spokesman of both factions following an all-day meeting last Thursday (Feb. 1) at Association of Motion Picture Producers headquarters in Hollywood.

A statement issued by George Flaherty, for the Hollywood AFL Film Council, and Charles Boren, for the AMPP, said: "It was unanimously agreed that a joint effort will be made to find constructive means to encourage more feature production in the United States," but no date was set for another meeting.

Paramount Appraises Studio Situation

Paramount president Barney Balaban (right) revealed that the company is re-appraising its studio situation. Following executive meetings at the studio, it was announced that a firm of industrial engineers has been making a survey of the Paramount production arm since last fall.

Purpose of the film-making survey, according to the statement, is to "seek methods whereby Paramount can effect greater and more efficient use from its existing personnel and facilities to meet the peaks and valleys of production."

WB Meets

Distribution plans for Warner Bros. entire 1962 product line-up are being mapped at a series of four regional meetings. First in N. Y., was led by general sales manager Charles Boasberg (left), and distribution v.p. Bernard R. Goodman.

Deneau Reade V.P.

Sidney Deneau was named a vice president of Walter Reade, Inc., to serve in an executive capacity, and supervise film booking and buying for the circuit, including the first-run New York deluxe houses. He also will serve on the executive committee of the parent firm. Deneau had been vice president and assistant general sales manager of Paramount, and prior to that, general manager of the Schine Theatre circuit.

Koegel Honored

Otto E. Koegel, chief counsel for 20th-Fox, L. is awarded the Citation of Merit of the American Scenic and Historic Society by its president Alexander Hamilton. Koegel was honored for his work in preserving national historic landmarks.

Rackmil in L. America

Universal Pictures president Milton R. Rackmil addresses the firm's Latin American sales conference in Puerto Rico. Listening are vice president and foreign general manager Americo Adolfo, left, and assistant foreign manager Ben M. Cohn.

Kingsley Dead at 48

Funeral services were held in New York, Sunday, for Edward L. Kingsley, president of Kingsley International Films, who died suddenly in Los Angeles last week. The 48-year-old film importer founded his firm in 1953. Since 1956, he had been a consultant on Columbia Pictures European production. Among the pictures he brought to the U.S. were Brigitte Bardot's "And God Created Woman" and Ingmar Bergman's "Torsen."
While you're trying to sweeten your Box Office receipts, don't forget the KIDDIES! They're starved for the kind of FUN you can give them in a KIDDIE SHOW... and they'll lay their enthusiasm on-the-line at your Box Office... if you'll SELL it to them! The Showmanship tools to do the job are available at any N.S.S. exchange... and TWO NEW, COLORFUL 40x60 DISPLAYS have been prepared to charm your young prospects! They're packed with color... loaded with FUN and jammed with SHOWMANSHIP! There's room for "sniping" your attractions... and they'll stand up for continued use... show after show! They'll set you back a measly $3.50 each... at a cost-per-show of less than the price of ONE ADMISSION! Why don't you order BOTH styles and really go after that KID business like you mean it!
Joe Levine Lights Up Broadway

Joseph E. (for Energy and Enthusiasm) Levine rolled up his sleeves and did a real selling job on the showmanship-conscious street of them all—Broadway. Having promoted, advertised, exploited, publicized, hustled and hawked his film wares from Boston to Los Angeles, from London to Rome and hundreds of points east and west all over the world, the president of Embassy Pictures finally hit the Great White Way with an unprecedented bang.

Beaureous star Sophia Loren at his side, the howman extraordinary did the impossible. He made Broadway go dark, and when the lights went on again, the most spectacular of the galaxy was a three-story-high, animated display sign for his upcoming "Boccaccio '70."

Never one to do things on a small scale, Levine had all of Broadway's first-run theatres working for him, too. At the moment the "Boccaccio" sign was lighted, they all saluted the event by blinking their marquee lights in unison, in one grand announcement that the showman in cinemaland had brought his carnival to Broadway. With all due respect to Sophia, one of the hottest marquee names in the industry, the star of the show was the sign, largest triangular display on the famed show business street.

Vital statistics on the electrical extravaganza cooked up by Levine and his skilled staff are startling, a promotional story in itself. First of its kind ever to be employed on behalf of a motion picture, the "Boccaccio" display was created by "The Sign King of Broadway," Douglas Leigh, head of the firm responsible for most of the gigantic signs on Broadway—movie or otherwise. It features revolving 21-foot-high murals of scenes from the film, graphically illustrated on the sides of a triangular panel. Each mural, presenting representations of the picture's three stars—Miss Loren, Anita Ekberg and Romy Schneider (illustration top of page)—rotates into viewing position at 20-second intervals. Complementing the revolving murals is a stationary rectangular panel fashioned out of black metal and set at the base of Levine's latest "spectacular." It is brightened by multi-colored neon showing the title of the film and its principal players. Total, eye-opening size: 34 feet high, 20 feet wide.

Located at the north-east corner of Broadway and 46th Street, the sign is in full view of the estimated 1,000,000 persons passing through Times Square each day. Illuminated at least 2½ months in advance of the "Boccaccio" opening (the first three-act motion picture now is in the editing stage), the display will remain atop Broadway for six months.

Between Miss Loren and the sign, there was little else for the huge Broadway crowd to talk about, and talk—not to mention, push and shout and clamor—they did, as the glamorous star and Levine emerged from their limousine on the Broadway side of Duffy Square, surrounded by a special police detail that formed a protective blue ring around them. Also joining in the ceremonies were Miss Loren's husband, producer Carlo Ponti; Mrs. Joseph Levine, and Embassy vice president Leonard Lightstone. With spectators lining both the Broadway and Seventh Ave. sides opposite the Square, the pulsating climate resembled that of an important film premiere. And, just as all big bows, a full complement of radio announcers and TV and newsreel cameramen were on hand to record the festivities for a far-flung public. An NBC crew which had been working with Sophia for the last month on "The World of Sophia Loren" (to be telecast Feb. 27), was busy shooting the proceedings. Photographers representing all the New York newspapers and wire services, who had been with her all day, covering her arrival from Paris and her acceptance of a Best Actress award ("Two Women"), called for the Italian beauty to turn this way and that.

To be sure, Joe Levine did not invent the art of showmanship. The lavishy appointed dinners he threw for the press at Hollywood poolside and exotic New York restaurant were not the first of their kind. The gigantic press conferences he staged to introduce his various pictures had their prototype. And, certainly, the "Boccaccio '70" sign is not the only one on the street. It is, however, one of the most exciting, most imaginative seen on Broadway in quite some time. And it's a good bet it will keep millions of eyes staring upward over the next six months.
U Touches All Bases
To Sell 'Lover Come Back'

Universal is putting every facet of promotion to work to help sell "Lover Come Back."

In addition to a national magazine advertising drive and heavy publicity and exploitation activity, the company has developed a combined television, radio and newspaper teaser campaign for key city openings, it was revealed by vice president David A. Lipton. The teaser video spots feature Edie Adams, the VIP girl in the picture. The radio spots highlight Tony Randall, while the newspaper teaser ads play up Rock Hudson, Doris Day and that mysterious product, VIP.

U also is employing two color, full-page ads in both Life (Feb. 9) and Look (Feb. 27) to help kick off the film. Other aspects of "Lover" promotion include a national tie-up with Lever's Imperial Margarine designed to reach 25,000,000 homes. Key city openings starting Feb. 15 follow. Florida and New York premieres a week earlier.

Friedman UA Pub. Chief

Samuel J. Friedman is United Artists' new national publicity director, it was announced by national promotion chief Fred Goldberg. Friedman recently completed a special assignment for UA on the screen version of "West Side Story." His previous promotional credits include: "The Ten Commandments" and "The Bridge on the River Kwai."

20th Art Director

Harold Van Riel (left) was appointed advertising art director of 20th-Fox, succeeding to the position formerly held by Victor Sedlow. Van Riel, who has been an ad designer for Fox for the past 20 years, plans to streamline the art division.

NATHANSON JOINS EMBASSY

Mort Nathanson has joined Embassy Pictures as director of publicity, president Joseph E. Levine announced. Prior to his appointment, he had served as director of national publicity for United Artists, as well as other key posts.

Wheelright Bronston V.P.

Ralph Wheelright was named vice president in charge of advertising and publicity for Samuel Bronston Prods. First three films he will handle are "55 Days at Peking," "Fall of the Roman Empire" and "The French Revolution." Said Wheelright: "As a picture is being produced, we will produce a complete exploitation campaign that will be delivered to distributors along with the picture. It will not be supply free, but as part and parcel of the negative."

'ONE, TWO, THREE.' Trio of Eskimos stage silent's for Chicago (United Artists) opening of "One, Two, Three." Below, Coca Cola trucks herald bow of pic at San Francisco's Esquire Theatre.

'LIGHT' IN THE WINDOW. Part of a national tie-up campaign for John Huston's "Freud" with co-star Larry Parks at his office. Left to right: Herman Kas, executive in charge of exploitation; Paul Kamey, eastern publicity manager; Parks; eastern advertising-publicity director Phil Gerard; eastern promotion manager Jerome M. Evans.
WIDENING WORLD OF CINERAMA

(Continued from Page 11)

World of the Brothers Grimm” and “How the West Was Won?”

“We’re full partners with MGM. The contract provides for a certain number of pictures over a given period, and we have to meet certain conditions, such as the number of Cinerama outlets we shall make available. But in no sense is MGM financing us. We put up half the money, they provide the other half.”

Won’t you reach the stage where you need production facilities of your own?

“Doubt. There are plenty of studio rentals available — including space in Hollywood. Why be saddled with a lot of real estate? United Artists never got into that mess. Why should we?”

Supposing Allied Artists—with whom you were negotiating — were now to change their minds and a takeover became possible?

“We’d consider it.”

Why did Cinerama take over Cinemiracle? Isn’t the process inferior to yours?

“Simple! ‘Windjammer’ has never been played to capacity. And in any case, Cinemiracle is compatible with Cinerama.”

How about the new still panoramic camera for amateur use? Who’s going to make it?

“We’re negotiating on that already. Incidentally, don’t write this off as just another publicity gimmick. It’s a terrific product. I took one with me recently to Germany. The results are tremendous.”

Max opened the top drawer in his desk and whisked out a number of black-and-white prints, which he showed me. They were most impressive, and rumor in the photographic industry has it that the new camera is probably the most versatile ever launched.

Who will process the film?

“That’s another thing we’re negotiating on. But don’t be under any misapprehension about this camera. It isn’t years away. It’s only months away.”

It’s been rumored Cinerama has a new contract with Boeing for production of a “space camera” for use in rocketry and astronautics, which is capable of taking pictures and projecting them with a single lens system creating a viewing area of 360 degrees horizontally and 160 degrees vertically. Surely, if this is the case, it could be adapted to motion picture projection as an alternative to Cinerama which, with all its advantages, still carries the match-lines.

“Wait until you see it at the World’s Fair in Seattle. It is the most fabulous thing you ever saw. It has to be projected into a dome. Just imagine the applications of such a camera for the education of youngsters, who are fascinated about everything concerning the Space Age. Why, with this camera, we can produce a Hayden Planetarium in every city in the world, a dozen of times over.”

With that, our interview terminated, and I left Robin International feeling that Cinerama is undoubtedly the most exciting motion picture venture of the age and that, if things work out as they should between Nicolas Reisini and Max Youngstein, we are going to see, before we are much older, a great many exciting changes and adventures in motion picture production and presentation and the application of a good many film ideas to other branches of world industry.

INFINANCIAL REPORT

(Continued from Page 7)

hussets Investors Growth Stock bought 20,000 shares of the stock, but Fidelity Capital sold 39,000. Quite popular was American Broadcasting-Paramount Theatres, with six funds buying and only one selling.

Dividends Down in ’61

Cash dividend payments by movie companies in 1961 were down almost $1.4 million from the 1960 total, with a great deal of the decrease attributable to dividend changes by 20th Century-Fox and Desilu. Total ’61 payments amounted to $4,517,000, compared to $25,907,000 a year earlier. In December of last year, six industry corporations paid $2,868,000, while eight firms accounted for $3,858,000 in the similar 1960 period.

Higher Prices for 20th-Fox—A, P & R

Twenty-Fox not only is on the mend, it may well prove to be one of the most robust performers in fiscal 1962.

Thus are the firm’s praises sung by Martin J. King, of Auchinloss, Parker & Redpath, who first selected Fox as one of 23 issues expected to behave handsomely in the year ahead, then followed up with a technical report that hammers home the film company’s attractiveness via a chart pattern. Said King: “It is quite clear that the downtrend which began last April has been decisively broken and a classic V pattern is in the making.

As long as this formation holds, higher prices are likely for TF. Should the V fan out at these levels, better objectives over the longer term can be anticipated.”

And this closing note, which should bring a sigh of relief from many survivors of the past few, dark years: “Unless the most recent uptrend is broken a further testing of the low point at 30 seems unlikely.”

New Name for NT & T

After February 20, National Theatres & TV’s ambitious program of expansion and diversification, already well under way, will become official in name as well as fact. On that date, stockholders will be asked at their annual meeting to approve a change in the name of the company to National General Corp.

According to the proxy statement: “In addition to a continuation of its theatre exhibition business, the company proposes to enlarge and diversify its scope of activities. As the company is no longer engaged directly or indirectly through controlled subsidiaries in the ownership and operation of television and radio stations, the board of directors considers it advisable to change the name of the company to one which is more appropriate to the general activities in which the company is now engaged or may engage in the future.”

National also is reducing the size of the board from 12 to seven members, reflecting a series of retirements. In addition, the proxy statement lists the following salaries for the firm’s top-level officers: president Eugene V. Klein, $33,900; B. Gerald Cantor, former president and board chairman, $35,716; Alan May, vice president and treasurer, $46,800, and John B. Bertero, executive consultant of the company, $32,019.

Film BULLETIN February 5, 1962 Page 19
November

SIX SHOOTER

DECEMBER

MURDER IN CONFINEMENT
Written by Fred Niblo. Based on the murder that occurred in the State Penitentiary at Oxford, Ohio. In the story, a ward of the penitentiary is murdered and a ward guard makes a confession. Crime. Directed by Fred Niblo. Produced by Universal Pictures. Written by Fred Niblo.

January

WILLY WONKA & THE CHOCOLATE FACTORY

February

HAPPYLAND
Based on the novel by John O'Hara. In the story, a young man becomes a star of the stage after thinking he is a winner of a beauty contest. Drama. Directed by William Wyler. Produced by Ealing Studios. Based on the 1948 novel by John O'Hara.

March

BRING ME THE HEAD OF ALPACCI

April

THE MUMMY
Based on the novel by Herbert B. Strock. In the story, a young woman becomes possessed by the spirit of the mummy. Fantasy. Directed by Robert Wise. Produced by Universal Pictures. Based on the 1960 novel by Herbert B. Strock.

May

THE MADNESS OF SIR EDMUND DARTS
Based on the novel by Peter Ustinov. In the story, a young man becomes involved in a murder case. Mystery. Directed by Peter Ustinov. Produced by Ealing Studios. Based on the 1960 novel by Peter Ustinov.

June

LADY IN DISGUISE
Based on the novel by F. Scott Fitzgerald. In the story, a man becomes involved in a series of adventures while trying to win back his ex-girlfriend. Comedy. Directed by Howard Hawks. Produced by Twentieth Century Fox. Based on the 1924 novel by F. Scott Fitzgerald.

July

THE LION OF JUDESTA

August

THE DAY THE EARTH CAUGHT FIRE

September

THE LAST OF THE MOHICANS

October

THE PRODUCER

November

THE SEVENTH VEIL

December

THE Badger's Tale

January

THE SPIDER'S WEB

February

THE LION IN WINTER

March

THE LAST OF THE MOHICANS

April

THE LION OF JUDESTA

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THE SEVENTH VEIL

December

THE BADGER'S TALE

January

THE SPIDER'S WEB
MEET THE MOST DELIGHTFUL PLOTTERS WHO EVER BLACKMAILED A NATION!

RITA HAYWORTH AND REX HARRISON
STEAL THE PICTURE

THE HAPPY THIEVES

"Imaginative and spirited comedy drama! Endless chuckles of delight!"
—FILM DAILY
They're Buying Film Stocks Again

See FINANCIAL REPORT

Reply To a Film Man's Complaint About Exhibition's 'Do-Nothingness'

ENTHUSIASM STARTS AT THE SOURCE

Dangers of Cash-Register TV

Reviews

THE FOUR HORSEMEN OF THE APOCALYPSE
MADISON AVENUE
JOURNEY TO THE SEVENTH PLANET
THE COUCH
GUN STREET
MALAGA
HEY, LET'S TWIST
from Ibañez' immortal classic Metro-Goldwyn-Mayer presents an unforgettable motion picture
International Acclaim Follows Premiere in Paris!

A distinguished array of critics, invited from all corners of the world, attended the dual premiere at the Ambassade and Richelieu Theatres of this dazzling Metro-Goldwyn-Mayer picture. The acclaim was unprecedented. Here are a few excerpts from the remarkable reviews:

"An entirely new picture packed with thrills and made with Minnelli’s usual artistry.” — Le Soir (Paris)

“This production has everything to fill box offices all over the world.” — The Bildezeitung (Germany)

“Told with tremendous forthrightness . . . sequence showing the Four Horsemen riding through fiery clouds is haunting . . . Glenn Ford is excellent, Yvette Mimieux is delicious.” — Il Messaggero (Rome)

“This modern adaptation of the Four Horsemen is a commendable achievement.” — N. Y. Herald Tribune (Paris Edition)

“A picture which has a sure hold on audiences . . . scenes of exquisite beauty . . . Paris is evoked with a palette of colors.” — Il Tempo (Rome)

“Vincente Minnelli who captured Colette’s Paris in ‘Gigi’ and George Gershwin’s Paris in ‘An American In Paris’ succeeds again! The picture is of the utmost reality” — Corriere Della Sera (Milan)

American Premiere Hailed By Washington, D. C. Critics!

“Visually vivid and lustrously cast. An adaptation that keeps the faith with the fierce spirit of Ibanez!” — Jay Carmody, Washington Evening Star

“Story, characters and settings grip the attention! Vincente Minnelli’s colorful direction is pictorial magic!” — Richard L. Coe, Washington Post

“Unforgettable photography . . . acting is fine . . . Vincente Minnelli’s direction is splendid!” — James O’Neill, Jr., Washington Daily News
WILLIAM HOLDEN | CLIFTON WEBB

LEO McCAREY'S
SATAN NEVER SLEEPS

The crowning achievement of the man who gave you "Going My Way" and "The Bells Of St. Mary's"

PRODUCED & DIRECTED BY
LEO McCAREY • CLAUDE BINYON and LEO McCAREY • PEARL S. BUCK

SCREENPLAY BY
Cinemascope color by De Luxe

BASED ON A NOVEL BY
FRANCIS NUYEN

SATAN NEVER SLEEPS—AND WE DON'T EITHER...

Here's 20th's wide-awake planning for you:

NATIONAL MAGAZINE ADVERTISING CAMPAIGN in such magazines as McCa's Life, Look — to saturate an audience of 25 millions! NATIONAL MAGAZINE PUBLICITY CAMPAIGN — to saturate an audience of 50 millions! TIMI YURO RECORDING of title song — 48 million impressions via disc jockeys — Radio and TV! RECORDING OF TITLE SONG BY ENOCH LIGHT and his 60 piece orchestra — 38 million impressions via Radio and TV! TV SPLIT-SCREEN INTERVIEW — FREE — France Nuyen on film answers questions for "live" local announcer! FRANCE NUYEN RADIO INTERVIEW — FREE — "Open End" transcription for local interviewer! SPECIAL EFFECTS TV SPOT — FREE — Semi-animated entertainment trailer! RADIO SPOT SATURATION CAMPAIGN — FREE — Musical spots for local level hard sell!

BOOK IT NOW! One of the big reasons for joining...
ACE PLANS. The naming of Sidney M. Markley as president of A.C.E. Films, Inc. (revealed here many months ago) is the long-awaited step that will start the exhibitor-sponsored company moving actively into the production field.

While plans are not yet fully crystallized, it is known that the new outfit does not intend to go in for programmers, but will reach out for top-drawer production talent to make its initial films. Theatremen can expect about three features in the $2 million class during the first year of A.C.E. operations.

AA DEAL IN A MONTH? The negotiations whereby Claude Giroux and the group he heads seek to acquire control of Allied Artists are not likely to be finalized before March 15, it was learned at weekend. Following several days of discussions with AA president Steve Broidy, Giroux was due to take a vacation trip which would delay consummation of the deal for approximately a month. Talks meanwhile were continuing in New York between AA executive vice president-treasurer George D. Burrows and other interested parties.

SWITCH AT WARNERS. Jack L. Warner's discontent with recent product was the governing factor, we hear, in his decision to re-assume all charge of the studio's theatrical output, and to return Bill Orr exclusively to TV operations.

CINERAMA BOOM. Some keen Wall Streeters are keeping an eye peeled on Cinerama, which they see as a booming investment prospect for the months ahead. More immediate reason for the optimism about this outfit is the fact that the first two Cinerama features for M-G-M release will shortly be wound up, virtually back-to-back.

“How the West Was Won” will open in early summer, with “The Wonderful World of the Brothers Grimm” slated for release later in the year in certain cities that will have two Cinerama theatres for the first time. Further inspiring enthusiasm is the report that Cinerama has developed something extraordinary in a 3-D camera and projector, due to be ready for marketing by the end of this year.

‘EARTH’ PLUG MUFFED. Universal was on the verge of getting a big plug for its upcoming release, “The Day the Earth Caught Fire”, when Jack Paar interviewed Arthur Christiansen, former London Daily Express editor who plays one of the leading roles in the film. But the opportunity was muffed. Throughout some 15 minutes of talk on the nationwide TV hookup last Wed. (14th), only one brief, slurred reference to the film's title was made, and probably only a small fraction of the vast audience caught it.

LIZ SCARES FOX. Officials of 20th Century-Fox held their breath for a while last week when they got word that Elizabeth Taylor had to be rushed to a hospital in Rome, interrupting her work on “Cleopatra” again. It turned out to be only a case of food poisoning, and she is due back on the set early this week. Recollections of Miss Taylor’s near-fatal illness last winter and the heavy loss suffered by the company when the initial production in London had to be scrapped made Fox executives plenty jittery. “Cleopatra” probably will be the costliest production of all time, and 20th is hoping to get it into release by fall.

NEXT MOVE IN LITTLE ROCK. Unsuccessful in efforts to have Pulaski County Circuit Judge Guy Amsler reverse his initial decision allowing establishment of pay-TV in Little Rock, counsel for theatre interests will now take their case to the Arkansas Supreme Court. The issue, they contend, must be decided by the Federal Communications Commission.
FINANCIAL REPORT

Sharp Upswing in Film Shares Shows Renewed Investor Faith in Industry

The passion of investors for movie stocks, which last year blazed hotter than anything seen on the silver screen, once again is the talk of Wall Street. Some of the ardor for cinema issues waned late in '61, but activity since the first of this year—much of it during the past week—points to a definite re-kinding of the flame.

The sharp spurt in film shares, all the more notable in view of the languid tone of the general market, prompted one analyst, quoted in the New York Times, to comment: "Investors seem to be having some trouble picking out new groups to back. They have given up growth stocks, perhaps prematurely. They have pushed up many of the cyclicals too far for comfort. The only stocks that seem to have attraction are the entertainment issues."

A look at the performance charts of 14 film and theatre stocks between the end of '61 and our current closing date (Feb. 15) indicates that ten have advanced in price, while only three have declined.

Leading the parade forward is Metro-Goldwyn-Mayer, up a whopping 7%. Recently recommended by numerous brokerage houses and fortified by one of the strongest product arsenals in recent years ("Sweet Bird of Youth," "The Four Horsemen of the Apocalypse," "Mutiny on the Bounty," "How the West Was Won" and "The Wonderful World of the Brothers Grimm," to name the most important), Metro gives every sign of enjoying a banner year, capped by a handsome profit statement.

Almost as frisky is Decca Records. Brimming over with energy from its Universal Pictures arm, the stock has gained 4½ in the past month-and-a-half. With "Flower Drum Song" rolling up smart grosses everywhere, and "Lover Come Back" breaking boxoffice records in its opening engagements, U currently seems secure. If it can maintain this production pace for the remainder of the year, 1962 could be one of the best in Universal history.

United Artists also is kicking up its heels, moving upward 3½ points. The lone descenders are Cinerama (−3), which should recover as soon as the first of its features is released via M-G-M; Warner Bros. (−2½), reflecting the discounting prior to the stock split, and Stanley Warner (−4).

Over the past fortnight, cinema issues gained a great deal of the ground with the lion’s portion concentrated in the past week. Twelve movie stocks moved up, while only four of the 18 covered regularly dropped—a showing far better than the overall market.

Here, too, M-G-M was the standout, jumping 7½ points on a turnover of 119,800 shares. Decca also made its strongest bid, climbing 3 amid its selection by an investment house as one of the "Five Stocks To Buy for 1962," and an upbeat billings report by Universal top brass. Decca trading was heavy, 80,200 shares changing hands. Paramount also advanced sharply (5½ points).

20th-Fox Recommended as 'Stock To Watch' in '62 by Robinson & Co.

Twentieth-Fox’s switchover from quantity to quality as a measuring rod for film production has been one of the primary factors in its resurgence to one of the selected spots among the minds of Wall Street. The monied interests are attracted by the operations re-appraisal still going on at 20th and the resultant stress being placed on bigger, more expensive pictures that hold forth the promise of greater grosses.

In tabbing the film firm as "an interesting stock to watch in 1962, analyst E. Shelly, of Robinson & Co., Inc., of Philadelphia, has this to say: "Cleopatra' and 'The Longest Day' will be released later this year. Both have strong box office promise. The company’s cash position is extremely good, and non-picture business continues strong. Earnings for 1961 should be reported at a deficit of around $4.00. Though it is always hard to project the success of unreleased pictures it has been predicted that Fox can earn anywhere from $3-$5 for 1962, with longer term prospects more favorable."

Following the line laid down by the Street, Shelly notes that "in the past, Fox has stressed quantity instead of quality. During the years 1959 and 1960, Fox produced twice the number of pictures of their major competitors. This put a strain on resources and talents. A major overhaul is now underway by management. The number of productions will be reduced and quality upgraded. At least one major feature a month will be released, starring 'big names.'

"More importantly, Fox has taken a big tax write-off in the third quarter. Included were the starting costs of 'Cleopatra' as well as the cost of three foreign pictures not yet released. Thus, 1962 begins with a clean slate."

Everything’s Coming Up Grosses for U

So far, everything is coming up big grosses for Universal in 1962. Predictions of a record-breaking year are taking on increasing credibility and significance, as product continues to perform handsomely and even better returns loom on the horizon once a powerful array of pictures is placed in general release.

Rentals in the first five weeks of this year were 45 percent ahead of billings recorded in the similar 1961 span in both the domestic and foreign markets. President Milton R. Rackmil reported the upswing in foreign take, while vice president and gen. sales mgr, Henry H. Martin (above) capped revelation of the domestic hike with these optimistic words: "We expect the biggest year yet in Universal history." His chief reason, and a good one: "a nucleus of at least nine or ten big pictures" set for 1962. One major attraction a month will be the pattern, thereby beefing up the two sales drives currently in full swing— (Continued on Page 16)
Enthusiasm Starts at Source

The discussion had covered a lot of territory—the continuing product shortage (thousands of theatres are scraping the bottom of the dwindling backlogs barrel to fill out playing time); classification (we should adopt it voluntarily because it's right, and before it's forced on us); waste in production (money is the substitute for creativity in most U.S. film making).

The film man had taken the hard production-distribution line on all issues—"there's a product shortage because we can make money only with blockbusters, and because exhibitors waste product by double-featuring"; "classification could only cost the industry money"; "you talk about waste in production, but we have to reach out for top names in our pictures, or exhibitors won't give us the playing time."

Then the talk got around to the subject of promotion. The distribution executive was asked if the industry—and especially the film branch—was doing everything possible to sell movie-going to the public as its most preferred form of entertainment and recreation. Couldn't the slow but steady recovery from the point TV's hardest impact be accelerated by intensification of movie promotion?

"We're doing plenty to promote our pictures," he answered, "and the whole industry's recovery would be speeded up if exhibition dropped its 'do-nothing' habits and went to work. The theatre branch looks to us for everything. They expect us to call the signals, carry the ball and block for them. Let's see some enthusiasm out in the grass roots."

The film man's attitude (but not his identity) was revealed to a well-established and knowledgeable theatremen of our acquaintance. What did he have to say about it?

"Sure, the film companies are expected to carry the ball in showmanship. They have the professionals, while the average exhibitor is an amateur in that field. Only the big theatre operations can afford to have their own ad men, and even they need the inspiration that only the film branch can supply."

"Today, practically all the promotion effort of the film companies is concentrated on the occasional blockbuster. Very little, if any, ballyhoo is put behind two-thirds of the pictures that come to us. Exhibitors, even the least accomplished showmen among them, probably would do a much better job of selling their wares if they were fired up by a real show of enthusiasm by the people who make and distribute the pictures."

"We all need inspiration and enthusiasm in our business—but it has to originate at the source of the product."

In Defense Of the Code

At a time when the vistas of the silver screen are being opened wide to embrace a broad range of mature, adult themes, and Constockians in towns and hamlets across the country are answering this liberalization with a resounding call to censorship, our industry must justify its self-regulation policy, or lose its fight for freedom of expression.

Perhaps no one is better versed in the various aspects of movies and morality, as exemplified in the Production Code, than the director of the Motion Picture Production Code Administration, Geoffrey Shurlock. As part of an extensive campaign to present our side of the story to influential segments of the public, Mr. Shurlock has been making scheduled talks and interviews before opinion-making groups. His remarks to the New York Chapter, Order of Military Chaplains last week amounted to an especially strong and convincing defense of the Code.

He struck the key note of self-discipline and its importance in a democracy in these words:

"The innate Americanism of the Code operation is underlined by the fact that the industry adopted it quite voluntarily, and out of its own innate sense of responsibility. It was not imposed on it by any outside force or agent. Like our Constitution, it exists by the will of those governed."

"It is in fact as near to a purely democratic system of industry control as can be found operating anywhere today. And unlike other forms of film control, such as state censorship, it is not likely to be declared unconstitutional. For this reason alone, it may outlast them all here in the U.S.A."

Turning, then, to a consideration of morality and religion, the director appealed to the interests of his audience: "The Code is a set of self-regulations based on sound morals common to all peoples and all religions. To put it simply, it lays down the thesis that the screen should never be used to make what is basically wrong appear to be right. It assumes that the Ten Commandments are as applicable in the field of the imagination as they are in real life . . ."

In his speech to the Chaplains, Mr. Shurlock made valid points, holding up the Code as not only a practical and effective way to insure morality in films, but the only fair and democratic way to do so. He, and other prominent members of the industry, should continue to make this clear whenever and wherever the public is available to listen.
New Movie Frontiers

Every now and then I get to thinking about the technological frontiers of the motion picture industry and when I do I can't help getting excited. The frontiers are so vast that it's hard not to be an optimist, even in a time of comparative travail. (And if the industry can make money in a time of comparative travail, what riches must be in store when the scientists and technicians come up with the inevitable advances.)

For the sake of starting someplace, let's consider the theatre screen. What is going to happen when three-dimensional pictures without glasses are available? Don't scoff at this idea. It is bound to come. The enterprising Cinerama outfit might show it before 1962 ends.

Three dimensional pictures without glasses can be achieved in a number of ways. One often mentioned is to have a series of selectively transparent screens, using the dichroic principle (that is, reflecting different things from different angles) and multiple coupled projectors. Another possible method is through the creation of gaseous screens—i.e. glass sandwiches or envelopes containing chemical mists whose particles react to different electronic beams. The chances are that the method which finally proves practical will be one far different from either of these; but I am sure that some form of 3-D will ultimately bring new life to the motion picture theatre screen.

Since it is fashionable these days to talk about automation, another one of my blue sky notions is the truly automated theatre, operated completely by one man. One area which points the way is the home movie projector. Technicolor is now marketing the simplest home movie projector ever made, a cartridge machine which requires no threading at all, merely the insertion of the cartridge and the pushing of a button. It is not too much to hope that this or a similar principle can some day be extended to 35mm theatre projection.

This is only one area of automation for the theatre. Perhaps an automatic ticket vending machine is beyond the realm of even optimistic daydreaming, but certainly it is not too much to hope that some day some degree of automation can be applied to the ticket selling and ticket-taking-at-the-door process.

Let's not forget the exterior aspects of the motion picture theatre in our anticipation of the new technological frontiers. There hasn't been a really new kind of marquee in at least two generations; I am inclined to think there is room for progress here. In this area it is difficult to foretell what the revolutionary ideas of tomorrow may be, or even how revolutionary they will seem. It does seem fair to speculate, however, that new ideas will sooner or later be presented for this point-of-sale display. Obviously, the theatre will always have to tell passersby the name of the picture currently being shown and the identity of the stars. But just as today's animated Christmas window at the department store is a far cry from the stiff dummies of yesteryear, so the "show windows" of the theatre are going to have to be revolutionized. Maybe the same three-dimensional principles utilized on the theatre screen can be applied to the marquee.

The outstanding technological revolution of theatre motion pictures in the modern era was one which changed the very nature of the theatre by creating the drive-in. Who is to predict what tomorrow's theatres will offer in the way of equally revolutionary designs and concepts. The theatre-restaurant is one possibility. The indoor drive-in is another.

So far we have talked only of new technology for theatre itself. But certainly production and distribution are equally open to technological improvement and change. Consider, for example, what instantly developed film would do to production. The director could see instantly what each took looked like, and proceed accordingly without having to hold the sets until he got the rushes back.

Consider also what might happen if the distributors were able to do what—to take a far-fetched parallel—the soft drink and beer industries have done and produce a non-returnable package of film. Suppose films were printed on disposable cellophane stock, which did not have to be returned to the exchange. (I realize that problems in preventing private bookings would mount, but maybe these could be avoided by making prints that would only last for say ten showings; or maybe the exhibitor would have his own film, on which viroelectronics an old picture would have to be erased before a new one was recorded. We could speculate endlessly on this point). If the processes of film distribution could be made simpler and cheaper, it seems to me that the entire industry would be bound to benefit.

I'm sure that every distributor, every producer and every exhibitor has his own pet ideas about areas of the business where technological advances could be beneficial. At the outset, it might be a good idea if everybody who had any such ideas could contribute them to a sort of public "brainstorming" session, possibly through the pages of Film BULLETIN, to start other people thinking.

Actually, many ideas are already available, if only more people knew about them and helped push them to fruition. Perhaps the best illustration is CinemaScope. I think it is fair to say that Spyros Skouras' zeal for the big screen picture was sparked by the success of Cinerama (an idea which had itself been kicking around for some time before it was translated into practical terms.) When Mr. Skouras asked for a process which could provide a wide picture from standard film, Earl Sponable and his associates did not invent the process; they found its basis in the pages of an old, out of date issue of the Journal of the Society of Motion Picture and Television Engineers (then the Society of Motion Picture Engineers; television was not yet on the scene when Professor Chretien's anamorphic lens was first described for the engineers).

Sometimes, of course, it is very discouraging to come up with a new idea. Certainly Professor Chretien toiled in obscurity for years before the industrial statesmanship of one industry leader gave his device its big chance. Presumably other scientists toiling right now in at least equal obscurity have ideas which will one day be translated into new health for the motion picture industry. What is needed is a zeal for progress, a hunger on the part of the industry for change, for doing the old things better and for doing other things that are brand new.

What we do not need are the stand-patters, the people who feel that since they are doing reasonably well at the moment there is no need to go looking for changes or worrying about tomorrow.

We also need a certain zeal for experiment. Every great technological change has been accomplished with a certain preliminary measure of trial and error, trial and failure. The point is that we must keep trying.
A space spoof that will send the U.S.A. into an Orbit of Laughter!

Walt Disney's

**MOON PILOT**

*TECHNICOLOR*

Starring

TOM TRYON - BRIAN KEITH - EDMOND O'BRIEN and introducing DANY SAVAL

BOB SWEENEY - KENT SMITH - TOMMY KIRK

Co-starring

Screenplay by MAURICE TOMBRAGEL ROBERT BUCKNER

based on the story *

MOON PILOT by

1951 WALT DISNEY PRODUCTIONS

Co-producer ASSOCIATE PRODUCER Directed by BILL ANDERSON - RON MILLER - JAMES NEISON

Released by BUENA VISTA DISTRIBUTION CO., INC.

**EASTER ATTRACTION** at the

Radio City Music Hall

ON THE GREAT STAGE

"GLORY of EASTER" and

Disneyland U.S.A.

BOOK IT NOW from BUENA VISTA for a HAPPY EASTER LAUNCHING!
"The Four Horsemen of the Apocalypse"

Business Rating ⭐⭐⭐
Lavish, ambitious re-make of famous Ibanez novel is handsomely produced, but overlong and lacking in strong lead performances. Needs powerful promotion campaign. CineramaScope, color.

Julian Blaustein's ambitious updating of the Vicente Blasco Ibanez classic seemingly has practically every asset to make it a boxoffice success. The diversified talents of a fine cast, including Glenn Ford, Ingrid Thulin (of Ingmar Bergman films), Charles Boyer, Lee J. Cobb, Paul Lukas, Yvette Mimieux and Karl Boehm; a lavish CineramaScope-Metrocolor production which includes location Parisian lensing and lavish sets and clothes; the direction of Oscar winner Vincente Minnelli; and a story of love and family conflict unfolded against the backgrounds of Argentina and Nazi occupied Paris. But if "Horsemen" is to realize the anticipated grosses, it will have to respond to the big promotion campaign M-G-M is throwing behind it, for the film does not live up to its promise. At fault is a rambling and at times colorless Robert Ardrey-John Gay screenplay, and the plotting is not helped by some surprisingly static direction on the part of the usually capable Minnelli. And the 153 minutes running time could be reduced to good advantage. Basically a passionate love story, "Four Horsemen" is also the dramatic examination of a proud Argentine family divided by national allegiances, and life in France during the German occupation. At times the love affair between a pacificist Argentine playboy and the wife of a French patriot reach the level of compelling emotional intensity, and some of the vignettes concerning the personalities spawned by war are dramatically gripping. But neither of these moods are consistently sustained. Ford's portrayal of the playboy who rises to mature patriotism as a Resistance fighter is tepid, at best, and beautiful Miss Thulin lends very little sympathy to the role of the unhappily married woman who becomes his war-time mistress. The other performances are superior. Boyer, as Ford's French father, a man ashamed of his son's casual approach to war; Miss Mimieux, Ford's Resistance-fighter sister; Lukas, Ford's German uncle who becomes the commanding general of occupied Paris; Boehm, Lukas' son, the epitome of young Nazi fervor: Henreid, Miss Thulin's husband who is eventually broken by Nazi torture. Cobb is especially effective in a brief part as Ford's 80-year-old life-loving grandfather who despises war. The plot finds life in Paris becoming more severe as the war drags on. Miss Thulin leaves Ford to rejoin the now broken Henreid; Miss Mimieux is killed; and Lukas finds himself no longer able to do favors for Boyer and his family. Ford joins the Resistance and aids Allied planes sent to destroy a German troop encampment commanded by Boehm. He and Boehm are killed.


"Gun Street"

Business Rating ⭐⭐⭐⭐
Talky Western. OK supporting dualler.

This is terribly talky Western about a killer who escapes from prison and plans retribution against the townspeople who sent him there. Produced by quickie film-maker Robert E. Kent and being released by United Artists, it will prove an OK supporting dualler for action and ballyhoo houses. Whatever suspense and action director Edward L. Cahn tries to stir up is negated by Sam C. Freedle's rambling script about responsibility and people's not caring. Another minus factor is that audiences get only one quick glimpse of the escaped killer. He's just talked about this part of the time. James Brown is the sheriff tired of protecting uncaring people; Jean Willes is the saloon owner he loves, and John Clarke is his energetic deputy. Poten- tial victims include Peggy Stewart, the killer's wife who has re-married, and Herb Armstrong, the man who sent the killer to prison. The plot finds Brown unable to pick up the killer's trail, even though he is hiding nearby. A posse is finally organized after Armstrong is killed. After two days of searching they come across the outlaw's dead body (he was wounded while escaping from prison). Brown turns over his badge to Clarke and plans a quite life with Miss Willes.


"Madison Avenue"

Business Rating ⭐⭐⭐
Slick, romantic Madison Ave. drama about unscrupulous "giant" builder. Good for mass market.

Some shady, behind-the-scenes glimpses into the creation of popular figures by Madison Avenue's "build-up boys" from the basis of this slick romantic drama from 20th-Century-Fox. While it doesn't figure to walk off with any critical kudos, it will provide rewarding entertainment for the masses. Dana Andrews, Eleanor Parker, Jeanne Crain and Eddie Albert provide an attractive marquee, and Norman Corwin's expose-type score offers enough plot twists, double-dealings and romantic interests to keep most general market patrons engrossed. Producer-director Bruce Humberstone keeps a number of incidents moving at a steady, interest-building pace, shifting sympathy and against most of his characters as the story travels its various courses. Andrews portrays an account executive who buys "midgets" into "giants" at the cost of friends and his own personal integrity. Miss Parker is one of his victims: the frowsy owner of a dying ad agency who becomes glamorous successful and finally ruthless under Andrew's guidance. Mr. Crain is a pretty young journalist who loves Andrews, but fea his selfish drive for power. Albert is a not-too-bright mil company head Andrews builds into a figure of national importance. Howard St. John supplies touches of cynical humor as Andrews' boss who fires him when the latter grows too dangerous. Charles G. Clarke's sharp black-and-white lensing creates the right Washington, D.C.-Manhattan atmosphere. After being fired, Andrews goes to work for Miss Parker, build her agency into a potent force, and helps Albert become presi of a powerful milk combine. His double-dealings loss hin Miss Crain's love, and, eventually, his job with Miss Parker. Realizing what a hea he has become, Andrews prevents Alber from accepting an important government job, gets Miss Crain to agree to marry him, and returns to St. John a less ambitious man.

20th Century-Fox, 94 minutes. Dana Andrews, Eleanor Parker, Jeanne Crain, Eddie Albert. Produced and Directed by Bruce Humberstone.

"Gun Street"
**“Malaga”**

**Business Rating 0 0**

Robbery thriller with inter-racial love interest. Strong push will boost returns in action market.

From Warner Bros., comes this fairly good chase-thriller involving a London jewel robbery, a double-cross and an inter-racial love interest. The first twenty minutes, detailing the ingenious robbery, emerge a real attention-holder. The remainder fluctuates between a number of suspenseful incidents and some rather strained dialogue aimed at character development. Over all, backed by strong promotion, “Malaga” should register OK returns in action and ballyhoo situations.

The romance aspect between Trevor Howard (“Sons and Lovers”) and Dorothy Dandridge (“Porgy and Bess”) will limit profits in the South. Howard gives a strong performance as a non-criminal locksmith who participates in the robbery to amass enough money to escape into a world of his own making. Miss Dandridge is only partially convincing as a loose woman who finds herself falling in love with Howard as they search through Spain for her double-crossing former lover. Edmund Purdom is appropriately arrogant as the hardened criminal who skips out on Miss Dandridge and Howard. Hungarian-born Laslo Benedek directs with a knowing eye towards tautness and suspense. Location Spanish lensing and an effective background core provide additional pluses. Purdom flees to Spain, and Howard and Miss Dandridge give chase. They finally trap him in Malaga, where he is waiting for a telephone call from gibraltar telling him where to pick up the money for the ewels. Purdom, believing Miss Dandridge will double-cross Howard, sends for the money. Then Purdom knocks out Howard and heads for Gibraltar himself. Howard, regretting his part in the robbery, arrives in Gibraltar with the police. Miss Dandridge is saved from Purdom, the latter is arrested, and Howard looks forward eventually to a quiet life with Miss Dandridge.

Warner Bros., 97 minutes, Trevor Howard, Dorothy Dandridge, Edmund Purdom, produced by Thomas Clyde, directed by Laslo Benedek.

**“Hey, Let’s Twist”**

**Business Rating 0 0**

Exploitation dueller filmed in Peppermint Lounge.

Filmed in the temple of twist worshipping (New York’s now-famous Peppermint Lounge), spiced with some bouncy numbers played by the Starlighters, and starring Joey Dee (fast-rising twist name), this Paramount exploitation film will prove a profitable dueller in its intended market. In certain situations (where teen-agers abound) it can head a double bill. What little plot there is centers around the Lounge’s meteoric rise to fame and the after-effects on the people who own it. Greg Garrison has directed the hip-twirling gymnastics with appropriate verve, and the location lensing adds a smoke-filled air of authenticity. Dee and Teddy Randazzo portary brothers who turn their father’s Italian restaurant into a twist mecca. Zohra Lampert is a society columnist who gets a yen for Randazzo and Jo Ann Campbell is the girl Dee loves. Dino di Luca plays the boy’s father. Hal Hackady’s screenplay finds di Luca suffering a stroke, and Dee and Randazzo taking over the restaurant and turning it into a twist club. Miss Lampert begins plugging the Lounge in her column and it skyrocket to fame. Lampert suggests they turn it into a ritzy place. The twist crowd stop coming in. Dee and Randazzo return it to its old successful, non-expensive self, Miss Lampert drops Randazzo and Dee decides to marry Miss Campbell.

Paramount, 80 minutes, Joey Dee, The Starlighters, Teddy Randazzo, Zohra Lampert, produced by Harry Romm, directed by Greg Garrison.

**“Journey to the Seventh Planet”**

**Business Rating 0 0 Plus**


A colorful and exciting journey to a bizarre, frozen world is in store for youngsters and sci-fi buffs in this AIP release. Handsomely mounted in Color, and loaded with plenty of special-effects goodies, “Journey” stands a good chance of rolling up some nice boxoffice in the action and ballyhoo market. There are no names for the marque, but a solid promotion campaign on the company’s part will count-up balance this. Plot and performances run second to the visual gimmicks producer-director co-scripter Sidney Pink has whipped up, and there are enough of the latter to keep devotees of such fare glued to their seats: a land where the temperature is two hundred degrees below zero; beautiful women; a collection of eerie monsters, and a brain-like “being” who plans to take over the Earth. John Agar is one member of a five-man international expedition investigating life on other planets, and Greta Thyssen resembles a woman he knew on earth. There are also four other “familiar” women for the remaining members of the crew. The Pink-ib Melchior plot finds Agar and crew discovering that Uranus is controlled by the “being,” a monster capable of giving reality to all the thoughts, fears and desires of the men. The Earthmen are soon lulled into loving the illusions of Utopia conjured up by the “being,” and decide they must kill it or never return to Earth. The mission is finally accomplished after a grueling subterranean battle.

AIP, 80 minutes, John Agar, Greta Thyssen, produced and directed by Sidney Pink.

**“The Couch”**

**Business Rating 0 0**


Robert Bloch, author of “Psycho,” scripted this suspense-chiller for Warner Bros. release. Although it boasts no names of marquee strength, the “Psycho” identification, plus a colorful promotion campaign could help the film to some pretty fair grosses in action and ballyhoo houses. Generally, it will prove a solid supporting feature. The plot, based on an original story by Blake Edwards and producer-director Owen Crump, tells about a mentally disturbed young man, who murders strangers on the streets of Los Angeles, then hurried to his psychiatrist and apparently the very time the murders are being committed. The happenings are complicated, and at times far-fetched, but Crump keeps interest sustained via several ice pick slayings and a suspenseful ending in a hospital, Grant Williams is convincing as the killer: a boy who is strongly attached to his sister, hates his father, and has just been released from prison for rape. A condition of his parole is that he take daily psychiatric treatment, and the analyst’s couch soon becomes the symbol of his guilt. Shirley Knight is the psychiatrist’s niece who becomes attached to Williams, and Onslow Stevens portrays the doctor who doesn’t realize he’s become the hated father symbol to Williams. The ending finds Williams stabbing Stevens and leaving him for dead. His attempt to seduce Miss Knight is interrupted when she receives a phone call notifying her that Stevens is alive but unconscious. Williams slips into the hospital and disguises himself as a surgeon. The police arrive in time to prevent him from finishing off the helpless Stevens.

Warner Bros., 100 minutes, Grant Williams, Shirley Knight, Onslow Stevens, produced and directed by Owen Crump.

Film BULLETIN February 19, 1962 Page 11
A VIEW FROM THE BRIDGE opened at the East Side SUTTON THEATRE to one of the best opening days in the history of the house. Because we felt that this unique film has appeal beyond the so-called “art” audiences, and because of the tremendous overflow crowds, we decided to play the picture concurrently on the West Side—at Broadway’s DeMille Theatre. The rest is history in the making. The figures below prove the fantastic pull of "View From The Bridge"—a motion picture that promises to give the entire industry a red-hot view of success!

**Sutton $23,000**
(Biggest non-holiday week in the history of the theatre!)

**Demille (3 days) $20,000**
(Need we say more?)

"THIS IS A GREAT MOTION PICTURE!"
—Winsen, N. Y. Post

"COMPPELLING... so absolute and authentic that actuality seems to pulsate on the screen."
—Crowther, N. Y. Times

★★★★
(Highest Rating)
—Dorothy Masters, Daily News

"'A View From The Bridge' is the first strong American film of 1962 and may well remain one of the year's best."
—Beckley, Herald Tribune

"EXTRAORDINARY!"
—Zunser, Cue Magazine

ARThUR MILLER'S
A VIEW FROM THE BRIDGE

STARRING
RAF VALLONE
JEAN SOREL
MAUREEN STAPLETON
MORRIS CARNOVSKY
RAYMOND PELLGRIN
AND INTRODUCING
CAROL LAWRENCE

Screenplay by NORMAN ROSTE
Produced by PAUL GRAET
A CONTINENTAL DISTRIBUTING INC. RELEASE
AN AFFILIATE OF THE WALTER READE ORG.
The Dangers of Cash-Register Television

Declaring that "its cause is identical with that of the public and national interest", the Cinematograph Exhibitors' Association of Great Britain and Ireland has taken its fight against pay-TV into Parliament and the House of Lords, and before the national press via a pamphlet citing "The Dangers of Cash-Register Television". Since U. S. theaternen, facing the same menace here, ultimately will have to take their case before the Congress, they are deeply interested in the CEA pamphlet, the full text of which is reprinted below.

SELF-INTEREST

Although not united in this viewpoint—its major member, the Rank Organization for example, does not share it—the Cinematograph Exhibitors' Association makes no apology for its outright opposition, based on an acknowledged self-interest, to the introduction of pay-as-you-view television. Some of its members who do not endorse this attitude already have appreciable financial stakes in wire relay services and equipment manufacture. But are the proponents of toll TV free from commercial motive? Perhaps there are some who see in it another potential "licence to print money"?

PUBLIC INTEREST

Because it would further reduce attendances below economic levels pay television could well close cinemas in all but the very big cities. It could shut the few remaining provincial theatres and kill the Repertory Stage. It would rob many more communities of their last remaining forms of entertainment outside the home.

Absence of these amenities would create grave new social problems, especially in relation to juvenile delinquency, and intensify those already stemming from that deterioration in the national moral tone that appears to be coincidental with the spread of the television networks.

The use to which members of the public devote their leisure time is of considerable social significance, particularly bearing in mind the extent to which a large part of our social structure today depends on the inclination of individuals to give their time to voluntary and public service as well as to communal activities and sports which, in turn, forms much of the basis of community life.

Democracy itself might well be endangered as fewer and fewer participated in the affairs and work of their political parties.

Toll TV would heighten cut-throat competition for the already limited sources of popular programme material. The incomes of a few top TV personalities would soar and so lead to yet another distortion of social and intellectual values. Lured by the prospect of big profits, great national sporting occasions and other outstanding programmes hitherto available on "free" television might well be channelled to pay-as-you-view, to the loss of the viewing masses.

Pay TV is certainly not needed to provide the revenue to buy programmes at present denied to the public on account of their cost. The bulging coffers of the programme contractors destroy that argument.

Unless, which appears unlikely, toll TV is permitted on a broadcast over the air basis, coin-box programmes under private auspices would be confined to well populated urban areas and would create a new race of monopolists in the provision and manufacture of "slave" receivers for all the channels. Those living in country districts would be denied the cultural uplift and other benefits which it is stated would be the raison d'etre of the service.

Moreover, such a medium would not be viable as a means of bringing motion pictures to areas now without cinemas. If a community had been unable to keep a cinema going then it certainly would not provide the revenues necessary to support the much higher costs of a relay service.

MINORITY INTEREST

The case for toll TV is being baited with lofty talk of catering for minority tastes. But only rivalry for the mass audience prevents the two existing networks from giving more peak time

(Continued on Page 19)
New Theatre Boom Bursts on Philly after Dormant Decade

That busy, rumbling noise you hear down the block may well be a new theatre going up. For whether you live in New York or Los Angeles, Des Moines or Keokuk, the population is exploding, and enterprising exhibitors are right there with the bricks and mortar to meet the increased demands of the public for leisure time entertainment facilities.

Buoyed by a slight increase in attendance and boxoffice receipts figures for 1961, encouraged by widespread predictions that moviedom's worst years are behind it, and urged on by their natural instincts as businessm en to go "where the patrons are," theatrem en large and small are constructing, renovating and, in general, getting their houses ship shape for the balance of '62. The building move is largely to shopping center locations, where masses of suburbanites gather each day to shop around for ways to spend their money, but wherever a community shows promise of burgeoning into a population center, there you will find an exhibitor, sometimes a circuit chief, often only a one-house operator, surveying the site for a choice movie house location.

The incidence of new-theatre activity sometimes occurs in sudden spurts, as witness the Philadelphia area. For almost a decade without a new house, the Quaker City has begun to blossom as a really hot spot for new construction. Last fall a luxury house was opened in Cheltenham, and in the past few weeks four new, first-class theatres were announced ready for building this year. At the same time, numerous exhibitors are redecorating and revamping to keep abreast of the growing and shifting population.

Three of the big structures going up (one is a twin-auditorium house) will be smack in the heart of shopping center sites. William Goldman Theatres, Inc., one of the East's bigger circuits, will build and operate the Orleans, a 1,500-seat showplace in a bustling Northeast shopping center (served by three major traffic arteries) that already embraces a new Gimbel's department store as well as representative stores of national chains, and boasts all-important parking facilities for over 7,000 automobiles. It is slated for opening early this summer. In honor of A. P. Orleans, executive head of the Orca Corp., developers of the giant community business center.

The Orleans will seat 1,500 in wide, deep-cushioned, push-back chairs, and will be designed and equipped for exhibition of Cinemascope, Cinemiracle and Todd-AO. Provisions also are being made to accommodate other revolutionary presentation techniques now in the development stage. Year-round air conditioning and scientific "eye-ease" lighting will be an integral part of the streamlined structure.

"No effort or expense will be spared," declared Goldman, "in providing the finest entertainment in the most comfortable surroundings with utmost convenience to our patrons. We are certain that the combined efforts of Mr. Orleans' organization and my own will create a theatre of which Philadelphia can be proud and which will delight every moviegoer. There are wonderful things coming in the motion picture industry and the Orleans is being built to contain and be ready for them."

A novel twin-auditorium theatre will be built as part of a 13-acre community center adjoining North East Shopping Center, it was announced by Simon Enterprises, of New York, owner of the new center which also will include 20,000 square feet of stores.

To be known as the Twin Cinema, the house was leased through Edmund G. Geatens for Simon Enterprises to North East Cinema, Inc., a subsidiary of General Drive-In Corp., of Boston. It will have two identical 900-seat theatres separated by a central lobby. The plan, mapped by General Drive-In, is aimed at providing a smooth flow of audience traffic with a staggered time schedule for showing of either the same film or different ones. Projection screens 54 feet wide will span the entire end walls.

Just across the river from the downtown Philadelphia area, in the fast-growing Haddonfield-Cherry Hill section of Camden County, N. J., Walter Reade, Inc., has announced plans to build an intimate, de luxe theatre as part of the firm's overall $5 million expansion program. Designed to seat some 660 people, the new house is expected to approximate in style and comfort the other Reade luxury theatres being built in the New York area.

Touching off the building boom in Philadelphia was Stanley Warner, which unveiled the streamlined Cheltenham Theatre last fall. It features numerous conveniences, such as staggered reclining seats and has been drawing robust crowds since its opening.

Milgram Theatres, Inc., a fast-rising local chain, has embarked upon an ambitious renovating-remodeling program tailored to keep pace of the trend toward modernization. Recently-reopened after 11 weeks of redecorating at a cost of $160,000, the Uptown now boasts new seats (2,100 of them, making it the third largest in Philly), new marquee and new drapes. It will operate on a schedule of ten days per month of top-name stage talent and the balance of outstanding motion pictures. Likewise, Milgram plans to rebuild its downtown giant, the Fox, for staging ten-day shows featuring big-name draws about six times a year. The rest of the time will be devoted to first-run films.

Exhibitors all across the country are joining the building boom, and the Quaker City is in the forefront of the expansion march. No longer will those tired jokes about quiet Philadelphia apply—if the theatremen have anything to say about it.
**Newsmakers**

**Lazarus-AA Talk**

Columbia vice president Paul N. Lazarus, Jr. (above) figured prominently in talk of a take-over of Allied Artists by Claude Giroux, holder of a large number of AA shares and youthful head of D. Kaltman & Co., a drug firm. Vacationing in Europe when rumors broke that he was being sought as the new president of AA under Giroux, Lazarus confirmed that he had been approached by a stockholder group for discussions of an exploratory nature. He emphasized that he was under contract to Columbia and had not sought a release from management. Meanwhile, Giroux and Allied president Steve Broidy continued talks concerning operation of the company.

**Rap Code on 'Victim'**

Patho-America president Budd Rogers welcomes the press to a luncheon honoring "Victim" producer Michael Relph, r., while Patho Lachs, v.p. Paul V. Connolly listens. Commenting on the MPAA denial of a Production Code seal to his picture, Relph criticized the self-regulation system for operating on a "written code that can be evaded." Concluded Relph: "I don't advocate more leniency. I feel that every film should be judged on its individual merits..."

**'Fair' Deal**

Jack L. Warner, head of Warner Bros., L. and William S. Paley, CBS chairman of the board, congratulate each other on agreement for WB to produce and distribute film version of "My Fair Lady," the most successful stage musical of all time, financed by the network. Highest price in history—$5.5 million—for a stage or literary property will be paid by the film firm. Preparations will begin immediately, said Warner, for the "most lavish musical entertainment in the history of motion pictures." Alan Jay Lerner, author of the book and lyrics, has begun work on the screenplay, and discussions about the directing assignment now are in progress with several of Hollywood's top talents. Warner said that he personally will supervise the production, adding that "we will use the finest talents available for the most ambitious project we have ever launched." In commenting on the deal, Paley said: "It means that many millions will soon have the opportunity to enjoy this outstanding play in their home towns throughout the world."

**Levine Named**

Joseph E. Levine (left), president of Embassy Pictures, was named national chairman of the Brotherhood Campaign sponsored by the Amusement Division of the National Conference of Christians-Jews.

**U Off and Running in '62**

Participating in the highly upbeat Universal progress report-press confab are, l. to r., in center of table: president Milton R. Rackmil, vice president and general sales manager Henry H. Martin and Philip Gerard, Eastern ad-publicity director. At left is Charles Simonetti, assistant to the president; at right, Paul Kamey, Eastern publicity chief.

**To Speed Roadshows—Fine**

Buoyed by the cooperation offered him in his meeting with the sales chiefs of the film companies, National Allied president Marshall Fine announced that he received assurances from them that distribution of specially-handled pictures, such as roadshow attractions, will be speeded up to theaters all the way down the line. Fine was in New York for three days of conferences with sales heads of firms distributing pictures with special treatment. Included were Allied Artists, M-G-M, 20th-Fox, United Artists, Universal and Warner Bros. "We are pleased with the results from Allied's point," he noted. "Everybody we have talked with is well aware of the problem." Allied members have been complaining of the delayed availability of many roadshow films to the point where both the film company and the little exhibitor are losing money. Fine said he will report on results of the confabs by mail to Allied directors and will amplify the report at the mid-winter meeting of the board in New Orleans next month. He was accompanied on the Gotham trip by Wilbur Snaper, chairman of Allied's committee on industry relations.

**A. Montague Dies**

Funeral services were held at Temple Emanu-El, New York, last week for A. Montague, executive vice president of Columbia Pictures, who died suddenly while vacationing in Florida. He was 69. Eric Johnson, president of the MPAA, delivered the eulogy for the veteran film man whose career spanned more than 53 years. Montague was named to his last post in March, 1958. In addition, he had served as president of the Will Rogers Memorial Hospital and Research Laboratories since 1951, and had represented the MPAA on the governing committee of COMPO since 1957.
FINANCIAL REPORT

(Continued from Page 6)

the year-long Golden Anniversary celebration and the 26-week Presidential Sales Drive, ending in June.

"Flower Drum Song," which helped kick off the new year with a bang, is running neck and neck with "Pillow Talk," a $7,200,000 domestic performer to date, according to Martin. Not included in the 45 percent increase were worldwide results from "Spartacus." The roadshow spectacle will be placed in general release, April-May, in all exchange areas. Rackmil predicted that the film, which has grossed "just under" $12,000,000 worldwide since October, 1960, will recoup its production-distribution, print and advertising costs by the end of the year and eventually become "one of the three biggest grossers of the film industry. We haven't even scratched the surface of its possibilities yet," he added.

Big Rise in Disney 1st Quarter

Walt Disney Prods. reported a consolidated net profit of $1,669,213 ($1.00 per share) for the first quarter ended Dec. 30, 1961, compared to a net of $115,589 (7c per share) for the corresponding period the year before. Gross revenues for the quarter totaled $15,634,302, an increase of $6,662,143 over the similar '60 span.

In making the announcement, president Roy O. Disney attributed most of the increase to film revenues. The firm's television activity, he said, is important chiefly for its publicizing of Disney films in theaters. As for pay-TV, the President noted that the company is watching its development closely. He described it as the ultimate form of the medium, "but we think it is a long way off."

NT First Period Improved

While National Theatres & TV is not yet out of the woods, President Eugene V. Klein's optimistic predictions concerning the company's performance in fiscal 1962 are beginning to bear fruit.

Net income for the first quarter ended Dec. 26, 1961 was $822,390 (14c per share), principally because of the $411,270 realized from sale of Cinemiracle and its picture, "Windjammer." This compares with a loss of $114,574 (4c) for the similar period last year. Excluding special items, NT had a net loss of $29,000 for the quarter, still a great improvement—$137,000—over the comparable '61 figure. Klein pointed out that movie attendance is traditionally at a low ebb during the first session, the pre-Christmas lull.

Increased theatre income and action taken to ease administrative expenses were major factors in the improved results, according to the top executive, and, with no non-recurring losses (like those previously suffered through its NTA Investment) likely this year, NT "expects to do better" from operations than the $837,431 (30c) recorded in fiscal 1961.

The NT President noted that his firm has no present plans to pay either cash or stock dividends during fiscal '62. Future dividends, he added, will depend largely on "how successful we are in improving earnings through mergers and acquisitions."

In a separate development, National Theatres entered into a joint agreement with Sunset International Petroleum Corp. to buy a 2,000-acre ranch, about 25 miles north of San Francisco, for over $3,000,000. Construction of some 4,000 homes and a shopping center is planned.

Klein has said that his company plans to erect at least ten new movie houses this year at a projected cost of between $5,000,000 and $6,000,000.

Reade Plans 9 New Houses in '62

Acquisition or construction by Walter Reade, Inc. of a minimum of nine theatres before the year is out was revealed by Walter Reade, Jr. (left), president of the firm. Total investment amounts to $5 million. The topper described the project as "the most ambitious theatre program ever undertaken in the fifty-four year history of our company . . . (it) firmly establishes our long range faith in motion picture exhibition. I am hopeful that additional theatre projects in other states presently on the drawing boards will be realized before the end of the year."

In addition to the previously announced Baronet-Coronet twin houses in Manhattan (a $1.5 million construction project currently under way), Walter Reade has acquired ownership of four theatres in New Jersey, and will build three, 600-seat, specialized theatres in Manhatten, Forest Hills and the Haddonfield-Cherry Hill section of New Jersey.

Decca One of 'Five Stocks To Buy'

Decca Records, mainly thanks to its 87% ownership of Universal Pictures, gets the glad hand from S. Logan Stirling, of the investment research department of Eastman Dillon, Union Securities & Co., who ranks the firm as one of the "Five Stocks To Buy for 1962." According to the researcher, Decca was chosen for the following reasons: (1) it is a recognized leader in its field; (2) the growth factor is clearly evident; (3) A substantial gain in earnings over 1961 seems probable; (4) it has paid regular dividends over a period of years; (5) it is selling at only about ten times estimated '62 earnings, and (6) it is selling well below its 1961 high.

U's Golden Anniversary year "will feature the strongest releases in its history," predicts Eastman Dillon. Two, "Flower Drum Song" and "Lover Come Back," already are doing excel-

(Continued on Page 19)

** FILM & THEATRE STOCKS **

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(Allied Artists, Cinerama, Screen Gems, Trans-Lux, American Exchange; all others on New York Stock Exchange.)

* * *

** Theatre Companies **

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20th-Fox Showmen Aim to Reach 185 Million on 'Satan Never Sleeps'

Operating on the solid showmanship theory that the more people exposed to your campaign, the more potential customers your product will attract, Twentieth-Fox is unleashing its mammoth drive on "Satan Never Sleeps" in all directions. Total promotion budget, according to vice resident Charles Einfeldt: $925,000. Total public impressions: 185,000,000.

Included in the Fox arsenal is a huge stockpile of advertising, publicity, exploitation and merchandising, all primed for detonation in line with national release of the picture in March. Also enhancing the strength of the "Satan" campaign, and building a solid base on which to construct the overall attack, was a lift of pre-release publicity via the wire services during the overseas location shooting of the picture in England and Wales.

An audience of some 25,000,000 will be the target of full-page ads on the production in forthcoming issues of such large-circulation magazines as Life, McCall's and Look. The combined circulation of these three publications alone is nearly 21,000,000, with a readership four times as great. A full-page ad recently appeared in the February 16 issue of Life (see illustration on this page), and similar ads have been set for the March 27 issue of Look and the April issue of McCall's. These either will immediately precede or coincide with the majority of key playdates for the film.

A grand total of 50,000,000 impressions is expected from the intensive publicity push being waged for the stars of "Satan"—William Holden, Clifton Webb and France Nuyen—in the national weekly and monthly magazines, including the Sunday supplements. Feature stories playing up various color-angles are being planted with the utmost care, with no energy being spared, however, in the all-out effort to reap a bumper harvest of reader interest.

Two recordings of the title tune, one vocal and the other instrumental, will achieve another 75,000,000 public impressions. A 45 rpm vocal disc, by Timi Yuro on Liberty, currently is in release, while "Satan Never Sleeps," played by Enoch Light's 60-piece orchestra on Command, will be distributed shortly.

The paperback edition of the book upon which the film is based (by Pearl S. Buck novel), has been published by Pocketbooks and already is slated for a second printing. Two special airwaves interviews are available, one for television and one for radio, and both featuring Miss Nuyen. The video special takes the form of a split-screen interview, with the local TV personality supplied with prepared questions. The radio interview is an open-end transcription for use by local disc jockeys and personalities, with questions available. A set of smart TV spots features a semi-animation process, while the radio spots employ the music from the film as a springboard. All the airwaves promotional material described is available free to exhibitors.

If, as the title indicates, "Satan Never Sleeps," neither do the 20th-Fox boxoffices. At least, they're spending every waking minute in pursuit of the widest audience obtainable for the picture.

NSS 'Preview Records' Sell Films in Time 'Wasteland'

National Screen Service has come up with one of those why-didn't-someone-think-of-that-sooner type of showmanship innovations—"preview records" to be played during intermissions before the show or while patrons are leaving the theatre. As one exhibitor enthused upon hearing of the new advertising service: "It's a terrific idea. Think of all that wasted time during 'breaks' filled up with plain background music. Now we can use it to sell our coming attractions."

The new in-theatre device was announced recently by Joseph Bellfort, sales manager for National Screen. Designed to provide an audio plug for a forthcoming film during blank-screen times usually set aside for pleasant, but useless, instruments, "preview records" contain music from the motion picture being sold, voices of one or more of the stars, an announcer making a commercial pitch for the film and a smart plug for the refreshment stand.

The discs are 7½-inch vinylite sides, recorded at 33½ RPM. One side has a five-minute announcement, the other a two-and-one-half minute play. The longer one can be employed for the opening of an intermission, the shorter one for the closing. Similarly, both sides offer variations for periods when the screen is blank, for short "exciting" intermissions, etc.

Manufactured by "Preview Records," the sales tools currently are available on United Artists' "Sergeants Three," M-G-M's "Horizontal Lieutenant," 20th-Fox's "Adventures of a Young Man" and American-International's "Tales of Terror."

The "Sergeants Three" record plugs the picture in the same jocular vein as the rest of the fun-filled campaign. Following a pay-attention theme and a mention of the refreshment stand, the announcer introduces a "refreshing" new movie personality, Rita Lee, the only girl in a cast full of men. Then the voices of Frank Sinatra, Dean Martin, Sammy Davis, Jr., etc. Cute lines abound. "It's the wildest, a real blast, in color," is capped by Sinatra's "Ring-a-Ding Ding Ding." A sample of the ballad by Billy May, which is part of the soundtrack album, is offered before full credits and a final plug for "Sergeants Three."

A disc jockey who tries to interview Paula Prentiss in her dressing room forms the basis for the "Horizontal Lieutenant" record. The disc jockey never does get to talk to the new, young comedy star, but her "dreams" are presented aloud for the audience. Jazz music and a really effective, sinister-sounding pair of announcers are teamed for "Tales of Terror."

National Screen, which is renting the records at a flat weekly rate to all theatres, plans to make "preview records" available on all big forthcoming attractions.
Stan Freberg TV Campaign Makes
‘Sergeants 3’ A Boxoffice Gasser

In case you’re wondering what propelled the recent openings of “Sergeants 3” to such eye-opening grosses all across the country, take a look at the cleverly original radio-television campaign whipped up teamwork style by the United Artists promotion department, under the direction of promotion chief Fred Goldberg, producer Frank Sinatra and his representatives and talented humorist Stan Freberg. In the words of the Leader, it was a real gasser.

In work while the film was shooting—to capture the flavor of the scenes and gain a valuable pre-release promotional start—the drive was staged on the theory that the quality of advertising material is as important as the quantity of time purchased. The results recorded at the boxoffice for “Sergeants” are excellent testimonial to its success.

In its opening week across the country, the film registered business on the level of such all-time UA top money-makers as “The Apartment” and “Some Like It Hot,” according to vice president in charge of domestic sales James R. Velde. Despite extremely poor weather, these first-week returns were reported: $85,000 at the Loew’s Capitol, New York; $53,290 at Chicago’s State-Lake; $25,800 at Loew’s Orpheum, Boston, and $21,200 at Washington’s RKO Keith’s. And, at the Warfield, in San Francisco, $31,200, including its biggest opening three-day business in 12 years.

Since the picture was cast in an unconventional mold (Sinatra and his Clan set incongruously in the roles of U.S. Army sergeants just after the Civil War) and played strictly for spoofing fun and roisterous laughs as a re-make of “Gunga Din”, Essex Productions and UA decided to retain the services of Freberg, whose talents as an advertising creator have been employed to boost sales of numerous products via a long line of delightfully offbeat commercials. With the bespectacled humorist’s series of one-minute and 20-second spots as the fuel, Goldberg and Howard W. Koch, vice president and executive producer of Essex, launched the largest video ad push in the history of the film firm.

The Freberg announcements were developed in a tongue-in-cheek manner every bit as pil ticking as the picture itself. Also prepared for radio use, they quickly took their place basic such previous Freberg classics as the Chung King Chow Mein and TV Guide campaigns an the funnyman’s famous recording poking fun a “Dragont”. In fact, “Sergeants 3” was sold right into one of the hottest grossing positions in the country.

A mere reading of the copy from the TV spots is sufficient to break out the smiles, no to mention stir up interest in the picture. Two of them follow:

(1) The camera opens on Dean Martin reading a newspaper. Seated next to him is another man doing the same, but with his face obscured. Martin: “Are you ready? I see him there. Sinatra re-made Gunga Din as a Western.” The other man puts his paper down, good that we see it is Sinatra: “I can’t accept that.” Then we zoom in on newspaper ad for “Sergeants 3”. Announcer: “Are you ready for Frank Sinatra, Dean Martin, Sammy Davis, Jr., Peter Lawford and Joey Bishop in Sergeants 3? I wonder.”

(2) Open on clip from picture showing Indians riding, shooting arrows, falling off horses, etc., with dramatic underscoring. Cut to two Indians standing by rocks. Chief: “Where man kill many Indians. Who responsible for this massacre?” Indian #2, pointing off: “It is the thin one.” Cut to clip of Sinatra clubbing Indians over head, then back to two Indians. Chief: “He must be out of his mind. What he think he doing?” Indian #2: “He remake ‘Gunga Din’ as a Western.” Chief, shaking head slowly: “Me can’t accept that.” Cut to Sam Jaffe, seated on elephant with bugle. Jaffe, in Gunga Din costume: “Neither can I.” Announcer, following his commercial pitch: “Don’t miss it.” Cut back to two Indians. Chief: “Me miss it, if me want to.”

To paraphrase Freberg’s key line, it looks as if there are plenty of film fans accepting “Sergeants 3,” and a great deal of the credit for that must go to the UA showmen, Essex and Stan Freberg—all of whom obviously know a good punch line when they see one.

Levine Opens His Heart
In Big ‘Boccaccio’ Valentine

Joe Levine, that tireless showman, is in love with his exhibitor customers all over the world, and just to prove it, he sent massive valentines to them, lavishly decorated down to the last perfume-scented detail.

The 20 x 16-inch cards were, of course, double duty missives, persuasively plugging Embassy’s forthcoming three-act “Boccaccio 70” via a triple fold-out piece of art featuring a provocative scene from each of the film’s stories. Bound in black velvet and trimmed in black lace, Levine’s valentine became a talking point in theatre offices all over the globe.

TOA Mapping Drives To Build New Stars, Fill ‘Dry’ Periods

Theatre Owners of America has promotional plans in the fire aimed at solving the “new faces” and “drought periods” problems. Robert Selig is in charge of both.

According to president John H. Stembler, a series of nine three-minute trailers containing scenes, furnished by each film company, from forthcoming films and featuring a new star, will be made in Hollywood starting next month. NSS will distribute them at cost. Also, to induce film firms to provide new product in non-holiday spans, TOA is working on a “May- time Is Vomitive” program.
DANGERS OF CASH-REGISTER TV

(continued from Page 13)

cultural items. Money shortage is not the root of the problem. It could be easily solved by the provision of another conventional channel for the purpose.

Economic factors dictate that pay-as-you-view would be more responsive to the audience measurement factor than even commercial television. Existing practical experience with the unprofitable pilot scheme at Etobicoke, Toronto, would seem to confirm this. The high capital, distribution and collection costs would certainly not be met by the receipts of transmissions from Covent Garden and the Old Vic.

The history of the arts is regretfully littered with the economic skeletons of those who aimed to make culture commercial. The current public relations operation directed to obtaining TV ostensibly for the purpose of serving the minority viewer is fraught with danger. In our opinion, if brought in that basis it would not be long before pay TV was in grave financial difficulties and was pleading to be given more and more programme time for light entertainment.

NATIONAL INTEREST

The additional wholesale closure of cinemas that would accompany the creeping progress of pay-as-you-view could bring about the complete collapse of the British cinema film production industry just when it was becoming an appreciable earner of badly needed foreign exchange. Revenues from the new medium could well be insufficient to keep in existence present production capacity and cramped films made for home viewing might have little appeal on the big screens of the world cinema market.

If toll TV came, then inevitably the consequential scramble for audiences and profits would loosen restraint and further vulgarise programme content. It could become a "monster" bringing with it directly and indirectly further debasement of the national character and outlook.

The BBC would find itself at an even greater disadvantage in its struggle to maintain standards. Indeed, the continued existence of that institution might be seriously imperilled. Programme costs would become so inflated as to push the viewers' licence fee to levels no Government could levy.

Apart from the damage to the nation's moral fibre such a novelty would add to the inflationary pressures that are a menace to our economic stability.

In addition to the diversion of resources represented by the provision of the necessary facilities and the fitting of millions of home installations (125 dollars each in the U.S.A.), pay TV would add to the factors forcing up wages at a time when it is imperative to avoid any increases in the production costs of the industry. Pay-as-you-view, generating as it would new pressures for higher personal incomes, would be of little help to any need there might be for wage restraint in the national interest.

WHOSE INTEREST?

Why Have Pay TV? Who Needs It?

Any new entertainment contribution that it might be able to furnish could not be other than marginal, trivial, and superficial in relation to the need to preserve something of the public service conception of such media of mass communication.

A few worthy names embellishing the glossy pamphlets are no guarantee that the dictates of the market place would not prevail. It is the purveyors of pop-entertainment who would seek to establish new frontiers for their fortunes.

The Cinematograph Exhibitors' Association does not deny that some cinema proprietors have a vested interest in opposing Pay TV. This, however, is small by comparison with the hoped-for rewards of those who are spending substantial sums in an effort to secure it. The Cinematograph Exhibitors' Association has ventured to bring these matters to your notice because of a sincere belief that its cause is identical with that of the public and national interest.

INANCIAL REPORT

(continued from Page 16)

int business, while a strong line-up of upcoming product figures well for the immediate future. In addition, consummation of a rumored deal with MCA for the latter's lease of universal's powerful post-1948 film library "could add significant additional earnings to Universal and hence, Decca."

WARNER'S 1ST 1/4 NET UP; SPLIT APPROVED

Warner Bros.' net income for the first quarter of the current fiscal year (ended Dec. 2, 1961) rose slightly over last year's corresponding figure, and based on the operations for December and January, the company expects profit for the second session to be at least the same as its 1961 counterpart.

Net for the first period totaled $1,939,000 ($1.60 per share), compared to $1,773,000 ($1.16) a year earlier. Film rentals, including television, sales, etc., were $20,613,000, down slightly from $22,261,000.

These figures were revealed at the firm's annual meeting Feb. 7, at which, also, the 4-for-1 stock split (effective Feb. 9), cancellation and retirement of 630,783 shares of common and eduction of the capital and earned surplus were approved by stockholders. The following day, a meeting of the Warner's board approved a dividend of 12½c per share on the new stock.

Executives Trading Light

Relatively mild activity is found in the security transactions by officers and directors of film and theatre companies, as reported by the SEC for the period December 11, 1961 to January 10, 1962.

Metro-Goldwyn-Mayer vice presidents Howard Strickling and Robert M. Weitman exercised options to purchase 1,200 and 1,500 shares, respectively. Strickling now holds 2,625, while Weitman's purchase represented his entire total. . . . Columbia vice president Paul N. Lazarus, Jr. sold 1,729, holds 5,867.

Allied Artists president Samuel Brody disposed of 2,000 shares, retaining 74,506. Roger W. Hurlock, a director, continued to increase his holdings, adding 400 shares to raise his total to 27,700. Vice president Edward Morey and assistant treasurer Earl E. Revoir each sold 1,000 shares. Morey's transaction left him with 2,350, while Revoir retained none.

Eugene V. Klein, president of National Theatres & TV, cemented his stock position by acquiring 6,700 shares; he now holds 95,223. Officer and director Irving H. Levin picked up 500 shares through a partnership listed under his name. It now boasts 27,918. . . . John F. Murphy, executive vice president of Loew's Theatres, exercised an option to buy 6,000 shares to raise his total to 6,400, while secretary Archie Weitman opted for 2,000 to bring his holdings to 2,100. . . . Vice president and general manager of Screen Gems Jerome Hyams bought 200 shares, lifting his total to 4,239.

Film BULLETIN February 19, 1962 Page 19
CRITICS ACCLAIM!

"An extraordinary film... unprecedented and intellectually bold."  - Crowther, N.Y. Times

"An exciting suspenseful mystery! An explosive theme!"
- Masters, Daily News

"A searing drama, fascinating exercise in suspense."
- Newsweek

"A picture of fine quality, drawn with understanding and valid emotion. Made in good taste with great intelligence and exceptional artistry. The writers have repeated their close-woven suspense success of 'Sapphire'." - Winsten, N.Y. Post

"Indisputably a film for the mature mind! There is no mincing of words but the subject is handled with dignity and discretion."
- Beckley, Herald-Tribune

"Exciting, suspenseful mystery... an engrossing psychological drama!"  - Masters, Daily News

"Stirring, powerful provocative!"  - Cue Magazine

"Completely absorbing! A devilishly interesting detective story."
- Gilbert, Daily Mirror

ALL READY BOOKED INTO

Carnegie, Chicago
Shadyside, Pittsburgh
MacArthur, Washington, D.C.
Fine Arts, Dallas

Loew's, Newark
Loew's, Jersey City
Plaza, Stamford
Capitol, Passaic
U.S. Theatre, Paterson

Guild, Portland, Ore.
Larkin, San Francisco
Beverly Canon, Los Angeles
Loew's State, Houston
Loew's Buffalo, Buffalo

Loew's State, Cleveland
Loew's Valentine, Toledo
5 West Theatre, Baltimore
Stanton, Philadelphia
Texas Theatre, Austin

BOOK VICTIM NOW! CONTACT YOUR NEAREST PATHE' AMERICA DISTRIBUTION OFFICE
'ADULTS ONLY' FILMS

-A Growing Topic
of Public Discussion

Oscar Derby Handicap

TIPSTERS RATE 'WEST' FAVORITE, 'HUSTLER' HOT THING, 'FANNY' OUTSIDER

What They're Talking About

Reviews

SWEET BIRD OF YOUTH
Film of Distinction

WHISTLE DOWN THE WIND
WORLD IN MY POCKET
BRUSHFIRE
LAST YEAR AT MARIENBAD
LA NOTTE (THE NIGHT)
THE ERRAND BOY
BLUE HAWAII
Again... the industry’s greatest talents make the biggest news thru UA
Our Congratulations and Thanks to:

**JUDGMENT AT NUREMBERG**
- Best Motion Picture
- Best Actor — Maximilian Schell
- Best Director — Stanley Kramer
- Best Supporting Actor — Montgomery Clift
- Best Supporting Actress — Judy Garland
- Best Screenplay (from another medium) — Abby Mann
- Best Art Direction (Black and White) — Rudolph Sternad. Set: George Milo
- Best Cinematography (Black and White) — Ernest Laszlo
- Best Costume Design (Black and White) — Jean Louis
- Best Film Editing — Frederic Knudtson

**WEST SIDE STORY**
- Best Motion Picture
- Best Director — Robert Wise and Jerome Robbins
- Best Supporting Actor — George Chakiris
- Best Supporting Actress — Rita Moreno
- Best Screenplay (from another medium) — Ernest Lehman
- Best Cinematography (Color) — Daniel L. Fapp
- Best Art Direction (Color) — Boris Leven. Set: Victor Gangelin
- Best Sound — Todd-AO Sound Department, Fred Hynes, Sound Director; and Samuel Goldwyn Studio Sound Department, Gordon E. Sawyer, Sound Director
- Best Costume Design (Color) — Irene Sharaff
- Best Film Editing — Thomas Stanford
- Best Scoring of a Musical Picture — Saul Chaplin, Johnny Green, Sid Ramin, Irwin Kostal

**THE CHILDREN'S HOUR**
- Best Supporting Actress — Fay Bainter
- Best Art Direction (Black and White) — Fernando Carrere. Set: Edward G. Boyle
- Best Cinematography (Black and White) — Franz F. Planer
- Best Sound — Samuel Goldwyn Studio Sound Department, Gordon E. Sawyer, Sound Director
- Best Costume Design (Black and White) — Dorothy Jeakins

**POCKETFUL OF MIRACLES**
- Best Supporting Actor — Peter Falk
- Best Costume Design (Color) — Peter Falk
- Best Song — Music: Jimmy Van Heusen, Lyrics: Sammy Cahn

**PARIS BLUES**
- A Pennebaker and Diane Production
- Best Scoring of a Musical Picture — Duke Ellington

**ONE, TWO, THREE**
- Best Cinematography (Black and White) — Daniel L. Fapp

**TOWN WITHOUT PITY**
- Presented by the Mirisch Company in Association with Gloriafilm Munich

Again... the Record-Breakers are...
This ad in full-color and your playdate will hit 191 million people* one month before your theatre plays.

Rodgers & Hammerstein's New State Fair

Starring Pat Boone, Darin, Tiffin, Margret Ewell

Produced by Charles Brackett, Directed by Jose Ferrer, Screenplay by Richard Breen, Adaptation by Oscar Hammerstein II, Sonya Levien/Paul Green, Music Supervised by Alfred Newman

So fresh and wonderful with Richard Rodgers' newest melodies and newest lyrics!

via This Week, Sunday Metro Group, Parade, American Weekly, Redbook, Photo/Modern Screen, Screen Stories, Motion Picture, Weekend Magazine (Canada).

BOOK IT NOW and get your playdate listed!

One of the big reasons for joining
CID’ FIRMS AA POSITION. Principal factor behind the collapse of negotiations by various groups to acquire control of Allied Artists is the gradually strengthening condition of the company. Despite its present cash-short situation, AA figures to reach its high-water mark by this time next year when the impact of receipts from “El CID” will be reflected in the financial statement. The Samuel Bronston spectacle goes into general release this summer, and the first half of the next fiscal year, which starts July 1, might very well be the most successful in AA history. It is conceivable that the company’s gross revenues for that six months period will match any prior full year. This promising status has vastly fortified management’s hand, of course, and stockholders are inclined to retain their holdings in anticipation of a rise in the market price. President Steve Broidy admits that AA would welcome substantial investors to support the company’s program to upgrade the quality of its product, but it’s clear that control of Allied Artists under present circumstances is not to be had for the taking.

BRICKBATS FOR ‘WILD SIDE’. Most of the New York film critics panned Columbia’s “Walk on the Wild Side”, some agreeing that the opening titles by Saul Bass (featuring a black cat on the prowl) are the picture’s highlight. Crowther (Times) said: “It’s incredible that anything as foolish would be made in this day and age.” Beckley (Herald Tribune) used such terms as “shabby material . . . insistence on vulgarity . . . General excess of violence, pathos and melodramatic clichés.” Winsten (Post): “When the cat’s walk ends, the picture begins its long descent to overblown boredom.”

PAY-TV PROGRAMMING. Search for the answer to the question: What will TV viewers pay to see at home? will be pursued by RKO General’s Phonevision in Hartford, Conn., when that latest pay-TV experiment gets under way. This was announced recently to stockholders of the parent company, General Tire & Rubber Co., who were advised that the feevee broadcasts would start in June—a date that may be quite a bit premature in view of legal actions taken by Hartford theatremen to stymie the introduction of feevee there. Meanwhile, the word from Etobicoke, Canada, where Paramount’s Telemeter operation is limping along, is that apathy is the most noticeable reaction of the populace to the “wonders” of feevee. Officials of Trans-Canada Telemeter remain reluctant to make known any facts about the Etobicoke operation, but reports persist that a substantial number of the subscribers are tuning in Telemeter only on rare occasions. One source advises that at least 20 percent of the original subscribers no longer have the pay equipment.

‘MUSIC MAN’ POLICY. While Warner Bros. has indicated that no definite decision has been made on the release policy for its big summer attraction, “The Music Man”, dismiss the suggestion that it might go out on a roadshow basis. Company officials look for this to be their biggest grosser of the year, and they intend to go with a general release to grab off as much of the revenue as possible in the lush summer months.

‘RUNAWAY’ BOYCOTT. The move by the Scenic Artists Local 816, IATSE, to raise a fund to propel a nationwide boycott of all pictures made outside the U.S. by American film-makers is not worrying production executives. They are willing to negotiate with the Hollywood labor groups in an effort to solve the “runaway production” problem, but insist that threats of boycott are meaningless. One high-ranking executive said, “The American people aren’t in the least interested where their movies are made, as long as they’re what they want to see. The unions simply have to realize that they can keep some—not all—of the ‘runaway’ production on these shores by making it worthwhile to stay here. At present, some of the union policies are forcing producers to go abroad.”
The View from Outside
by ROLAND PENDARIS

New Ideas in Theatres

The most exciting news of many years in the movie industry is the burgeoning boom in big city theatre construction. The re-awakening of interest in the metropolitan motion picture house holds great promise for the future.

We must, of course, be realistic. Every new theatre that is being built is not automatically improving the health of the industry. In New York City, particularly, I am inclined to think that the growth of theatre construction in fashionable neighborhoods in Manhattan is ultimately going to spell the doom of the more marginal Broadway first-runs—and make no mistake about it, Broadway has its share of marginal situations. But in the long run the replacement of outmoded theatres with sparkling new establishments is all to the good. The economic basis of the new theatres is far healthier than that of the rococo hangovers of the gilded era, with their lavish waste of space and their built-in maintenance difficulties.

Beyond this, the great advantage of the new theatre boom is that it creates once again an aura of excitement, of curiosity about showplaces. I hope it also creates a stimulus for bold experimentation in theatre design, operation and management.

The resurgence of film exhibition, backed now by substantial investment in physical plant, is not unnatural. In the history of our nation, every new recreational activity has only momentarily denoted those which it seemed to be replacing. The Casandras who have said that television was “killing” the motion picture theatre are the philosophical descendants of the prophets who said that radio was killing the phonograph record business. Phonograph record business is bigger than ever, radio is bigger than ever, movies some day soon will be bigger than ever.

I can’t even regard pay-television as a potential death warrant for the theatre. (This doesn’t mean I like the idea of feevee; I don’t. I merely think it’s over-rated as a menace by exhibitors.) Theatre people themselves are involved in a form of feevee—the newly announced plan to present closed circuit performances of Broadway plays, televised right from the Broadway stage to theatres around the nation. Let’s face it; exhibitors may not want to call this pay-television, but that’s what it is.

My main point, however, is not concerned with the question of how good feevee will be in a theatre—or in a home. I would rather suggest that the best way to meet any competition is to put on a better show. And putting on a show involves not only the content of the show but the atmosphere as well. That’s why a spanking new theatre, with spanking new architectural and operational concepts, and a spanking new location oftentimes as well, can do better business than a tired old house.

The way to lick the threat of feevee is to do what, for the most part, the television people do in the face of very much the same threat, and that is to try to give the public top entertainment that can stand on its own in its medium. I doubt very much that feevee can offer better shows week in and week out than Garry Moore, for example, or than pictures like those nominated for this year’s Oscars. I doubt that the producers and distributors of a “Guns of Navarone” are going to take an attraction of that magnitude and put it on nationwide feevee—if there ever should be nationwide feevee—as long as they can get the kind of income they get from theatrical showing.

The best answer to pay-TV is to make sure that the competing media consistently, vigorously and forehandedly maintain their supply of top-notch entertainment. This means that the long-term contract with talent should be employed wherever possible. It means that property rights in shows must be carefully preserved. It means that exhibitors, like broadcaster, must stand for something and not merely against something else.

One of the greatest testimonials to the health of the exhibition business is the Radio City Music Hall, a showplace which has soared to the heights of prosperity right smack in the middle of the heyday of television. The same prosperity has been enjoyed in a somewhat different bracket by such circuits as the Rugoff and Becker chain in New York, operating high-class small theatres in relatively high-class neighborhoods. In both instances, the exhibitor has created a steady market and a personality for his operation.

The trend in this country is unmistakably toward a greater amount of leisure time. The trend is also toward changing hours of outside-the-home activity. Stores which once closed every day at 5:30 or 6 now remain open till 9 or later several nights a week. It is entirely possible that in many areas theatre hours may also change. The American community is a dynamic and changing thing, and its components change and grow with it.

The big job of the men who are designing and building theatres is to remain dynamic, to avoid casting all the new theatres in a peas-in-a-pod mold. For generations, the hotel business built hotels in exactly the same way; then they discovered the value of new ideas. Now hotels seek to establish operating personalities of their own, and their business booms.

The same thing has happened with what used to be the most staid exhibition business—if you want to call it a business—in the world, the museum. Now even the redoubtable Metropolitan Museum of Art is not averse to publicizing its “star” attraction. Rembrandt’s “Aristotle Contemplating the Bust of Homer,” with full details as to the cost of the painting, etc. The Guggenheim Museum, designed by Frank Lloyd Wright, is probably a greater attraction as an architectural work than any of the paintings or collections of paintings it houses.

So let it be with the new theatres. Let there be one new idea after another. Let the theatres themselves be attractions luring the public. Let the excitement of experimentation leak out. Let the publicity drums roll.

We’ve spoken in this column many times about the blue sky possibilities for the theatre of tomorrow. We’ve talked of leisure centers where the theatre is the heart of a full-time recreational unit, a complex of sports, hobby and recreational activities. Let’s keep on aiming at the blue sky and not “freeze” ourselves into a new era of carbon copy conformism. Excitement is contagious. If theatre men get themselves hopped up about their new theatres and their new ideas that excitement will be communicated to the public.

And let’s enlist the excitement of all the other industries which have a stake in this theatre-building boom. Let’s get the chair people, for example, to come up with their own dream chair ideas for us. Let’s get the display people and the parking and traffic experts and all the rest and have them spreading the story of the vibrant new era of motion picture theatregoing.

It’s been a long time since the exhibition end of the movie industry could point to a period of growth. Now that the time seems to be on hand, here’s hoping the industry makes the most of it.
Elements of Movie-Making

A professor of motion pictures at NYU reveals that his poll of exhibitors favors the screenplay by a large margin as the most important part of a film.

A British producer-director-writer declares the subject matter and the storyline make the difference between a good and a bad movie.

A star, naturally, maintains that the actor wields the most influence on the potential moviemaker.

And many students of the cinema continue to maintain that it is, and always will be, a director's medium.

In actuality, each spokesman has a sound basis for his contention. Certainly, the storyline is vital. Only the brightest luminaries in the marquee constellation have been able to shine against the dreary backdrop of a poor screenplay. On the other hand, from a boxoffice standpoint, who will argue that the big-name star is not the outstanding element in attracting an audience? Potential moviemakers all across the country—especially in mass situations—will put their money down at the window to see "Rock Hudson's new picture," or "Doris Day's," or "Marilyn Monroe's." The association of star with vehicle has reached the point where, in the public mind, at least, the former is seen as the overpowering creative force behind the making of a film. Overlooked by the public, but not by the knowledgeable segment of the industry, is the director. It is he who guides and fuses the talents of the cast into a complete cinematic achievement. The flow, the pace, the over-all "playing" of the picture, for better or for worse, are attributable to his talents.

The elements of movie-making—and their importance to the finished product—recently received a thorough airing in various sections of the industry, throwing light on the shifting changes the motion picture is undergoing throughout the world.

Robert Gessner, professor of motion pictures, radio and TV at New York University, attempted to identify and evaluate the elements that go into a successful film by making a survey of theatre men from the U.S. and abroad. Using "The Guns of Navarone"—a highly successful film that boasts not only a thrilling storyline, but an outstanding cast, and excellent direction—as the basis, the professor listed six qualities which his respondents might observe as influential to audience reaction: star names, acting performances, screenplay, production values, pace and music. Seventy per cent of the exhibitors selected the screenplay as the single most important factor—representing more than twice the number of first-place votes cast for star names.

According to Prof. Gessner: "The strong choice of the script over marquee names supports those who have reported a trend in this direction. On this motion picture, at least, the appraisal of theatre managers in this country and overseas bears out recent statements to the effect that a new set of values is replacing the primary emphasis on star appeal. These values include greater popular appreciation of plot, characterization and pace."

This view is supported also by Val Guest, independent producer-director-writing from Great Britain. The star system, he contended, "means nothing" in England or Europe. "What means something now are the subject matter and the story." Guest viewed the trend away from star value as having a salubrious effect on the British industry because producers there "were getting lazy and letting the star carry the picture. Now the star no longer carries the picture. Now people are shopping for pictures."

In the U.S., at least, the star still is the big draw. One of the top names, Tony Curtis, last week declared: "No matter what others in the industry may say, it is the actor who stimulates people to go to the theatre, not the producer, the writer or the director ... It has been and always will be, by and large, the case."

There is no question but that the exhibitor wants big-name stars in his pictures, because the public demands them, but their cost to the overall welfare of the business—not only from a skyrocketing salary standpoint, but in terms of perpetuating the medium as an important art form—is becoming increasingly prohibitive. And there is ample proof that star names are not a guarantee of boxoffice, let alone artistic success. Europeans are discovering that on an artistic level stars are far less consequential. They have found a growing audience for originality and ingenuity in screenplays, and from this stress on creativity has sprung up the "new wave" of film-making.

It might be wise for us to follow their lead and seek out, both behind and before the cameras, the young, fresh talent with new plans for "different" films. Certainly, it would lead to an increase in production and the introduction of vitally needed new faces. Perhaps it might even generate that urgently needed renaissance of motion pictures on these shores.
"The big difference between people is not between the rich an' the poor. The big difference is between those who have ecstasy in love an' those who haven't."

Based on the Play by TENNESSEE WILLIAMS

SWEET BIRD OF YOUTH

CO-STARRING SHIRLEY KNIGHT, ED BEGLEY, RIPTORN

WRITTEN FOR THE SCREEN AND DIRECTED BY RICHARD BROOKS

Produced by PANDRO S. BERMAN

in CINEMASCOPE and METROCOLOR MCM
The nominations for the 34th annual Oscar Derby are in, and the field shapes up as one of the best in a decade.

The list of contenders in the principal categories all have their share of supporters. A host of handicappers, both amateur and professional, are busily speculating and making their selections, and public interest is bound to be at fever pitch by the fateful night of April 9 when the feature event of the year will be run before an audience of countless millions.

Students of cinema form charts concede that this year's derby is one of the most closely matched in a long time, each one of the entries being of acknowledged thoroughbred standard. This is particularly true in the Best Picture line-up, since not one of the entries can be classed as an also-ran. Unlike 1959 when "Ben Hur" literally ran away with the race, the field this year has no sure thing. "Judgment at Nuremberg" and "West Side Story", both from the United Artists stable, have received a raft of critical accolades, and both are currently entered in the Roadshow Stakes. The Cinderella entry in the Oscar Derby is 20th-Fox's "The Hustler", definitely one to watch. Columbia, recalling that "The Bridge On the River Kwai" carried off honors in 1959, is hopeful that lightning will strike again for its big adventure hit.

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OSCAR DERBY RATINGS

(Continued from Page 9)

"The Guns of Navarone," and Warner Bros. are counting on their light-heartedilly, "Fanny," to bring home the bacon.

A check of bookmakers in Hollywood, Las Vegas, Minneapolis, New York and Blossburg, Alabama, reveals this approximate line on the derby: "West Side Story" is the choice at 7-to-5; "Judgment at Nuremberg" is listed at 9-to-5; "The Hustler," at 12-to-5, is attracting plenty of "smart money." "Fanny" and "Guns of Navarone" are quoted at 4-to-1 and 6-to-1, respectively. The latter is getting a heavy play for place and show.

United Artists walked off with the lion's share of nominations in all categories—35 for seven films, far outdistancing its nearest rival, Warners, which garnered 13 honors for 8 pictures. "West Side Story" and "Nuremberg" each took down 11 nominations in the various categories, with "The Hustler" in third place on 9 honors.


In the best actress division, the choices were: Audrey Hepburn ("Breakfast at Tiffany's"), Piper Laurie ("The Hustler"), Sophia Loren ("Two Women"), Geraldine Page ("Summer and Smoke") and Natalie Wood ("Splendor in the Grass").


For best supporting actor: George Chakiris ("West Side Story"), Montgomery Clift ("Judgment at Nuremberg"), Peter Falk ("Pocketful of Miracles"), Jackie Gleason ("The Hustler") and George C. Scott ("The Hustler").

For best supporting actress: Fay Bainter ("The Children's Hour"), Judy Garland ("Judgment at Nuremberg"), Lotte Lenya ("The Roman Spring of Mrs. Stone"), Una Merkel ("Summer and Smoke"), and Rita Moreno ("West Side Story").

There are, to be sure, numerous other categories of interest to many members of the industry—best writing, original and adaptation; best song; various technical aspects of film-making, and best foreign language movie. But when the radio microphones and TV cameras of ABC close in on the Santa Monica Civic Auditorium on the big night, the eyes and ears of millions of Americans will be riveted on the "big six" choices.

Undoubtedly, Oscar looms as the largest single figure in the cinema scheme. Its symbol of artistic achievement represents the ultimate attainment to almost every industryite and fans throughout the world. It is, of course, this incomparable prestige that paints the dollar sign so unmistakably in the statuette's eyes. For to win an Oscar is surely to enhance one's status both within and outside the business. Already newspaper ads all across the country are heralding local playdates of Academy-nominated pictures as "must-sees," "winner of 11 Oscar nominations," etc., etc. Once the prized awards are handed out, the promotioneers really will go to town to rebuild the winners into brand-new attractions with championship stature. Even conservative estimates say that at least a half million dollars, via increased bookings, can be added to the regular boxoffice take of a winner, while, as everyone knows, the top performer, director, writer or technician immediately takes his position among moviedom's elite.

The heat of the race last year became so intense, in fact, that electioneering hit what was generally conceded to be an all-time low in bad taste. This year, urged by the Academy to refrain from "outright, excessive and vulgar solicitation of votes," through high-pressure salesmanship, the nominees displayed exemplary promotional ethics without sacrificing energy and ingenuity in telling their story to the voters. To be sure, no one will ever be able to extinguish the desire for Oscar that burns in the heart of every industryite. He is the reward that caps a career of hard work and devotion to movies. And even now, as ballots are ready to be mailed to the Academy's 2,500 members, the stage is set for the biggest race of the year in show business.

Just as the Kentucky Derby is THE biggest in the sport of kings each year, the Oscar Derby is filmdom's big one. The winners are the acknowledged champions in their field—and the purse at stake is a mighty big one, in dollars and in prestige.

So, what's your choice?
The whopping, record net of $12.6 million rung up in 1961 by Metro-Goldwyn-Mayer is not likely to be matched in the current fiscal year, which ends Aug. 31. With that realistic prediction, president Joseph R. Vogel shed some light on the operations and aspirations of the film company whose definite path upward will be slowed down temporarily—at least until the potentially powerful line-up of pictures now being readied get out into the market. The stock immediately responded accordingly, dropping 8 1/2 points in two days (see separate trading story).

In answer to a stockholder’s question, the Metro topper assured the annual meeting that the long-term outlook is “very rosy.” He said, “Experience and every indication we have in hand leads us to expect that over this longer range Metro-Goldwyn-Mayer will maintain an outstanding earnings record, will enjoy growth and add substantially to its basic asset value.” But Metro will not be able to talk in terms of profit records in ’62 for a number of reasons:

1) The primary factor is that the company will not enjoy the benefits of the approximately $6 million in film rentals chalked up last year by “Gone With the Wind” in its fifth release.

2) “King of Kings” has not lived up to boxoffice expectations. Although it was rated by Vogel as a “leading current attraction here and abroad,” the highly-touted biblical epic has not approached really blockbuster proportions in its roadshow engagements.

3) Production delays, such as experienced in the making of “Mutiny on the Bounty,” have slowed the release of several important films, thereby pushing back revenues expected this fiscal year until the next.

Overall, however, the product outlook at Metro is extremely bright, “Mutiny,” once it is released later in the year, should be “one of the important milestones in the annals of the film industry,” according to Vogel. “Exceptional revenues” also were forecast for both Cinerama co-productions, “How the West Was Won” and “The Wonderful World of the Brothers Grimm.” In addition, company officials have high hopes for “Sweet Bird of Youth” and “All Fall Down,” two completed attractions.

The M-G-M president revealed a number of other newsworthy items covering phases of his firm’s activities. Among them were the fact that the “release of some of our post-1948 feature films to television is beginning to provide additional revenue for the company as part of a long-range operation . . . A second group of 30 is set for this month (Feb.).” Another profitable outlet for older product has been re-issues to theatres of films not leased to video. Said Vogel, “The first combination of releases has received a gratifying boxoffice response.”

Possibility of new M-G-M debt financing to replace the existing debenture debt and provide money for some new projects was held out at the meeting. Prospects are the purchase of the Metro homeoffice building from Loew’s Theatres, and investments in some “proposed income-producing properties” in Culver City.

In response to a question from the floor, Vogel said he “personally” felt the dividend rate should not be increased further (it was upped from 40c to 50c last November) until the firm sees how some of its forthcoming pictures perform at the boxoffice.

M-G-M will distribute the two Cinerama pictures in 70mm, 35mm, and 16mm, after they have completed their showings in the Cinerama process, but the firm will not commit itself to any further co-productions beyond “West” and “Grimm” until the h.o. results on the first one are in.

Film Stocks Sell Off Sharply

Led by M-G-M, Warner Bros., Paramount and 20th-Fox, all of which registered sharp declines, movie stocks slumped in tune with the overall market. Fourteen of the 18 cinema issues covered were down in the past fortnight, while only three advanced slightly. Trading, again in line with the general trend, was extremely light.

Immediately following president Joseph R. Vogel’s announcement to stockholders that Metro would not match last year’s record net in fiscal ’62, the stock plummeted 8 1/2 points in two days, finishing 8 1/2% below on a huge turnover of 158,000 shares.

Warner Bros., beginning to approach a more realistic price range following its stock split, dropped 5 1/4%, while Paramount lost plenty of ground, sliding 4 1/2 points. Twentieth-Fox, possibly affected by the brief illnesses and reported domestic troubles of “Cleopatra” star Elizabeth Taylor in Rome, dipped 3 7/8. Other significant losers were Columbia (3 7/8%) and American Broadcasting-Paramount and Stanley Warner, both down 2 5/8.

(Continued on Page 12)
Cinerama-Martin in 27-House Deal

With one eye peeled on what has been envisioned as "the real future of the motion picture industry," Cinerama is moving rapidly ahead to meet its goal of at least 60 theatres ready by July of this year for the showing of its first feature film, "How the West Was Won," co-produced with M-G-M. A major step in that direction was taken recently through an agreement with Martin Theatres of Georgia that provides for construction of new Cinerama houses in six cities and extensive renovation of a theatre in Atlanta. This pact raises the number of Cinerama locations now set to 27.

The new houses will be built at a cost of about $1 million apiece in Honolulu, St. Louis, San Antonio, Phoenix, Seattle and New Orleans, according to the deal negotiated by B. G. Kranze, Cinerama vice president, and E. D. Martin and Roy Martin, Jr., of the exhibition firm, and aided by Sid Cooper, domestic sales manager of Cinerama.

Kranze noted that the company's overseas theatrical expansion also was progressing satisfactorily: "We fully expect to have the same number of theatres showing Cinerama films abroad in July as will have been set in this country and Canada." Commented E. D. Martin: "The Cinerama presentation of motion pictures—with its unique subject matter and equally unique method of presentation—is the real future of the motion picture industry."

National General To Up Theatres

Although diversification plans are afoot, National General Corp. (see National Theatre & TV) is still very much in the business of exhibition, president Eugene V. Klein indicated at the annual meeting. Klein said theatres are sustaining themselves against TV competition and announced that for its part National General's circuit had completed arrangements to increase the number of houses to 223, "a gain of ten since the year-end, and a reversal of a ten-year downturn."

Since the close of its fiscal term (Sept. 26, 1961), NG has opened a newly-built drive-in near Phoenix, announced plans to erect three more theatres in California and buy one. Latest deal set the purchase of five houses in Montana. The president explained his firm's thinking this way: "We recognized that motion picture theatres had won their battle to survive alongside the competition of television; we moved rapidly to put National's house in order; we intensified promotional activities that are fundamental to successful theatre operation; we had to and did bring about economies in administration; we began running our business as a business, and we developed a hard-hitting management team.

"Operating profits were visible proof of the accomplishment."

According to Klein, the firm's theatres "provide the cash flow strength by which we can diversify, and they will contribute their share to future dividends. We are firmly committed to the business and are aggressively exploring for new sites because we know new population centers need theatres. However, progress through motion picture houses must still be slow. Under restrictions of the consent judgment of 1951, we cannot expect to dramatically expand our theatre operation."

Looking at the overall movie scene for '62, he waxed optimistic: "The major studios have scheduled an impressive array of motion pictures for showing throughout 1962, and the nation has snapped out of its business recession. Good films and good business reflect themselves in higher receipts at the boxoffices. We are fully confident that our operating results will be strengthened accordingly."

The National meeting also covered the subject of dividends, which the president said "must wait until we have more fully regained our position."

4th Quarter Movie Profits Far Off

While profits of 530 U. S. corporations in the fourth quarter of 1961 jumped over 22 per cent from a year earlier to a peacetime record, film and theatre firms suffered a tremendous 89.1 per cent drop in earnings. Major contributing factors to the decline (from $13.1 million to $1.4 million), indicated in the Wall Street Journal's quarterly survey of earnings reports, were the nosedives taken by 20th Century-Fox and Paramount. Fox reported an $11.5 million loss for the fourth period of '61, compared to a $1.1 million profit a year earlier. Paramount was down about $1.5 million from the $2.4 million net in the 1960 span.

SG First Half Zooms

Screen Gems, Inc. reported net income of $1,372,727 (54c per share) for the first half ended Dec. 30, 1961, a substantial increase over the $972,592 (38c) for the similar span a year earlier, it was announced by president A. Schneider.

Admission Prices Jumped 7.8% in '61

Movie theatre admissions continue on the rise. Prices averaged 7.8 per cent higher last year than during 1960, according to the U. S. Labor Department. The '61 annual average was 156.7 per cent of the 1947-49 average, compared to the 1960 mark of 148.9 per cent.

January Dividends Up from '61

Motion picture companies issued cash dividends in January totaling $1,594,000, compared to $1,553,000 in January, 1961. The increase was attributed to normal dividend growth. Dividends of $2,868,000 were paid in December, 1961, by movie firms.

Executive Transactions

Two large deals by theatre firms—one a purchase, the other a sale—highlighted security transactions by officers and directors of film and theatre companies, as reported by the SEC for the period January 11 to February 10, 1962. Eugene V. Klein, president of National General (see NT&T), acquired 27,400 shares to lift his total to 122,623, while Trans-Lux Corp, vice president Harry Brandt sold 100,000 shares, leaving 90,264.

Briskin Pictures, Inc., a holding company through which Samuel J. Briskin, Columbia vice president, has stock in the film firm, disposed of 200 shares, leaving 408, while Fico Corp. bought 2,000 shares of Columbia in Briskin's name, raising the total shares thus held to 71,881. Bernard E. Zeeman, vice president and treasurer of Columbia Pictures International, acquired 967 shares to bring his holdings to 1,794... Millon R. Rackmil, president of Decca Records (Universal parent), acting as co-trustee, purchased 300 shares of Decca capital stock, lifting the total held in this manner to 18,600.

Maurice Goldstein, vice president and general sales manager of Allied Artists, sold 8,000 shares, leaving 5,100. Roger W. Hurlock, a director, continued to buy into the firm, picking up 500 shares to raise his total to 28,200... Allen & Co., headed by Charles Allen, Jr., disposed of 5,000 shares of Warner Bros., leaving 35,000... Loew's Theatres vice president Ernest Emerling exercised an option to buy 2,000 shares, bringing his total to 2,100 shares... Paramount vice president Y. Frank Freeman sold 100 shares to leave 200... Screen Gems vice president and general manager Jerome Hyams bought 500 shares to raise his holdings to 4,739... Jay Emanuel, a director of Trans-Lux, picked up 305 shares; he now owns 15,000.
Growing Topic of Public Discussion

‘Forbidden’ Films
A Family Dilemma

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by PETER BUNZEL

The child * * * is whispering a malicious lie about a relationship which, until now, was unmentionable in U.S. movies. The film is a new version of Lillian Hellman’s distinguished drama, The Children’s Hour. In it Audrey Hepburn and Shirley MacLaine play a pair of upstanding schoolteachers whom foul gossip brands as lesbian lovers—and this is brought out clearly in the film. Such startling frankness is raising a clamor for more stringent movie censorship, a clamor that will be intensified by other films which tackle bold, shocking themes.

A View from the Bridge deals with incest. The Mark is about a disturbed youth who is tempted to molest little girls. Victim tells of hapless homosexuals. These are not films made for art theatre audiences. They are produced for the mass market and they will be seen at neighborhood movie houses where children usually go as a matter of course.

None of these films, when viewed by adult audiences is even faintly salacious. They are done with good taste and are absorbing entertainment. So are most of the others in a wave of controversial movies which will flood U.S. theatres. Homosexuality, once a taboo subject, is dealt with in four major films—Advice and Consent, Taste of Honey, The Devil’s Advocate, and The Best Man. In Walk on the Wild Side, Barbara Stanwyck portrays a lesbian who runs a bawdy house. All Fall Down casts Warren Beatty as a young misogynist who expresses his hatred for women by brutally attacking them. A crazed rapist spreads terror in Cape Fear. In Lolita, a middle-aged professor has a transcontinental affair with a 12-year-old bobby-soxer. The Chapman Report depicts the adventures of a nymphomaniac.

This trend toward outspoken films has revived the accusation that movies are more unpalatable than ever. The Roman Catholic bishops of the U.S. have protested sternly. Congressmen, women’s clubs, clergymen all voice the same fear: movies that deal candidly with sex pose a moral threat to U.S. youth.

The fact is that these movies are not intended for children. They are, by and large, thought films for grownups—all made with the box office in mind, but rarely crassly commercial. Most are adapted from distinguished books and plays. They deal with major, serious sociological problems. Yet children will see some of them. They will hear discussions of them and read about them—as many are undoubtedly doing with this Life story. The films present a dilemma to be solved within the family and unless the problems are openly discussed at an adult level they cannot be intelligently and honestly met.

These motion pictures reflect a pre-occupation with sex—and particularly its aberrations—that is unprecedented in the U.S. Frankly sexual stories have always been available in this country in one form or another—the medieval authors Chaucer and Boccaccio wrote classics of ribaldry that are required reading in colleges. But in general, erotica has been kept behind closed doors, harred from the mails and forbidden to the public. Bawdy novels like Fanny Hill had to be smuggled in from Europe.

Now far racier novels can be bought anywhere. Henry Miller’s Tropic of Cancer, banned here for 27 years, was published in the U.S. in 1961 and became a runaway best-seller. The unexpurgated Lady Chatterley’s Lover, outlawed since 1928, was issued in 1959. Today its gimmiest passages seem tame beside those in many new novels.

On Broadway the most successful playwright is Tennessee Williams, whose dramas are rooted in flamboyant sex (and sometimes in sexual deviation). There are large circulation magazines whose chief stock in trade is nude

(Continued on Page 18)
"Whistle Down the Wind"

Business Rating 3 3 3

Fascinating British import about children mistaking escaped killer for Christ. Haley Mills stars. May be surprise hit.

From England comes this unusual and sensitive excursion into the world of children. Primarily, what happens when three farm children find an on-the-run murderer in their barn and mistake him for Jesus returned. With popular young Haley ("The Parent Trap") Mills lending weight to the marquee, and with Pathé-America aggressively promoting the release, it might prove a surprising dueller for the general market. A fascinating drama from beginning to end, it is likely to roll up outstanding returns in both art houses and other situations where British imports have proven profitable. The most en- charming aspect of the film is the skillful way director Bryan Forbes unfolds his story through the eyes of children looking out on an adult world. Adult problems, whom the murderer killed, and why, are never fully developed. They assume only the degree of importance a child would place upon them. Only the children in the small village know that Jesus has returned. They feed him, sit in awe at his feet and beg him to tell them stories, and form a secret society against the grown-ups who, if they knew, would do him harm again. Director Forbes at all times avoids the maudlin and shows respect for his audi- ence. Miss Mills is excellent as the eldest of the three children, combining youthful fears and doubts with the burden of look- ing after her brother and sister. But six-year-old Alan Barnes, her outspoken brother, walks off with acting honors. He promises to stir up the greatest word-of-mouth about a child actor since Miss Mills herself appeared on the scene. All of the sup- port is first-rate: Bernard Lee, Miss Mills’ hard-working father; Alan Bates, the haggard and confused murderer; Norman Bird, the farm hand against whom the children wage constant war- fare; Diane Holgate, Miss Mills’ younger sister; and the score of marvelous-looking children who people the plot. David Harcourt’s stark black-and-white photography and Malcolm Arnold’s imaginative music score add greatly to the story’s impact. The Keith Waterhouse-Willis Hall screenplay, from a Mary Hayley Bell novel, has Miss Mills coming across Bates in the barn and exclaiming: “Who are you?” Relieved at seeing only a child, he exclaims: “Jesus Christ!” Soon all the children are daily visitors to the barn. Young Barnes loses his faith when he gives Bates a cat and later finds it dead. He gives Bates away. The police arrive and Bates, aware that if he shoots his way out he may wound a child, gives himself up, Miss Mills watches Bates being led away, and knows he will come again.


"La Notte" ("The Night")

Business Rating 3 3 3

Outstanding Italian import tells of marital break-up by unique technique. Will score heavily in art market.

Italian director Michelangelo Antonioni, who stirred up world-wide controversy with "L’Avventura," is now represented on these shores with this already-prized drama. Like his previous film, this promises to stir up plenty of word-of-mouth, and this, coupled with critical reception, will make it a solid boxtoffice attraction for art houses. An Antonioni film is not escapist entertainment, in the familiar sense. He expects his audiences to work with him. In "La Notte," the effort is worth the work because by the time the 120-minute running time is over, viewers will be aware of having traveled with a highly original mind through a disturbing tapestry of human em-otions and conduct. Antonioni tells his stories via images: sound effects, no plot. At times his images seem to have a bearing on a central theme, but gradually one understands great deal about the people (primarily, their reactions to what they are seeing or doing). Like a jigsaw puzzle, Antonioni moves his camera around and around his subjects. A hint he has a hint there. Then slowly the pieces begin to emerge in a veiling pattern and the spectator has a sense of participati-on. Antonioni is truly one of the original minds creating mov-today. In "La Notte," he deals with twenty-four hours in the life of a married couple. The stars are Marcello Mastroi-ral (of "La Dolce Vita") and Jeanne Moreau, but the loca-tensing of Milan must share equal credit. At first, Mastroi-ral a distinguished young writer, and Mlle Moreau, his attrac-tive wife, appear to be the ideal couple. Slowly, we are shown bored with life and each other they actually are. While visits a dying writer friend in a hospital, she wanders through, streets of Milan remembering earlier, happier days. A ra-visit to an "exotic" nightclub fails to break the desolation as a futility of their lives together. Hoping to escape themselves and each other, they attend a party at the lavish estate of millionaire industrialist. During the wild and festive night Mastroi-i pursues his host’s beautiful daughter (Monica Vitti) only to discover she’s as tired of life as he is. Mlle Moreau rebuffs the advances of an attractive playboy. Daw finds Mlle Moreau telling Mastroianni she no longer loves him. Out of desperation he falls passionately upon her.

Lopert (U.S.), United Artists (International), 120 minutes. Jeanne Moreau, Marcello Mastroianni, Monica Vitti. Produced by Emanuele Cassotto, Directed by Michelangelo Antonioni.

"Brushfire"

Business Rating 6 Plus

Hackneyed melodrama OK as supporting dueller.

Southeast Asia today is the setting of this Paramount quickie which concerns itself with an attempt to rescue an American couple from the clutches of Red guerrillas for a ransom of guns and ammunition. Although talk overshadows action, there’s enough of the latter to make "Brushfire" an adequate support-ing dueller for the general market. John Ireland portrays an American living in Asia who is chosen to lead the jungle rescue mission. Everett Sloane, an Australian ex-commando, accom- panies him. Pretty Jo Morrow and Al Avalon are the kid-napped couple, while former SS officer Carl Esmond and Rus-sian revolutionary Howard Caine round out the cast as the "heavies." Producer-director-co-writer Jack Warner, Jr. (with Irwin Blacker) manages to stretch as much mileage as possible out of the rather far-fetched and hackneyed happenings. After some persuasion Ireland and Sloane agree to undertake the mission. While they are hacking their way through the jungle, Esmond rapes Miss Morrow, while Avalon is forced to watch. Ireland and Sloane finally reach the hideout, kill Caine and free the two prisoners. Esmond catches up with them in the jungle and another battle ensues. Esmond and Avalon are killed, and Miss Morrow looks forward to a new life with Ireland.

Paramount, 80 minutes. John Ireland, Everett Sloane, Jo Morrow. Produced and Directed by Jack Warner, Jr.

BUSINESS RATING

$ $$ — Good

$ — Average

$ $ — Poor

Page 14 Film BULLETIN March 5, 1962
“Sweet Bird of Youth” Superb Version of Williams’ Hit Play

Business Rating ⭐⭐⭐ Plus


In bringing to the screen Tennessee Williams’ stage hit about a pair of tormented souls trapped in their own private hell of self-deception and self-indulgence, director-scripter Richard Brooks (of “Elmer Gantry” fame) has created one of the outstanding motion pictures of recent years. In selecting Paul Newman (current Oscar contender for “The Hustler”) and Geraldine Page (acclaimed for “Summer and Smoke”) to recreate their stage roles, producer Pandro S. Berman has provided moviegoers with two powerful performances certain to be eagerly discussed for some time to come. And because many of the ingredients essential to a boxoffice hit (controversy, romance, action, suspense) have been skillfully and tastefully combined in this handsome M-G-M CinemaScope-Metropolitan production, exhibitors can count on “Sweet Bird of Youth” to become one of the smash moneymakers of the year. Technically superb and emotionally compelling, it will be a thrilling and memorable experience for all adult audiences.

The star appeal, the Williams hallmark and solid promotional backing by Metro will start it off with sock returns. Critical reception and word-of-mouth will parlay grosses even higher. Final figures should equal or surpass “Cat on a Hot Tin Roof” and “Butterfield 8.” It is the best adaptation of a Tennessee Williams play since “A Streetcar Named Desire.”

There cannot be praise enough for Brooks. In a literate, sensitive and non-sensational way he has taken a number of sordid and unpleasant situations (a philandering ladies man living off a fading actress, political tyranny, abortion) and portrayed them with the utmost taste and intelligence. He has rearranged some of the play’s sequences to give them greater dramatic impact, and has replaced stage dialogue with fluid and inventive flashbacks. His script is often blunt and frank, but then the people he is dealing with are cut from a non-conventional mold. He is not trying to shock. He is giving adult insight into the lives of two terribly disturbed individuals. Each aspect of the story (tender and sex-motivated love, the greedy climb toward success) has been developed according to its logical dramatic importance, and then delicately woven into a complex and gripping whole.

What makes “Sweet Bird” such an unusual film is that its two main characters attract deep audience sympathy despite their unworthy aspirations and dissolute conduct. Newman is an egotistical opportunist who feels his youth slipping away and who will do anything to land the movie contract he so fanatically desires. Miss Page is an aging actress who, believing her screen career ended, resorts to sex, alcoholism and narcotics to escape from reality. But thanks to the performances of the two stars, these people emerge somewhat tragic and always interesting. They will leave their mark on audiences of every range from the metropolitan areas to the hinterlands.

Newman gives his finest portrayal to date as the success-minded Chance Wayne. On one level he is a cynical talker who unabashedly “hires” himself out as Miss Page’s lover in return for her promise to get him a screen test. On another, he is a confused young man still deeply in love with his childhood sweetheart. By effectively shuttling back and forth between the shadings and emotional levels the role demands Newman proves himself an actor of unquestionable merit. Miss Page is brilliant. Her fading actress who grasps at Newman (for his looks and youth) in the same frantic way he clings to her, and takes pleasure in draining him of all his pride is as electrifying as anything the screen has witnessed in a long time.

The other performances, though somewhat dwarfed, are gems in themselves. Pretty young Shirley Knight, Newman’s former sweetheart who has undergone an abortion (Newman’s child), Ed Begley, her domineering political boss father who years ago instilled Newman with the fire of success. Rip Torn, Begley’s sadistic son, Mildred Dunnock, Begley’s frightened sister. Madeleine Sherwood, Begley’s former mistress who brings about his downfall.

Kudos also for Harold Gelman’s effective music, Milton Krasner’s vivid photography, Henry Grace and Hugh Hunt’s masterful Southern Gulf town sets, and Lee LeBlanc’s ingenious special visual effects.

The plot finds Newman and a drunken Miss Page arriving in Newman’s home town where he has stopped to see Miss Knight. Unaware of Miss Knight’s abortion, he is puzzled when all of his friends advise him to leave immediately. He also finds it difficult to cater to Miss Page’s whims, and finally tells her that the reason her comeback film was a failure at a sneak preview is because she’s too old. Miss Page, who flew Hollywood after the preview, takes his insults because she wants his affection. Finally, through Miss Dunnock, Newman manages a few minutes with Miss Knight, but she tells him she cannot see him any more. During a political rally the truth about the abortion (Begley ordered it) is revealed. At this point Miss Page receives a phone call telling her her picture is a smash. She walks out on Newman. He goes to Miss Knight’s house and Torn and some of his friends permanently disfigure his face. Miss Knight, defying Begley, helps Newman to his feet and assures him they can find happiness somewhere.

"Last Year at Marienbad"
Business Rating ♠ ♠ ♠

Rating is for art market. Off-beat presentation will stir plenty talk among serious art film fans.

Alain Resnais, French director of the critically-acclaimed "Hiroshima, Mon Amour," has come up with what might easily become the most controversial motion picture to date (from a presentation standpoint rather than subject matter). Some will call this Gallic import pretentious, a fake, a non-film. Others will hail it as a daring and original departure in moviemaking (not unlike the cubistic period of painting). But the much-heated talk that will certainly follow its release promises to produce outstanding grosses along the art house circuit. Serious-minded devotees of the art cinema will find this Astor release a must. Resnais' film is not to be judged from story content (the eternal triangle of two men and a beautiful woman), but rather from the visual manner in which it is presented. The past, the present and the future have been brilliantly fused with scenes that are real and scenes that are imaginary. Alain Robbe-Grillet's story takes place in a large, baroque hotel—an icy, suffocating world peopled by anonymous, polite and wealthy guests. Resnais, by utilizing the hotel's properties (gilded mirrors, marble columns, stiff-backed servants statues, a symmetrically patterned garden) then combining them with an off-screen narration and on-screen conversation, ends up with a strange and haunting visual exercise in stream-of-consciousness. He centers his point of view on three unnamed individuals Delphine Seyrig, a beautiful young woman with apparently no past; Giorgio Albertazzi, who tells her that they met a year ago, and loved one another; Sacha Pirtoff, Mlle Seyrig's distant protector, perhaps her husband. Via a number of different events, some portrayed by the actors as they happened, others as the characters would have liked them to happen, an intricate emotional web begins to unfold. Albertazzi wants to take Mlle Seyrig away (as she promised a year ago). She believes he is confusing her with someone else. As his story becomes more and more real, Miss Seyrig grows frightened—she doesn't want to leave this false world. She tortures herself with phantoms of rape, murder, suicide. To escape Albertazzi, Mlle Seyrig gives Pirtoff one last chance to win her back. When he doesn't, she leaves with Albertazzi and an unknown future.

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Astor, 93 minutes, Delphine Seyrig, Giorgio Albertazzi, Sacha Pirtoff, Produced by Pierre Coutou and Raymond Frmont, Directed by Alain Resnais.

"The Errand Boy"
Business Rating ♠ ♠ Plus

Lewis spoof on Hollywood has good share of laughs.

This latest Jerry Lewis romp — a spoof on Hollywood — contains some of his funniest work to date and some pretty flat stuff. It's also filled, like most of his previous efforts, with pathos-oriented moments that just don't come off. This is Lewis' weakness, his urge to capture the Chaplin gift for creating humor through the pathetic, downtrodden man. Lewis is always at his best when he plays his long-suit—slapstick. As director and co-scripter (with Bill Richmond) he tells what happens when movie studio paperhanger Lewis is hired to spy on the efficiency of his co-workers. His misadventures come fast and furious: he fouls up the shooting of a scene; gets trapped in an elevator with a bubble gum-chewing beauty; accidentally becomes the escort of a voluptuous siren at a Beverly Hills shindig; drives a train of small cars onto a sound stage; and accidentally drenches everyone on a set while opening a gigantic bottle of champagne.

Paramount, 92 minutes, Jerry Lewis, Brian Donlevy, Howard McNear, Produced by Ernest D. Gluckman, Directed by Lewis.

"World in My Pocket"
Business Rating ♠ ♠

Fairly suspenseful crime-meller should satisfy in action market. OK dueller elsewhere.

Four men and a girl plan a daring million-dollar armored car robbery. For a while director Alvin Rakoff suspensefully leads us to believe they will get away with it. Then the tautly-built pieces begin crumbling and what evolves is only a mildly entertaining crime-thriller. This M-G-M programmer will perform best in action houses, and will adequately fill the dueller slot in the general market. Rod Steiger provides the only American name for the marquee, and he's assisted by such international names as attractive Nadja Tiller, Peter Van Eyck, Ian Bannen and Jean Servais. The Frank Harvey screenplay, based on a James Hadley Chase novel, starts out as a "Riffi"-type affair. Five down-and-outers in Marseilles systematically prepare to rob an ultra-modern and supposedly impregnable armored car. Fate intervenes during the robbery and the eventual falling-out among thieves finally brings everything to naught. Steiger portrays the methodical leader; Miss Tiller, the bitter girl who dreams up the heist; Van Eyck, a sinister ladies man; Bannen, a nervous youngster who finds himself attracted to Miss Tiller; Servais, an expert safe-cracker with a fear of snakes. Steiger is wounded during the robbery, but the gang manages to hide the armored car inside a moving van. Unfortunately, for them, one of the guards inside the car is still alive. When the steel shutters are opened the dying guard kills Bannen. Servais' nerves begin to crack when he finds he cannot break the combination. He goes into hiding in some fields, but a snake brings him into the open and Van Eyck kills him. An inquisitive Italian youth discovers the car inside the van and calls the police. The remaining three gang members flee into the mountains. When police kill Van Eyck, Steiger and Miss Tiller surrender.

M-G-M, 93 minutes, Rod Steiger, Nadja Tiller, Peter Van Eyck. Produced by Alexander Grueter, Directed by Alvin Rakoff.

"Blue Hawaii"
Business Rating ♠ ♠

Elvis in a picture-prety musical tour.

This latest Elvis Presley starrer for Paramount is a musical travelogue of our fiftieth state. As pretty as a picture postcard (location lensing in Technicolor and Panavision), as lightweight as a balmy summer breeze, and loaded with plenty of song and dance (14 musical numbers), "Blue Hawaii" is sure to make Presley fans happy, but it's hardly the dish for discriminating audiences. What little Hal Kanter plot there is centers around poor little rich boy Elvis wanting to strike out on his own rather than start at the top in his father's pineapple factory. It's all good clean fun as Elvis sings, dances and guides his way across the romantic isles, and director Norman Taurog has placed the accent on blue water, luaus, multi-colored shirts and a desire for patrons to catch the first plane to Oahu. The acting is adequate (Angela Lansbury is a standout as Elvis' scatterbrained mother), the songs pleasant, the photography magnificent. The plot finds Elvis guiding school teacher Nancy Walters and five attractive teen-age students throughout the islands. His girlfriend, Joan Blackman, grows jealous of Miss Walters, and one of the teen-agers (Jenny Maxwell) makes an unsuccessful play for him. After becoming involved in a brawl (while trying to protect Miss Maxwell from a wolf), Elvis loses his job. All ends well with Elvis and Miss Blackman setting up their own travel agency.

Paramount, 101 minutes, Elvis Presley, Joans Blackman, Angela Lansbury, Produced by Hal Wallis. Directed by Norman Taurog.
Tribute to Skouras

National Allied and Theatre Owners of America will combine to pay an unprecedented exhibitor tribute to 20th-Fox president Spyros P. Skouras on the 20th anniversary of his assumption of the presidency of the company. The two national theatre groups will sponsor a testimonial reception and dinner for the film executive, April 12, at New York’s Waldorf-Astoria, it was announced jointly by Allied chief Marshall H. Fine and TOA topper John H. Stembler. Meanwhile, Skouras returned from a Hollywood trip, accompanied by vice president and New York studio representative Joseph H. Moskowitz, to confirm studio boss Peter Levathes’ announcement that Fox and its independent producers will turn out 17 pictures in 1962.

Hyman Talks Product


AA Buyout Off

Negotiations collapsed at the week end for purchase of control of Allied Artists by Claude A. Giroux-Sheldon Smerling, who were to name Paul N. Lazarus, Jr. (above) president. Lazarus, who recently announced his resignation as vice president of Columbia Pictures, reportedly is entertaining several other propositions that have been presented to him.

New Columbia Pact

Pointing up Columbia’s efforts to expand its international production program, M. J. Frankovich (above), vice president in charge of the firm’s overseas production activities, announced that Columbia has signed a new multiple-picture deal with Dino De Laurentiis, who will make a minimum of five films for the company.

TOA Expands

Theatre Owners of America announced the affiliation of the Independent Exhibition, Inc., and Drive-In Theatres Assn. of New England, which had been unattached since its withdrawal from National Allied in 1959. Julian Rifkin, who succeeded Edward W. Lider as president of the New England unit, was elected national delegate to the TOA board. In addition, formation and affiliation of Theatre Owners of Pennsylvania with TOA also was revealed. David E. Milgram, head of Milgram Theatres of Philadelphia, was named president of the group, which represents more than 200 Pennsylvania theatres.

Siegcl—M-G-M Pact

Following termination of his present contract with M-G-M, former studio chief Sol C. Siegel (above) will enter into a new production-distribution pact covering two independent films and an optional two more for Metro. Under terms of the agreement, Siegel is to make the first two within a two-year period, the first script due by next Dec. 31. He is granted the right to acquire properties and to prepare scripts on his own account.

Levine Has 15 Ready

Embassy Pictures president Joseph E. Levine delivered a double-barrelled announcement recently: (1) he now has 15 unreleased pictures finished and ready to go; (2) “Boccaccio ’70” will become one of the great grossers of all time. He pointed to the 12 sizzling openings of “Boccaccio” in Italy as proof of the picture’s potential.

Royal Welcome

Arnold M. Picker, executive vice president of United Artists, is congratulated by Queen Elizabeth II following Royal Film Performance of “West Side Story” at Odeon Leicester Square Theatre, London.
Dangers of tight censorship

Amid this unprecedented freedom, movies present a special problem. Unlike books and plays, they are available to everyone, regardless of age. Many adults fear that children may be jolted by films which come to grips with stark adult problems. But some experts believe the harmful effects of such motion pictures are greatly exaggerated. Paul W. Tappan, professor of sociology at New York University: "There is no evidence that children form basic attitudes to authority or morality from exposure to motion pictures. At least as strong a case can be made that maladjustments are intensified through tight and prudish censorship."

Historically, movie censorship has been both tight and prudish. For years it kept Hollywood in a strait jacket, woven by local vigilantes who believed that movies were corrupting morals. In the early days there may have been some ground for this belief. There was a time when the Hollywood product abounded in half-clad dancers and bathtub scenes obviously thrown in for shock value.

As early as 1913, Ohio enacted a statewide law censoring movies. Nine states quickly followed, and dozens of cities passed their own ordinances. The result was chaos — and absurdity. In Manhattan, Mary Pickford, who was still in her teens, was barred from seeing one of her own movies because no adult accompanied her. Spokane's mayor banned a two-reeler called Tango Dancing Lesson on the ground that "I won't let my daughter do those dances."

Hurt financially by these restrictions on showing its films and worried by scandals, Hollywood imposed a rigid self-censorship. The industry in 1922 hired former Postmaster General Will H. Hays as its morals czar. Hays had a solicitude for children which he expressed in grandiloquent language: "This industry must have, toward that sacred thing, the mind of a child, toward that clean virgin thing, that unmarked slate, the same responsibility, the same care about their impressions made upon it, that the best clergyman or the most inspired teacher would have."

This viewpoint was embodied in the Motion Picture Code, drawn up in 1930 to provide guidelines for morally acceptable conduct in movies. The Code demanded defeat for all transgressors. It held that divorce was intolerable, miscegenation abominable, swearing unpardonable. Love conquered all — yet married couples never shared a double bed.

The Code did not stop at morality. It also sought to prevent Hollywood from angering pressure groups. In 1939 the script for Hal Roach's comedy, The Housekeeper's Daughter, had to be revised because it showed a newspaper reporter cadging drinks from his cronies. "Such characterization," went the solemn, fastfetched explanation, "might give offense to newspaper publishers, editors and writers."

Hard new look at the Code

The Code was Hollywood's Bible and its precepts were commands. Only two films were ever released without a seal of approval. They were The Moon Is Blue in 1953, which was rejected for treating adultery lightly and The Man with the Golden Arm in 1955, which was the first U.S. movie about dope addiction. But times were changing. Both productions became such big commercial hits that they induced the industry to re-examine its whole code.

It was clear that movies would no longer make money by pandering to a teen-age mentality. TV was doing that sort of thing better and for free. Between 1948 and 1958 movie box-office grosses fell by nearly 50% — but only for theatres showing the Hollywood product. Art theatres, showing European films ranging from Brigitte Bardot sex farces to Ingmar Bergman's medieval morality plays, were thriving.

Hollywood took the cue and began dramatizing themes which were too outspoken for TV.

Two precedent-setting court decisions gave them a go-ahead. The first involved the Italian-made religiousparable, The Miracle, which had been banned in New York State. In 1952 the U.S. Supreme Court lifted the ban. "We conclude," the Court unanimously ruled, "that expression by means of motion pictures is included within the free speech guarantee of the First and Fourth Amendments." The decision expressly precluded banning a movie on grounds of "sacrilege." The U.S. film industry had taken no part in the case whatever but it was paying close attention. In 1958 the Court ruled further that a film version of Lady Chatterley's Lover could not be outlawed for being "immoral." The two decisions leave only one legal justification for censoring a movie: gross obscenity.

The Hollywood Code was now revised to permit portrayals of dope addiction and badnage about adultery. Last year came the most radical change of all. Sex perversion, once forbidden, was declared permissible if handled "with care, discretion and restraint." The Code remains a highly capricious instrument. Two recent U.S. films about perversion passed without difficulty, but the Code Authority flunked the British import, Victim. A single word made the difference. The Children's Hour and Advise and Consent use synonyms for sexual deviates; Victim comes right out with "homosexual."

Four states — New York, Virginia, Maryland and Kansas — still force films to obtain licenses before release. So do more than a dozen cities. Scores of others enforce censorship after movies are publicly shown.

Few of the censors have any qualifications for the job. Chicago's censorship board is dominated by policemen's widows. In Boston the censor is the mayor's press secretary. The chief censor in Atlanta is a housewife, while in Evanston, Ill., a policewoman inspects movies in her spare time for $180 a year.

This year's big censorship wrangle is brewing in New York. The state's Board of Censors has banned the movie version of the hit off-Broadway drama, The Connection. Like the play, it portrays dope addiction. The dispute, however, is not over subject matter but language, the like of which has never been spoken on the screen. Attorney Ephraim London is fighting the case, as he did the Miracle and Chatterley cases. "To prove obscenity," London argues, "the state has to show that using this language arouses lustful desire in normal adults. That's absurd."
Wherever censorship prevails, standards vary. Sophia Loren’s *Two Women* was deemed perfectly all right in Manhattan but was blackballed in Detroit. In Austin, Texas, Brigitte Bardot’s *And God Created Woman* was approved for a theater that catered to white audiences, but Negroes were not allowed to see it. Providence’s three censors also banned *And God Created Woman*. The ruling was taken to court, and one of the censors admitted that, before *Woman*, he had attended only a single movie in 13 years—and then only because the police commissioner told him to.

England, in regulating movies, comes downstringently on violence. The U.S. melodrama *Homicidal*, a blockbuster here, was banned in Britain as too brutal even for adults. Yet sex in movies is accepted there casually and, as in most of Europe, nudity is allowed.

In England, all movies are classified by an industry-appointed Board of Censors whose members include experts in child psychology. The board gives a “U” certificate for movies that may be attended by all. Children under 16 may view “A” films only with adults. “X” films are for adults only. Few films are banned outright. Most communities require theatre operators to enforce the board’s decisions.

**Has Supporters in U.S.**

The system has drawn many U.S. supporters. However, legalized classification has been ruled unlawful in the U.S. by at least one state court. In 1969 Pennsylvania passed a classification bill, but the state supreme court held it unconstitutional under the free speech provisions of the *Miracle* decision.

The ebb of legalized censorship since the *Miracle* decision has given a much louder voice to private groups which police the movies for their membership. Foremost among these is the Roman Catholic Legion of Decency. The Legion’s ratings, circulated among all U.S. parishioners, are based on Church precepts. They specify the moral suitability of films for children and adults. Occasionally a movie is condemned for all. Once a year Catholics are asked to pledge to follow these directives, so few producers dare risk condemnation by the Legion.

The Legion has increasingly given a “separate classification” to films which it does not want to condemn outright but which “require caution and some analysis and explanation as a protection to the uninformed against wrong interpretations and false conclusions.” Among such films are *Victim* and *Walk on the Wild Side*. *La Dolce Vita* received the same rating but with an additional stipulation which the Legion apparently feels will restrict its audience to more sophisticated groups: it must never be viewed in a dubbed English version — only in the original Italian.

Voluntary, as opposed to legalized, classification has been pioneered by the Legion of Decency. Frequently it has approved films so long as the ads specify they are for adults only. Now many responsible producers impose their own classification. Among them are Elia Kazan, whose *Splendor in the Grass* deals with premarital sex relations, and Richard Brooks, whose *Elmer Gantry* is about a depraved preacher. The ads for both movies stipulate that patrons under 16 must have an adult with them. William Wyler advocates the same restrictions for his *Children’s Hour*.

“But,” adds Wyler, “sex isn’t the only reason that I’m careful. I also directed *Ben-Hur*. That was a deeply religious film, but it had a lot of violence which might upset kids. My son was 7 when the movie came out. I waited two years before letting him see it.”

There is a drawback to standardized classification. As children grow up, they differ enormously within each age group. Some are emotionally and physically mature at 16, others still have a long way to go. Proscribing a film of all 16-year-olds tends to protect backward children by penalizing the mature. Classification works best when voluntarily imposed within the family.

This principle was ringingly affirmed by Superior Court Judge Luther Alvers, son of Georgia, when he upset Atlanta’s ban on *Never on Sunday*. He wrote: “The defendant’s concern with the welfare of our city and its children is highly commendable. It is obvious, however, that parents are more competent to rear children than the state, and this responsibility should rest with them. Censorship is not a desirable substitute for responsible parents.”

Parents can inform themselves about current films from a variety of sources. Movie ads often contain plenty of clues. Some say specifically that a film is not recommended for youngsters. Others use words like “shocking” and “wild orgies,” which should give fair warning. In addition, newspapers and magazines review new releases. So do film bulletins issued by dozens of private groups.

**The Green Sheet**

The most comprehensive of the private bulletins is *The Green Sheet*. Published by the Film Estate Board of National Organizations, it commands a monthly audience of nine million. The Green Sheet reflects the composite judgment of 10 member groups, including the General Federation of Woman’s Clubs, the PTA, the American Jewish Committee and the Protestant Motion Picture Council. Its reviews summarize the plots, evaluate artistry and specify which films are suitable for children, young people, mature young people or adults.

Subscribers may enroll free of charge by writing *The Green Sheet*, 522 Fifth Avenue, New York 36, N.Y. *The Green Sheet* is not infallible or comprehensive, but it is a help.

Informed parents make the best censors. They alone are equipped to judge a film’s suitability for their children. Often the loudest drumbeaters for outside censorship are parents who seek to shirk this duty. They are like the distraught mother who petitioned Abraham Ribicoff, Secretary of Health, Education and Welfare. Her son, she wrote, wore a beard, called himself a beatnik and treated her like dirt. “Mr. Secretary,” she demanded, “when are you going to solve my problem?”

*’Victim’* deals with blackmail directed against homosexuals. Above, detectives arrest a suspect in this off-beat drama.
November

GUNS OF THE BLACK WITCH Color, CinemaScope. Don Megowan, Silvana Pampanini, Emma Danieli, Urio Lorenzoni. Producer: Fortunato Misiani. Director Don-
monicio Paolella. Sea adventure, 81 min.

Lost BATTALION Leopold Salcedo, Diane Jergens, Johnny Monteiro, William Price. 83 min.

December

JOURNEY TO THE 7TH PLANET Color, John Agar, Greta Thyssen. Producer-Director Sid Prinl, Science-
fiction. 80 min. 2/19/62.

February


March


TWIST ALL NIGHT June Wilkinson, Louisa Prima, Sam Bitera and the Ritzmen. 87 min.

April

RAIN THAT WOULDN'T DIE, THE, Produktionsfirma Horst Ton, Sammy Davis Jr., Julie London, Sammy Davis Jr. 85 min.

May


June

MARCO POLO Rory Calhoun, Yoko Tani. Survival Ray Milland, Jean Hagen, Frankie Avalon, Pro-
ducer-Director Roger Corman. Based on Edgar Allan Poe's story.

July

POE'S TALES OF TERROR Color, Panavision. Vincent Price, Basil Rathbone, Peter Lorre, Debra Paget. Pro-
ducer-Director Roger Corman. Based on Edgar Allan Poe trilogy. 120 min.

Coming

October

CALL ME GENIUS Technicolor, Tony Hancock, George Sanders, Edmund Gwenn, Virginia Field, Nazimova, Busey. A pianist's life in Paris, from 1899 to 1924.


HANDS OF ORLAC, THE (Mel Ferrer, Danny Carrol) Stevan, Jean Tissier, Jean-Louis Trintignant. It's a dream story from 1924.


RIFI FOR GIRLS (Media Tiller, Producer: Jacques Lacoste, Director: Alain Al Hughes). A champagne-trilled thriller.

November

HAROLD LLOYD'S WORLD OF COMEDY Harold Lloyd, March


TASTE OF HONEY, A Ria Tushingham, Dora Bryan, Robert Urquhart. A documentary about the lives of black women in Britain.


December


LE NOTTE BRAVA (Miller Producing Co.) Elsa Martinelli, Antonella Dell'Usso, Jean Claude Brialy, Laurent Terzieff, Producer: Santo Chimitti. A story of romance and intrigue, 175 min. 51 min.


LUST TO KILL (Producers Associated Pictures Co.) Dan Duryea, Dan O'Herlihy. A story of one man, Alfred R. Murnau, Patrick Bet, Director: Oliver Drake. 100 min.

MANN IN THE MOON (Trans-Lux) Kenneth More, Shirley Anne Field, Robert Duvall. British spook of the aeronauts. 98 min.

MARCH SUMMARY

The March release list has been fat-
tened to a hefty 20 pictures. 20th-Fox retains its lead with three films, while eight companies—M-G-M, United Artists, Universal, Warner Bros., Allied Artists, American-International, Continental and Paramount—follow closely, each with two entries. Columbia has stated one release, and Buena Vista is the lone firm with a product set for this month.


February


March


April

DAHON AND PATHTHS Guy Williams, Don Burnett, Producers: Sam Jaffe, Samuel Marx. Director: Curtis Curtis. Doleleast spectacular.


May


Coming


February


Coming


February


MAY

ESCAPE FROM ZAHARIK Technicolor, Yul Brynner, Senta Berger, Odette Myrtil, Director Robert Neume. Suspense drama set in an oil-rich nation in the Middle East.

Coming


HARRY PUBLIC ENEMY, Glamour Technicolor, Van Johnson, Jane Hylton, Director George Archainbaud. Crime drama.

HILL IS FOR HEROES Danny Darrin, Fess Parker, Steve McQueen.


PEGION THAT REMAINED, The Charlton Heston, Elsa Mariani, Director Piers Ford. Comedy-drama based on the novel by Donald Downes.

WHO'S GOT THE ACTION Technicolor, Dean Martin, Peter Lawford, Christine Franklin. A society matron becomes a 'bookie' to cure her husband of his horse-playing habits.

September

BLOOD AND ROSES Technicolor, Mel Ferrer, Gino Cervi, Sean McClory, Producer Richard Fleischer. 106 min. 10/1/61.

MEN AT WALL Street, Robert Mitchum, Arlene Dahl, Robert Ray, Producer-Director John M. Stahl. Drama.

September


October


November

BLUE HAWAII Technicolor, Elvis Presley, Ortanique Neely, Jerry Lewis. Musical comedy.

November


November


December


January

BACHELORETTE FLAT CinemaScope, Color, Carol Ohmart, Bobbejaan Schepers, Producer-Director Jack Cummings. Director Vincent Sherman. 99 min. 11/13/61.

February

SWINGIN' ALONG CinemaScope, Color, Dorothy Lamour, Danny Kaye, Angela Lansbury, Producer Robert Aldrich. Comedy.

March


SNATCH NEVER SLEEP CinemaScope, Color, William Holden, Joseph Cotten, Virginia McKenna, Producer-Director Leo McCarey. Drama about two American priestess and a young Chinese girl.

April


May


June

HEMINGWAY’S ADVENTURES OF A YOUNG MAN CinemaScope, Color, George Peppard. Howard Hawks. Based on Ernest Hemingway’s "The Sun Also Rises."

July


August

IN THE HILLS OF PIRAMA CinemaScope, Color, Gene Kelly, Producer-Walter Wanger, Director Andrew Marton.

September


October


November

BIRTHDAY GIFT, The CinemaScope, Color, John Wayne, Debbie Reynolds, Elizabeth MacRae, Producer George Seaton. Drama.

December

FOUR MEDIUMS AND A MADAME, Cinemascope, Color, Joseph Cotten, Michael Fairman, Producer Hal B. Wallis. Drama.

January

WHAT PRICE GLORY, Technicolor, Color, Gary Cooper, Audie Murphy, Producer Frank Ross. War.

February


March

THE MIRRORS, Technicolor, Color, John Wayne, Lila Kedrova, Gary Merrill, Railroad. Wirth. Western.

April

TO THE SHORE, Technicolor, Color, John Wayne, Batjac Productions. Director David Miller. Western.

May


June


July

THE CURTAIN IS UP IN ITALY!

...and the grosses are up—topping every record of the record-breaking "LA DOLCE VITA" in Rome, Naples and Milan!

JOSEPH E. LEVINE presents

Boccaccio '70

Produced by CARLO PONTI in Eastman COLOR

Look to "'70" as the No.1 attraction of '62! NOW AVAILABLE FROM EMBASSY PICTURES!
The Public Will Decide Ultimate Fate of Pay-TV

Skouras Warns, Advises Exhibitors on Key Issues

Film Companies’ Earnings Hinge on Theatre Product

See FINANCIAL REPORT

Reviews

STATE FAIR
CAPE FEAR
SATAN NEVER SLEEPS
ROME ADVENTURE
PREMATURE BURIAL
GUNS OF THE BLACK WITCH
HITLER
THROUGH A GLASS DARKLY
BLACK TIGHTS
LA BELLE AMERICAINE
THE UNDERWATER CITY
THE PRISONER OF THE IRON MASK
LOST BATTALION
WOZZECK
BERT I. GORDON PRODUCTIONS Presents

The Magic

THRILL AFTER THRILL!

Starring
BASIL RATHBONE  ESTELLE WINWOOD  GARY LOCKWOOD  ANNE HE
Territorial saturation booking starts in Atlanta • Buffalo
Columbus, Ohio • Denver
Indianapolis • Kansas City, Mo.
Los Angeles • Memphis
New Orleans • Norfolk
Omaha • San Francisco
Portland, Oregon • St. Louis
Salt Lake City • Pittsburgh

AND IT’S BACKED BY AN
EXPLOITATION CAMPAIGN
THAT SELLS ADVENTURE
AND EXCITEMENT!

BOOK THIS GREAT
HOLIDAY ATTRACTION
NOW!
Metro-Goldwyn-Mayer presents a EUTERPE production

Jim Hutton  ...as a dauntless-type soldier fighting a prone-type war!

The Horizontal Line

Paulette Goddard

Book it
LOVE AGAIN AND FUNNIER THAN EVER!

entiss

with a contagious-type kiss!

ack Carter

TENANT

The hilarious saga of Lieutenant Wye, born a coward, but made a hero...

His gallant effort to fight a war flat on his back...

and the glorious victory he won in a rather more intimate campaign!

She's a do-it-yourself geisha (and doing very well)

co-starring

Jim Backus · Charles McGraw

and

Miyoshi Umeki

SCREEN PLAY BY

GEORGE WELLS

BASED ON THE NOVEL

"The Bottletop Affair" by GORDON COTLER

DIRECTED BY

RICHARD THORPE

PRODUCED BY

JOE PASTERNAK

YOUR "FUN-FOR-THE-FAMILY" EASTER BOX-OFFICE!
YOUR EASTER SHOW . . . PRE-SOLD BY THE BIGGEST AD BUDGET IN THE HISTORY OF 20TH CENTURY-FOX.

RODGEES & HAMMERSTEIN'S NEW

STATE FAIR

PAT BOBBY PAMELA ANN-TOM
BOONE DARIN TIFFIN MARGRET EWELL

AND ALICE FAYE

PRODUCED BY CHARLES BRACKETT DIRECTED BY JOSE FERRER SCREENPLAY BY RICHARD BREEN

ADAPTATION BY OSCAR HAMMERSTEIN II / SONYA LEVIEN / PAUL GREEN

MUSIC SUPERVISED & CONDUCTED BY ALFRED NEWMAN

BOOK IT NOW! One of the big reasons for joining
‘LEO’S’ COME-ON. Whatever the ultimate boxoffice fate of “Cleopatra” — and it promises to be colossal — one thing is certain: no motion picture in all the annals of filmdom has enjoyed a pre-release build-up to match the 20th-Fox blockbuster’s. For months prior to the abortive start in London late in 1960 it had been the subject of an intensive publicity campaign, for much-photographed recuperation, the fresh start in Rome, and most recently the headlined rumors of a new romance in her life. If “Cleopatra”, herself, returned to haunt the Nile today she could hardly attract more attention than has been accorded her cinema counterpart.

OLDWYN REVIVALS. There’s plenty of fire beneath the smoking rumors that Sam Goldwyn is considering theatrical re-release of his classic films in preference to selling them off to television. We hear he has pretty well made up his mind to re-issue six to ten of his top pictures with brand-new, intensive promotion campaigns. The veteran producer has been entertaining offers from TV sources for several years, but none has come near the price he puts on his product. Meanwhile, he has been mulling M-G-M’s shopping $6 million return on the fifth re-release of “Gone With the Wind” and Disney’s success with periodic re-issues, as currently with “Pinocchio”. Goldwyn’s urge to go for theatre play time rather than TV was sparked by national Theatres president Eugene Klein, who pointed out the great need for theatrical product and the vast potential in the kind of first-class films Goldwyn owns. Among his properties are top-drawer attractions as “Best Years of Our Lives”, “Guys and Dolls”, “Hans Christian Andersen”.

A LOSS. A loss of approximately $1 million will be reported by Allied Artists for the first half of the current fiscal year ended Dec. 30, it was earned at weekend. It is anticipated that venues from “El Cid” in the second six months will wipe off the red ink, and possibly show a profit for the full year. Full impact of the blockbuster’s earning power, however, will not be felt until the following six months beginning July 1.

URGES ‘PRIME’ TV TIME. Add to the long line of puzzlements in our business: in view of Walt Disney’s continued success with TV promotion for his films, why haven’t the other companies followed suit in delivering a regular pitch in prime time to that great mass audience? In one theatreman’s opinion, they could do a lot worse than give it a thorough tryout. Writing to this desk, Caesar Berutt, head of Berutt & Wandel Theatres, Missouri, points out: “No one has come forward with the suggestion to use the TV prime time national network to publicize our product on a regular basis. Of course, Walt Disney uses that media — and he proves, without a shadow of doubt, the tremendous pull it gives his productions boxoffice-wise. He creates the public desire to come out and spend an evening at the motion picture theatre. It is mainly through prime time TV publicity that he creates this wonderful situation at the boxoffice. My suggestion to this industry is to jump on the bandwagon and buy one of the prime time TV national network programs and plug two or three motion pictures per month — in the Disney fashion. The funds for this project could come from all segments of the industry. For instance, the exhibitors could be billed through their billings from National Screen Service or through their film rental billings. The producers and distributors should be willing to help foot this cost through matching funds. No doubt, enough help could be had to put this project on a national basis. I don’t go along with TV sectional publicity; it’s fine for promotion on a smaller scale, but the best method, and Disney proves it, is on a national basis and in prime time. TOA is planning to institute a star-building campaign which includes a two-reel subject to be rented to the theatres. Why not add a nominal prime time TV fee to help with the above-suggested project? The thought is that this plan should be discussed and placed at the head of the agenda at all forthcoming sessions of all organizations in the industry.” Since TV sells everything better than newspapers, magazines or any other medium, why not movies?
Feevee's Old Promises

Reading the reports of the U. S. Court of Appeals decision in favor of the Hartford feevee test, I was struck by some familiar phrases. In Broadcasting magazine, for example, I noted the statement that "RKO General proposes to run mostly first-run movies, with other pay hours filled with sports, Broadway theatrical productions, opera, ballet, concerts, art, educational features and children's programs."

So I went back into my files and looked at the statement made on February 26, 1960, at the opening of Telemeter's wired feevee service in Etobicoke, Canada, by venerable Adolph Zukor, Paramount's Board Chairman. In part, Mr. Zukor's statement said, "The future now holds no bounds for entertainment. It can be the Folies (sic) Bergere in Paris... a bull ring in Spain... an opera in Milan... the ballet in Moscow... a theatre on Broadway or in Picadilly or a studio in Hollywood." Note the emphasis—always in advance of actual operations—that the feevee advocates put on all the finer things, the cultured arts that their coin box will present.

Now of course it would be unfair to suggest that RKO General is talking through its hat, any more than we could suggest that Telemeter and its Paramount parent knew way back at the beginning of 1960 what they were going to be offering in 1962. But obviously the sales pitch is based at least in part on the idea that feevee is a cultural milestone. Some of the newspaper fans of subscription TV—who look down their typographical noses at free home television—hailed the Federal court decision as a sort of Magna carter for "good television."

Meanwhile back at the Etobicoke ranch there still was official silence. It is a matter of record that Telemeter hasn't quite gotten around to the Spanish bull rings or the opera in Milan. We know that most of the programming has been subsequent—or at least not premire—run Hollywood movies and sports events. What I find most interesting, however, is a report in the press about the recent special Telemeter program.

The March 12th issue of Advertising Age, for instance, ran a story about "a new show idea introduced by Telemeter." On February 23rd, we were informed, Telemeter invited 100 of its subscribers to a free, live show featuring Bill Dana and the McGuire Sisters. The two-hour special was taped in a regular Toronto television station whose studio was leased for the occasion by Telemeter. "The guests," Advertising Age reported, "were provided with transportation and refreshments... The show was taped, and all last week it has been running on pay TV at a cost of $1.50 per show. Telemeter will run a second show March 9 when British stars Gracie Fields and Stanley Holloway entertain another group of 100 subscribers. The show also will be taped and run on the Telemeter system."

Given enough time, Telemeter obviously will be able to provide a giveaway junket and floor show for all its 5000-odd subscribers before too long. I would presume that this qualifies as a loss leader premium or the pay TV equivalent of bingo or bank night. It is not, at least in my book, a sign of fabulous audience enthusiasm for the basic product.

"Meanwhile," says Advertising Age later in its article, "the price to the subscribers has gone up. The early birds were charged only a $5 installation fee, but new subscribers are being charged a $15 annual service fee."

And what have the subscribers been getting? Sports, with a vengeance and a good degree of audience acceptance. Mosies, ditto. Culture? Occasionally, without enough success to make it a notably marketable commodity.

As these lines are written the Federal Communications Commission is preparing to hold hearings in Chicago for the express purpose, as enunciated from time to time by Chairman Minov, of determining how well the television stations are living up to their community responsibilities. When you use the public air waves, rather than a privately operated wired circuit, you operate with very definite responsibilities to the public. In Hartford, RKO General and their feevee partners, Zenith, will have these responsibilities.

Chairman Minow has indicated more than once that the clearest statement of these responsibilities is made by the licensees themselves in their license applications. They indicate what their general programming plans are—not by describing particular programs, but by giving some inkling of what can be called the program "mix."

Please bear in mind that the feevee people, in their selling enthusiasm, don't confuse their promises of a golden age of culture to that blue-sky day when feevee might become a national operation. In getting their Hartford permit they made promises about their Hartford programming. Those promises should be kept constantly before the people of Hartford and the nation—that's part of the test.

In case you need refreshment about those promises, here are some quotations from the booklet, listing various items for Hartford subscribers. The items are hedged, to the extent that the Hartford Phonevision Company said these are what subscription television "can provide" rather than will provide and talks about producers "making plans to" bring Broadway shows to the Hartford home screen. These are probably legitimate hedges to prevent the promises from being regarded as binding. Such a hedge is understandable, in view of the kind of entertainment that is mentioned: "Premiers of Class A Hollywood motion picture features now seen only in theatres... Become a first-nighter at new Broadway productions... Experience the excitement of the opening performance of a grand opera season... Subscription TV offerings for a typical month of programming propose a varied panorama of entertainment, cultural events, and educational features from the world's leading motion picture studios, legitimate theatres, opera houses, concert halls, stadiums, arenas, and classrooms."

The Hartford booklet devoted two lines to mentioning a world championship heavyweight prizefight and a full paragraph of seven lines to opera, ballet and symphony orchestras. Let Hartford's audience bear that in mind too when they start seeing how a free television channel is used for feevee.

Incidentally, the Hartford people might want to look into those Etobicoke studio parties. This is an entrancing and hitherto unpublicized aspect of feevee. The medium that promised the customers so much fun in their own homes is now offering free transportation and drinks to get the folks out of their homes. Maybe the next step will be to combine a subscription to feevee with a guided in-person tour of the Metropolitan Opera House... or would it be Yankee Stadium?

There's no mention of that in the Phonevision booklet. We won't expect them to provide junkets. But let's remember that Hartford is a test not only of feevee's performance, but particularly of feevee's performance versus its promises.
Skouras Warns
And Advises

Spyros P. Skouras, the film executive
exhibitors look to for advice and en-
couragement, delivered large doses of
both recently in a speech to the United
Theatre Owners of the Heart of Amer-
ica convention, in Kansas City.

Touching on what he termed two
present dangers to the welfare of the
entire business, but especially the thea-
Tre branch—TV, both free and pay, and
the Consent Decree — the sagacious
president of 20th Century-Fox not only
issued stern warnings to his customers,
but offered solutions to pressing prob-
lems wherever possible.

Said Mr. Skouras: "Unfortunately,
there are many people in the industry—
particularly among the exhibitors—who
believe that toll television will not
affect theatre attendance. But I do not
share their optimism . . . a license for
experimental purposes for toll televi-
sion was granted to Hartford, Connecti-
cut. I can assure you that if this ex-
periment should prove successful, the
FCC will grant licenses to many other
stations. Then, I am afraid that your
large theatre investments will be in
great jeopardy."

As for the competition of free TV,
he held out a possible remedy: "I have
been clamoring to seek legislation—if
possible—to establish a minimum pe-
tiod of time before our feature pictures
are shown on television and after they
have been released to the theatres. I
proposed a clearance period of from
five to seven years after theatrical re-
leases. Two years after they are released
for toll television, which should be five
years after they are released to theatres
—a total of seven years. These pictures
could be available to free television
without harm to the theatres."

It was on the question of the Consent
Decree, however, that the Fox presi-
dent really waxed vigorously and at
some length. "It is responsible for the
extremely high salaries paid in Holly-
wood today, and the inconceivably high
cost in production. It was believed the
Consent Decree would create more free-
donment in producing and merchandising
motion pictures. But there have been
many abuses, which disorganized the
entire industry and created practices
which are worse than those existing
previously. Because of these conditions,
the film companies no longer guide
their own destiny, but are practically
the captive of others. They are obliged
to follow the demands and desires of
the artists and creative people, who in
their own right are fine persons, but
certainly are not business-minded.

Today, these personalities not only dictate
the salaries they are to receive and
demand extraordinary privileges, but
state the number of pictures to be pro-
duced; where a film should be made;
the season of the year when it is to be
released; and the theatre where it may
be shown . . . it is responsible also for
the present demands made by the dis-
tributor and the producer, upon you,
the exhibitor."

According to the industry leader:
"The Government should be persuaded to
relax some of the conditions existing in
the Consent Decree. We should be
permitted to produce pictures without
having to contend with the capricious
demands of people who do not under-
stand our business, or who wish to take
advantage of their situation. Also, pic-
tures should be distributed directly to
the exhibitor without the necessity for
bidding. In this way, the exhibitor will
be able to depend upon a constant
supply of pictures, without having to
operate under an atmosphere of un-
certainty."

As usual, Mr. Skouras evinced a wis-
dom practical enough to make vital
industry problems seem soluble. His
enthusiasm was inspiring enough to
make them seem worth solving.

Public Holds
Pay-TV’s Fate

While affirmation by the U. S. Court
of Appeals of the three-year test of
pay-TV in Hartford was a defeat for
those who are opposing the infliction of
feevee on the American public, it was
not unexpected, nor is it by any means
conclusive.

It may be impossible to halt pay-TV
by judicial means, for this phase of the
fight hinges solely on the authority of
the FCC to grant licenses for tests.

The ultimate fate of toll television
will be decided by the people, since,
after all, the public will have to turn
their living rooms into boxoffices for
the feevee promoters. And thus far,
from Chicago to Palm Springs, from
Bartlesville to Etobicoke, the experience
has been that the people are showing
little enthusiasm for this method of
spending their money.

There is a danger, however, in allow-
ing the pay system to be foisted on the
public, even if it does not become an
accepted medium. The high-powered
promotional push that is being put be-
hind the scheme can, meanwhile, have a
crippling effect on free TV and on
theatre business. It therefore is essential
to continue to fight it every step of the
way, in every court, in every legislative
body, in every public forum. The event-
ual aim must be to lay the public’s case

(Continued on Page 20)
A Statement about Trade Advertising

Announcement of the largest allocation for trade paper advertising ever made by a film import company was issued last week by Meyer M. Hutner, Astor Pictures’ vice president and director of advertising, publicity and exploitation. The budget, it was stated, is Astor’s “reaffirmation of the importance of the trade journal in modern motion picture merchandising.” The statement continues, as follows:

Astor attributes a major measure of the success of its box office blockbuster “La Dolce Vita” to the extensive trade campaign which was used to pre-sell the film to exhibitors.

Trade ads, Hutner stated, helped Astor get key playing time throughout the country and in many cases the film was booked before it had been screened in America. Astor had many bookings in the United States before the first print was available here and these, Hutner said, can be attributed to the influence of trade ads.

“We feel that by pre-selling our product through trade ads,” he declared, “we are alerting the smart exhibitor to set aside important key playing time for us.”

Hutner also reported that Ackerman, Ferran and Schlosser of the F and A Theatres had booked “Last Year At Marienbad” on the basis of a trade ad before Astor had a print in America. Their judgment has been rewarded with a picture that is shattering all box office records at their Carnegie Hall Cinema in New York.

Encouraged by these results, Astor is already preparing a trade campaign for Federico Fellini’s newest work, which is now in production but is still untitled.

Hutner also decried the recent decline in trade paper advertising on the part of many film companies.

“Somehow in recent years some of the film companies have begun to take the trade papers for granted and they tend to underestimate the impact a good trade ad has on the exhibitor,” he said.

“We must not lose sight of the fact that before we can sell a film to the public we must first sell it to the exhibitor. If we fail in this elementary step, all the consumer advertising in the world is futile, because the public will never see the film.

“At one time,” he continued, “the companies backed their product with pages and pages in the trades, but when they underwent financial setbacks they made the mistake of trying to economize in this area.

“If you have a film you believe in, the best way to communicate your enthusiasm and confidence to the exhibitor is through the trades. Preliminary reversals should not necessarily mean it is time to abandon ship, scrap your advertising and give up on a film,” Hutner asserted. “We believe it is just as wise to spend money pumping life into a worthwhile attraction that needs an assist as it is to sustain a winner with advertising.

“In allocating our record budget for trade advertising, we are taking a leaf from the companies of the past and improving on them by taking into consideration current conditions and adding the latest in techniques. We believe,” Hutner continued, “that Astor is accurately judging the temper of the audience in our rapidly changing motion picture market.”

He added: “Astor also feels that a dangerous void in publicity and advertising has been allowed to develop between the end of production and the beginning of distribution of many films. I know of no other medium—for advertising or publicity—more effective in overcoming this void than the trade journals.

“We are gratified to report,” said Hutner, “that the Blaine Thompson Company, the advertising company which represents Astor, headed by president Al Lesser and vice president Phil Solomon, concur wholeheartedly with our new trade program and are offering the fullest cooperation and encouragement.”
Theatre Films Still Chief Factor in Financial Status of Movie Companies

Despite the tendency in some financial circles to overemphasize diversified activities as a principal factor in the fluctuations of film companies' earnings, the fact remains that theatrical movies still are the foundation of financial strength in the business. With a strong line-up of pictures, a firm will show a healthy profit; without top boxoffice grossers, diversification operations more often than not are merely a minor offsetting factor.

Standard & Poor's current analysis of the amusements industry takes cognizance of this fact of movie life. In considering 1961 performances, the survey declares: "Firms that recorded higher earnings did so largely as a result of improved theatrical film output ... the production of a greater number of quality films remains the most important single factor in maintaining a consistent record of profitable operations." And as for the significance of TV operations as compared to theatrical films, S & P says: "Earnings performances (of film companies) in 1961 varied widely, reflecting the disparity in the success of individual releases, and despite a generally higher contribution from television operations."

Likewise, analyst Robert P. Bingaman, Jr., of Hayden, Stone & Co., dwells almost solely on the quality of upcoming theatrical product as the underlying factor in a bright motion picture industry outlook for 1962. He observes: "A greater number of feature films will be available to motion picture theatres this year, and if the quality of these films continues to be upgraded, we can expect an increase in ticket demand ... With the trend toward higher admission prices, quality film production and a continuing increase in weekly theatre attendance, boxoffice revenue ... (Continued on Page 18)"

The lion's share of the credit must go, of course, to Universal. Currently doing hot boxoffice business are "Flower Drum Song" and "Lover Come Back," the latter looming as one of the firm's all-time hits. According to Universal officials, it now is running between "Pillow Talk" ($7 million-plus domestic grosser) and "Operation Petticoat" ($9 million) on a comparative basis.

'Guns' Rockets Columbia Earnings

Powered chiefly by the high-grossing "Guns of Navarone," Columbia Pictures Corp. consolidated earnings for the six months ended Dec. 30, 1961, jumped to $2,050,000 ($1.30 per share) from $1,095,000 (66c) a year earlier, President A. Schneider announced. Further enhancing the importance of the increase is the fact that the 1960 half-year net included $1,617,000 from sales of studio properties. Operating losses then totaled $522,000, against a net profit this term of $1,697,000.

U.S. Film Exports Jump 24%

United States exports of feature films jumped a record 24 percent in 1961, Commerce Department film chief Nathan D. Golden announced. $10,094,050 worth of 35mm. and over positive features were sent out last year, compared to $8,085,455 a year earlier. Motion picture films and equipment exports totaled $51,728,323, up about 6 percent from the 1960 figure of $48,739,343. Exports of motion picture and still picture photographic products rose $14 million to $135 million in '61.

Paramount Net Estimated 'Approximately Same' as '60

Although indications had been that Paramount Pictures' earnings for 1961 would be under those of the prior year, a company official informed Film BULLETIN last week that the 1961 net will be "approximately the same as for 1960." However, he qualified his prediction by saying that it was made "in loose terms," in view of the fact that figures only now are being audited and will not be ready until mid-April.

The 1960 Paramount net was $7,026,000 ($4.20 per share).
“State Fair”  
**Business Rating 3 3 3**  
**Happy, bouncy re-make of the musical hit about small-town Americana. Handsome Deluxe Color production. Old and new tunes. Solid b.o.**

It’s “State Fair” time again, and this means a happy ringing of exhibitors’ cash registers. Producer Charles Brackett and 20th Century-Fox decided to update this previously successful (1943, 1945) slice of Americana and serve it up under brand-new trappings. The result is a gay, tune-filled hunk of entertainment rich in the ingredients of popular appeal. It should prove a solid favorite in the general market, especially with the neglected family trade. And Fox’s showmen can be counted on to squeeze out maximum boxoffice returns with a really first-rate promotion campaign. The marque is diversified—popular crooners Pat Boone and Bobby Darin, pretty Pamela Tiffin (of “One, Two, Three”), exciting newcomer Ann-Margaret (a delightful sing- ing-dancing talent), funnymen Tom Ewell, and Alice Faye (returning after a long screen absence). These are the highlights: some of the ‘45 Rodgers-Hammerstein songs (“It Might As Well Be Spring,” “That’s For Me,” “Our State Fair”) have been delightfully mixed with several new Rodgers melodies; Ann-Margaret provides a show-stopper dance routine; Ewell virtually steals the picture with a song to his favorite hog (“More Than Just A Friend”); a climactic sports car race. All of this has been tied together against a dazzling Deluxe Color-CinemaScope background of the Texas State Fair. Under Jose Ferrer’s direction, the trials and tribulations of a Texas farm family at the fair are unfolded in a light, bouncy manner certain to win nods of approval from the masses. Miss Faye and Ewell are the parents; Boone, their race-car builder son; Miss Tiffin, their bored-with-life-on-the-farm daughter. Darin is a TV broadcaster sharpie who falls for Miss Tiffin, while Ann-Margaret portrays a girl from the hard knocks school with whom Boone becomes infatuated. Comic Wally Cox makes a brief appearance as a mincemeat-tasting judge. Richard Breen’s screenplay, adapted by Hammerstein, Sonya Levien and Paul Green, from a novel by Philip Stong, finds Miss Faye and Ewell winning first prizes for their mincemeat and prize hog, respectively. Miss Tiffin shies away from Darin’s advances, and Ann-Margaret warns Boone she’s only out for a good time. Boone loses the sports car race (but manages to knock out his sadistic adversary) and asks Ann-Margaret to marry him. Although she loves him, she turns him down to avoid ruining his life. Darin decides to forego his sharpie ways and settle down with Miss Tiffin.


“Cape Fear”  
**Business Rating 3 3 3**  
**First-rate suspense melodrama will grip attention of all audiences. Mitchum in powerful role. Peck, Polly Bergen in fine cast.**

A suspense-shocker of the first order, this Universal-International release starring Gregory Peck and Robert Mitchum promises to become a moneymaker of the first order. Under the tension-filled direction of J. Lee Thompson (“Guns of Navarone”) the screen literally tinges with excitement as ex-convict Mitchum, who has served time for a sadistic sex crime, begins a battle of nerves with small town lawyer Peck who witnesses against him. Mitchum’s insinuation: ravishment of Peck’s pretty wife and 12-year-old daughter. The dilemma: Mitchum, by law, cannot be convicted of a crime of intent. Thanks to excellent performances, superb camera work in picturesque Savannah, Ga., and a continual building of emotion-charged excitement, climaxied by an electrifying human guinea-pig trap in a Cypress-hanging lake region, “Cape Fear” unquestionably will keep audiences spellbound. Peck gives an appropriate stoic performance as the respected lawyer who suddenly finds his comfortable world shattered with the appearance of Mitchum. Pretty Polly Bergen comes off well as his wife, especially during the final confrontation with Mitchum. Little Lori Martin (of TV’s “National Velvet”) mixxes restraint with terror as their daughter, and her big moment comes when she flees from Mitchum into a deserted school. But it’s Mitchum’s picture from beginning to end. He emerges the epitome of the twitted sadist content to hide his time until the moment of revenge falls neatly into his lap; a performance that will chill the marrow of ever the most hardened of viewers. Excellent support is rendered by Martin Balsam, the police chief; Jack Kruschen, Mitchum’sconvincing lawyer; and dancer Barrie Chase scores in a straight dramatic role as one of Mitchum’s pick-ups. James R. Webb’s screenplay, based on John D. MacDonald’s “The Executioners,” finds Peck and Balsam unable to run Mitchum out of town. Even after Mitchum savagely assaults Miss Chase, she refuses to file charges for fear of retribution. Peck’s nerves begin to crack and he finally decides to use his wife and daughter as bait for a trap. The trap backfires and places the child in Mitchum’s grip, but Peck arrives in time, wounds Mitchum and brings him to justice.


“Rome Adventure”  
**Business Rating 3 3 3**  
**Attractively filmed soap opera should appeal strongly to fem trade. Troy Donahue, Angie Dickinson outplayed by delightful newcomer Suzanne Pleshette.**

Delmer Daves has come up with another of those superficial but successful, soap operas in the tradition of “A Summer Place” and “Parrish.” Warner Bros. and exhibitors should do well enough with this latest one. Popular Troy Donahue and attractive Angie Dickinson share top billing with a handsome Technicolor tour of Italy, but the real hit of “Rome Adventure” is stage and TV actress Suzanne Pleshette. This talented young lady, with pert face and husky voice, is going to prove to be the hottest name to hit the screen in some time. She should reach stardom status immediately. The fem trade in the general market should make this a solid commercial attraction. Producer-director-scripter Daves has made this a movie always lovely to look at: the exteriors crisscross Italy from the magnificent Alps to the ancient and modern glories of Rome, with stops in between at Pisa’s Leaning Tower, Juliet’s balcony and the postcard city of Stresa on Lake Maggiore. And Max Steiner has composed a theme song called “Al Di La” (“Beyond”) which is likely to land on the hit parade. The plot, based on Irving Fineinan’s novel, “Lovers Must Learn,” tells what happens when Miss Pleshette quits her assistant librarian job to go to Italy and learn about love. Donahue is the Rome-loving American student with whom she falls in love, Miss Dickinson, his wealthy, selfish ex-girlfriend, and Rossano Brazzi, a sophisticated Italian who decides to teach Miss Pleshette what she wants to know. The cast is rounded off by Constance Ford, a book-store owner, Hampton Fancher, a student with a scene-stealing dead-pawn sense of humor, and Al Hirt, the bearded trumpet player. Donahue and Miss Pleshette fall in love and spend the August holidays touring Italy. Back in Rome Miss Dickinson decides to reclaim Donahue. Miss Pleshette, realizing she still doesn’t know enough about love, unsuccessfully tries to get Brazzi to seduce her. Unhappily, she returns to the U. S., where she finds Donahue waiting for her.


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"Satan Never Sleeps"

**Business Rating: 0 0 0**


"Through a Glass Darkly"

**Business Rating: 0 0 0**

Ingmar Bergman fans and art house patrons will undoubtedly flock to see this latest work of the famed Swedish scripter-director. Up for an Academy Award in the foreign film category, this is another of Bergman's grim, introspective works, and it looms a potent money maker in the art market. Graphically detailing the mental breakdown of a sensitive and incurable schizophrenic and the devastating effect of her illness on her immediate family during twenty-four hours on an isolated island in the Baltic, Bergman has constructed a haunting and occasionally powerful drama. His stark images, long passages dealing with lack of communication among people, limited use of background music and absorbing handling of the girl's seduction of her brother combine to make this a provocative cinematic experience. It's not for the squeamish, or for those seeking a "definite plot," rather, a mature study of madness geared to the level of serious-minded students of the motion picture. As in previous Bergman films the performances are excellent, especially Harriet Andersson as the heroine. Her moments of madness are chillingly brilliant gems of dramatic projection. Gunnar Bjornstrand is her novelist father, frightened by the discovery that he is selfishly watching the progress of Miss Andersson's disease with professional detachment. Max von Sydow, her doctor husband, helpless to prevent his wife's relapse into insanity. Lars Passgard, her brother, tormented by the pangs of adolescence. After the seduction of Passgard, Miss Andersson agrees to return to the institution from which she has recently been released. The twenty-four hours have given the three males a deeper understanding of themselves, and for the first time, Bjornstrand and Passgard are able to communicate.

Janus, 91 minutes, Harriet Andersson, Gunnar Bjornstrand, Max von Sydow, Lars Passgard, Directed by Ingmar Bergman.

**Film Bulletin**

Reviews have one aim: to give honest judgment of entertainment merit — and boxoffice value

**Film Bulletin** March 19, 1962  Page 13
TAKE A TIP FROM THE COACH AT COLUMBIA.

COLUMBIA’S GOT A GREAT BASEBALL STARY...)

The greatest guys in baseball...
The luckiest kid in the world...
Set to hit new boxoffice highs!!!

TAKE A TIP FROM THE COACH AT COLUMBIA.
Millions have read about them... Millions have heard about them... Now, the idols of millions, Mantle and Maris, play themselves and become the buddies of their little leaguer pal.
“La Belle Americaine”  
**Business Rating O Plus**  
**Fun-packed French import is riotous slapstick. Beyond art market, this Continental release should click in class houses.**

The wonderful world of slapstick is blessedly returned to the screen in this hilarious French import being handled by Continental. Robert Dhery, who leaped to American fame with his smash stage hit “La Plume De Ma Tante,” is the director, co-writer and star of this romp about the misadventures that befell a French worker when he finds himself the proud owner of *La Belle Americaine*—a sleek, white Cadillac convertible. A big money-maker for the art houses, it could also prove a good entry in other class situations where foreign imports are acceptable. For 100 minutes, Dhery, his talented wife Colette Brosset, and the cream of Gallic comics provide us with some of the funniest complications since the days of Chaplin and Sennett. The humor is visual and it’s unfolded via one set of gay and wacky entanglements after another. The misadventures begin when Dhery purchases the car for the unheard of price of $100. He becomes the envy of his poor neighborhood, but his jealous boss fires him. While driving down the street he accidentally becomes part of a parade of cars that ends up at a big embassy reception. Here he becomes friendly with the Minister of Commerce and helps the latter solve a number of tough Government problems. He’s hired as chauffeur and ends up locked inside the trunk. While waiting for gas he’s misdirected into an automatic car-wash, where he can’t get the top up in time, giving us one of the film’s most uproarious sequences. Eventually, the car is stolen, rolls onto a passing barge, and is rescued by the Commerce Minister. When Mlle. Brosset backs the car into her brother’s ice cream cart, Dhery decides to turn the Cadillac into a racetrack ice cream stand.


“The Underwater City”  
**Business Rating O Plus**  
**Explosive programmer for kiddies and action fans.**

If backed by a strong exploitation campaign, this Columbia release should get fair grosses in action and ballyhoo houses, especially from the kiddies. But it has some hurdles to overcome: there are no names for the marquee, and the first part of the film unfolds along documentary lines. However, the latter half contains some good action and special effects (a battle with a giant octopus, the collapse of the underwater city), and this should appeal to the younger element. Owen Harris’ screenplay traces the construction of an underwater city (a world salvation solution in the atomic era) and the personal conflicts which arise once it is completed. William Lundigan plays a construction engineer who refuses to believe in the feasibility of the project, and Julie Adams supplies the love interest as the niece of the doctor who dreams up the plan. Frank McDonald’s direction is rather static in the beginning, but things liven up a bit once the group of underwater experts move into Amphibia City. The plot finds the group becoming self-sustaining without help from dry land. Miss Adams, investigating a sunken wreck, becomes trapped when part of the ocean floor gives way. She’s rescued, while another group member loses his life. An investigation reveals that the entire ocean floor is about to give way. A Navy submarine rescues some of the group, and Lundigan, impressed with the fact that one cell remains intact, decides to help build a new and more durable city.


“Lost Battalion”  
**Business Rating O**

**Stereotyped Filipino guerilla yarn for lower slot.**

A routine World War II Filipino guerilla melodrama, this AIP release will get by only as a supporting dueller in minor action situations. Stereotyped situations and characters are balanced against a fair amount of action and an inter-racial love interest. Producer-director-co-scripter Eddie Romero has come patently paced his cast through the various jungle warfare ma neuverings. Leopold Salcedo is the fearless guerilla leader with whom American refugee Diane Jergens falls in love, and Johnny Monteiro is the slippery bandit leader who offers to join forces with the guerillas to fight the Japanese. The Romero Cesar Amigo screenplay has a group of American refugees (including Miss Jergens) and Salcedo’s guerillas working their way to the coast where a submarine will carry the American to safety. Monteiro kidnaps Miss Jergens when Salcedo refuses the former’s offer of aid. He’s captured when he goes to rescue her, but the pair soon manage to escape. A showdown fight between the two leaders results in Monteiro’s death. Salcedo is fatally bitten by a cobra and left behind (on his orders), while Miss Jergens and the others are taken to the sub.

AIP, 81 minutes. Leopold Salcedo, Diane Jergens. Produced and Directed by Eddie Romero.

“Wozzeck”  
**Business Rating O**

**Stylized German horror made years ago. Might get some art attention.**

The film version of the German classic “Wozzeck” (first a play by Georg Buchner, then an opera by Alban Berg) finally reaches these shores fifteen years after its creation. Taking into consideration the stylized approach of director-scripter Georg Klaren, in what was obviously one of the first German films of the post-World War II years, this horror import might stir up some curiosity among art house patrons. It should also do all right in German-speaking areas. Through somber lighting, expressive angles and flashbacks, Klaren unfolds the tragic tale of a barber-soldier who claims supernatural forces ordered him to murder his unfaithful mistress. Wozzeck is pictured as the common man, cursed with a touch of poetry and madness, a victim of Prussian militarism, blindly searching for a place for himself in society. This is heavy entertainment, to say the least, relieved now and then by several inventive and passion-charged sequences. The performances are too mannered to be moving. The plot finds impoverished Kurt Meisel’s spirit completely broken by his military masters, his mind obsessed by dark, terrible nightmares, his body a guinea-pig for a quack doctor. His only pleasure is Helga Zulch and their son, born out of wedlock. Everyone except Meisel knows that Miss Zulch is carrying on with handsome Sergeant-Major Richard Haussler. Meisel finds out and kills her. He’s executed, and his body is turned over to the quack doctor for scientific experimentation.


**BUSINESS RATING**

$$$ — Tops  
$$ — Average  
$ — Poor
“Premature Burial”

Business Rating 〇 〇 Plus

Another weirdie by Roger Corman patterned after “Pit and the Pendulum”. Handsome color production. Good rosser for general market.

In this American-International release, producer-director Roger Corman follows up his successful “The Pit and the Pendulum” by dipping again into Edgar Allan Poe’s barrel of macabre tales. As before, he has placed the emphasis on eerie its splendidly photographed in Eastman Color and Panavision, eerie dream sequences, chilling special effects and the steady building of suspense. It shapes up as an intelligently-made horror film that should attract above-average grosses in the general market, especially in action houses. This time the Charles Beaumont-Ray Russell screenplay concentrates on a medical student’s fear of being buried alive (he believes his father was buried live while in a state of catalepsy—the appearance of being dead). Corman starts things off on a sinister pitch when a medical student Ray Milland witnesses the exhumation of a corpse apparently buried alive (there are wild, bloody scrappings on the inside of the coffin lid). From this point on we watch the gradual breakdown of Milland, as he plans the building of a tomb within which every possible escape device will be inserted, so that the same fate will not befall him. Art director Daniel Haller’s set is indeed a gem. Milland is excellent, and he receives effective support from Hazel Court, his beautiful wife; Richard Ney, a medical student friend; and Heather Angel, Milland’s sister. Ney finally convinces Milland to destroy the absurd tomb and open his father’s crypt. The corpse falls against Milland, and the latter goes into a coma. He’s buried alive. The ruse is opened by two grave diggers (Milland’s body is to be sed for scientific advancement) and the now insane Milland mbarks on a murder rampage. Convinced Miss Court has been nfaithful, he buries her alive in his grave. Miss Angel kills Milland and then proves to Ney that Miss Court had been playing on Milland’s fears to get his fortune.


“Guns of the Black Witch”

Business Rating 〇 〇 air pirates-on-the-high-seas adventure in handsome color mounting. OK dualler in action market.

Devotees of sea-going adventure and pirate tales will find this AIP import moderately satisfying fare. An exploitable title, bloody battles at sea, some scantily dressed beauties and an eastman Color mounting figure to make it an acceptable dualler, specially for youngsters, in the action market. The Luciano Martino-Ugo Guerra screenplay is set at the close of the 17th Century when the lands of the Caribbean sea were ruled by the tyrannical Spanish. Director Domenico Paolella knows how to make the swords fly and the guns roar on the open sea, but he becomes rather landlocked when his performers disembark from their pirate ship. The outstanding aspect of this release is the truly beautiful color lensing of Carlo Bellero. Rugged Don Megowan portrays the pirate captain bent on revenging the death of his parents (they have been massacred by Spanish soldiers). Bosomy Silvana Pampanini is the wild pirate girl he pursues, while lovely Emma Danielli is the one he loves (although he doesn’t know she’s the Governor’s daughter). Livio Lorenzini carries off the “heavy” role as the ruthless Spanish ruler. The plot finds Megowan planning a lone mission to the Governor’s palace, his brother Germano Longo, in love with Miss Pampanini, also goes along. Megowan is wounded and Longo is captured. Miss Danielli nurses Megowan back to health without telling him who she really is. Lorenzini forces Longo to set a trap for Megowan, but Miss Danielli warns him in time. The ending finds Miss Pampanini and Longo dead and Megowan tied to the bow of Lorenzini’s ship. Megowan escapes, kills Lorenzini in a knife duel, and plans a new life with Miss Danielli.


“Hitler”


The success or failure of this Allied Artists release will depend on the moviegoing public’s curiosity over the rise and fall of Germany’s megalomaniacal madman. Where supported by a strong exploitation campaign, this sex-heavy treatment of Hitler’s life might bring in fair-plus grosses in the general market. The masses will find some interest in the theory of impotent (as a result of mother-love) homosexual complexes attributed to the Fuehrer by scripter Sam Neuman. But discriminating viewers will find it simply preposterous. Richard Basehart gives a valiant try in the title role. The physical resemblance is acceptable, but the character he is asked to portray is just too superficial to merit serious attention. Better performances are provided by the two women in his life: Cordula Trantow, the niece the impotent Hitler romances and grieviously has murdered; Maria Emo as Eva Braun, who breaks through his mother-image and becomes his wife shortly before Germany collapses. Barry Kroeger has a few effective moments as the double-crossed Brownshirt leader Ernst Reoth. Stereotyped images are presented by Martin Kosleck (Goebbels), Rick Trager (Himmler) and John Mitchum (Goering). Director Stuart Heisler has injected newsreel footage into his episodic unfolding of the drama. The plot briefly traces Hitler rising as a political force in Germany after World War I, becoming Chancellor, burning the Reichstag, instituting a reign of terror, especially against the Jews, starting World War II. He escapes a bomb plot, eventually takes to his underground bunker as the Allied armies close in on Berlin. He and Eva marry, then commit suicide.


“The Prisoner of the Iron Mask”

Business Rating 〇 Plus

Low-grade dubbed costumer for minor action spots.

Youngsters will find the most receptive audience for this muddled, third-rate dubbed Italian import being released by American-International. The hackneyed tale of a treacherous Prime Minister who poisons the King and imprisons the rightful heir in an iron mask is given an attractive color mounting, and spiced with a fair amount of duels and chases. It will serve only as a supporting dualler for minor action houses or as a Saturday matinee attraction. Director Francesco De Feo comes off better during the fight sequences than during the thin romantic interest and the political exposition. The plot finds Andrea Bosic, the King’s son, returning to Italy with proof that Prime Minister Giovanni Materassi is plotting to take over the country. Bosic is captured and imprisoned in an iron mask. His friend, Michel Lemoine escapes wounded, is nursed back to health, and rallies the people for a revolt against Materassi and Wandisa Guida. Lemoine helps Bosic to escape, and Materassi is eventually overthrown and imprisoned in the same iron mask.

AIP. 80 minutes. Michel Lemoine, Wandisa Guida, Andrea Bosic. Produced by Francesco Theiling. Directed by Francesco De Feo.

Film BULLETIN March 19, 1962 Page 17
Theatre Films Chief Factor

(Continued from Page 11)

receipts this year should exceed the excellent results of 1961."

Pointing out that gross gate receipts of the industry in '61 were the highest since 1948 (2.17 billion in attendance for a total take of $1.49 billion), the Standard & Poor's analysis predicts that "further gains in both attendance and gross will be recorded in 1962, aided by generally higher admission prices and a larger number of releases available for showing, many for extended runs . . . The over-all outlook for 1962 is favor-
able, with earnings improvement likely to be most impressive for Decca Records, Universal Pictures, Columbia Pictures Corp. and United Artists Corp. Results of Metro-Goldwyn-Mayer and Walt Disney Productions should hold in the area of their respective record 1961 levels."

The S & P breakdown of individual film company prospects looks like this:

COLUMBIA—"Largely on the strong contribution of 'Guns of Navarone,' earnings for the fiscal year to June 30, 1962, could recover to around $1.50 a common share. Operations were on a breakeven basis in fiscal 1961, with a $1.09 capital gain offsetting a similar loss from operations." Resumption of cash dividends, however, is not in the offing.

WALT DISNEY—"The success of several feature motion pictures boosted net in the fiscal year ended September 30, 1961, to a record $2.75 a share, from a deficit of $8.83 the year before. Although the boxoffice popularity of future releases is unpredictable, it is expected that earnings will hold in the same general area in fiscal 1962 as in 1961."

METRO-GOLDWYN-MAYER—Earnings in the current fiscal year (ending Aug. 31, 1962) "may dip below the record $5.02 a share of 1961," mainly because this year there will be no "Gone With the Wind" re-release to boost grosses. "The release schedule for the remainder of the current fiscal year and into fiscal 1963 is strong, however," lending the stock a nice speculative appeal.

PARAMOUNT—"Profits in 1961 probably slipped to around $4.00 a share, from $4.20 in 1960. Little change is likely in 1962."

20TH CENTURY-FOX—"Final earnings in 1961 probably were around $5.50 a share (including an indicated $10.10 in special income from sale of studio properties). This would compare with $2.50 in 1960 (adjusted for subsequent stock dividend), which was after a $3.64 capital gain. A generally improved release schedule suggests some improvement in 1962, although much depends on the success of important films to be released late in the year."

Recently instituted stock dividends are likely to continue. The issue is termed "a speculation on a significant recovery in theatrical film operations."

UNITED ARTISTS—"Profits in 1961 probably rose to around $2.25 a share, from $2.10 (excluding special credit of $4.48) in 1960. The company's release schedule continues to include several of the best-regarded films in the industry, suggesting some further earnings progress in 1962." Speculative appeal attaches to the shares because of the firm's "good record in the distribution of high-quality feature films."

WARNER BROS.—"Profits in the fiscal year ending August 31, 1962, "may slip below the $1.49 a share (adjusted for the recent 4-for-1 split) reported for fiscal 1961, which included special income of $.93 . . . The company's fairly consistent record of successful productions and expected further growth for the important TV subsidiary suggest retention of the shares. S & P sees theatre companies prospects thusly:

AMERICAN BROADCASTING-PARAMOUNT—Principal contributor to earnings here is the firm's TV network and owned stations. It also operates the nation's largest theatre chain. Net in 1961 probably "held around the $2.41 (adjusted) a common share of $60; capital gains were indicated at $1.43 compared with $.31 in 1960 . . . some improvement in earnings is in prospect for 1962," and another stock extra dividend (2% in '61) is seen for the end of this year.

LOEW'S—Earnings for the fiscal year ending Aug. 31, 1962, "are expected to exceed the $1.02 a share of 1960-61."

NATIONAL GENERAL CORP. (formerly NT&T)—"Final results should show a sharp year-to-year recovery. Dividends, other than stock, are not in early prospect, however. The share are a speculation on the outcome of efforts to improve the operating record, via write-off of NTA and improvements in theatre operations.

The Hayden, Stone report also is upbeat, selecting a number of film stocks for special mention. According to Bingaman: "A number of motion picture companies appear headed toward good 1962 profits, and we especially favor the stocks of Walt Disney, Decca Records (Universal parent), Metro-Goldwyn-Mayer and Columbia Pictures for appreciation possibilities over the near and intermediate term."

As for Disney, "The excellent reception of the company's 1961 films," says the report, "has carried over into the current year. Fiscal first quarter earnings for Disney rose to $1.00 per share, up from 7c for the like period of fiscal 1961. For the full year ending September 30, 1962, we expect Disney to report earnings of at least $3.25 per share." Bingaman notes that the stock over the past few years has sold at a higher price-earnings ratio than the industry group as a whole, suggesting as the reason "investor recognition of Disney's ability to re-release from time to time its past film successes." At current levels, says the H-S analysis, "the stock of Disney appears particularly interesting."

(Continued on Page 20)
An Invitation
to Pay Tribute to

SPYROS P. SKOURAS
PRESIDENT, TWENTIETH CENTURY-FOX FILMS

THE ALLIED STATES ASSOCIATION
OF MOTION PICTURE EXHIBITORS

AND

THE THEATRE OWNERS OF AMERICA
REQUEST THE PLEASURE OF YOUR COMPANY AT A
TESTIMONIAL DINNER
TO CELEBRATE HIS 20th ANNIVERSARY AS PRESIDENT

THURSDAY EVENING
APRIL 12, 1962

GRAND BALLROOM, WALDORF-ASTORIA HOTEL
NEW YORK CITY

RECEPTION AT 6:30 P.M.
BLACK TIE

DINNER AT 7:30 P.M.
SUBSCRIPTIONS $25 PER PERSON

SPYROS SKOURAS TESTIMONIAL DINNER COMMITTEE

Allied States Association
of Motion Picture Exhibitors
1008 Fox Building
Detroit 1, Mich.

Theatre Owners of America
1501 Broadway
New York 36, N. Y.

Please make reservations at $25.00 per person for the dinner in honor of Spyros P. Skouras at the Waldorf-Astoria Hotel, New York City, Thursday evening, April 12, 1962.

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PLEASE MAKE CHECKS PAYABLE TO "SPYROS SKOURAS TESTIMONIAL DINNER COMMITTEE"

TABLES WILL SEAT 10 PERSONS
Viewpoints

(Continued from Page 9)
—and this is what the opposition to freeee really represents—before the U. S. Congress.

The public should be urged, via every promotional device available, to let Congress know its feelings—that no one has the right to harness the free airwaves with a private cash register.

Ed Hyman Keeps Trying

The enthusiasm with which Edward L. Hyman labors toward realization of his orderly release goal is absolutely essential to the completion of the arduous task he has set for himself. Certainly, a man with less faith in the business, less stick-to-it-ivity than the vice president of American Broad-casting-Paramount Theatres long ago would have become discouraged in his attempts to convince the film companies to appor tion distribution more evenly.

The fact that the major distributors have not yet reached the point where they provide quality product each month is in no way the fault of Mr. Hyman. He has cornered, conferred with, convinced (or attempted to), coaxed and, in some cases, even cajoled the top executives of the various film companies on his yearly visits to view product at the Hollywood studios. But, in all fairness, the blame cannot be placed solely at distribution's door. That branch of the business has experienced sufficient of its own difficulties in any of its attempts to establish some sort of setup that would keep theatres busy with top films all year 'round. For as the independent producer makes his importance felt to the constricted market, so he wields dictatorial powers that demand playdates for his picture during so-called "prime time"—either the holiday or Summer period, when the boxoffice is hottest.

We are, in fact, not an industry any longer, but a group of isolated islands operating pretty much independently of one another. And this is the situation Mr. Hyman is attempting to correct.

In his Report from Hollywood and Release Schedule for 1962, he is even more optimistic than usual on the prospects of the remaining "orphan" period

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Wometco Net Jumps 33%)

Wometco Enterprises, Inc.'s (OTC) steady rise culminated in a spectacular increase in 1961 earnings, which jumped 33.5 percent to the highest total in the 36-year history of the firm. Gross for Wometco, which owns theatres in Miami, West Palm Beach and Tampa, also was up sharply—26.2 percent over the 1960 total.

Net for '61, according to president Mitchell Wolfson, amounted to $1,353,255 ($1.34 per share), compared to $1,013,429 ($1.01) a year earlier. Gross income was $15,999,469 in 1961, against $12,673,650.

Universal Pictures Co.'s consolidated net earnings from operations for the 13 weeks ended Jan. 27, 1962, totaled $1,259,880 ($1.38 per share), compared to $1,000,653 ($1.09) for the similar span a year ago. Responding to advance word of the hike, parent Decca Records stock jumped 13½ points on Friday (March 16) on a turnover of 7,500 shares.

and advancing in 1962 to $4.50-$5.00 per share," Bingaman believes that "at current levels, with a marked earnings increase expected, coupled with a possible beneficial arrangement with MCA, the stock of Decca offers excellent opportunity for intermediate term capital gains."

The Hayden, Stone researcher has this to say about M-G-M:

"In the current fiscal year, earnings are expected to decline somewhat from the 15-year high registered in fiscal 1961, perhaps to $4.25-$4.50 per share. Reasons: no profit this session from re-issue of "Gone With the Wind", and some new Metro films will get a later release than originally planned, resulting in a delay in income until fiscal '63. "We believe it important to note here," comments Bingaman, "that such important films as 'Mutiny on the Bounty,' and the two Cinemar-M-G-M films, 'The Wonderful World of the Brothers Grimm' and 'How the West Was Won,' will give the company the potential of achieving record earnings in fiscal 1963."

Columbia also gets support from the Hayden, Stone report, with a "return to more profitable operations" predicted for the film company. Figuring significantly will be income from "Guns of Navarone," which the report estimates could gross $20 million worldwide ($5 million production cost). Continues the analysis: "For the first fiscal quarter ended September 30, 1961, earnings were 80c per share. This compares with the preceding year's fiscal first quarter results of 30c per share, which came from the sale of studio properties, and not from operations. Earnings for the full fiscal year ending June 30, 1962, could approach $2.00 per share, compared with an operating deficit last year." The report also mentions Columbia's 89% equity in Screen Gems (worth $49 million) and its valuable post-1948 film library (estimated at $30 million).

Famous Players Up in '61

According to unaudited figures, Famous Players Canadian Corp., Ltd., had a net profit for the year ended Dec. 30, 1961, of $2,423,922, compared to $1,857,251 a year earlier. In making the announcement, J. J. Fitzgibbon, president and managing director, revealed that more complete details of results and a review of the year's operations will be included in the annual report now being prepared.
How to Strike Opening-Night Gold
At the Drive-In, Rain or Shine

With the coming of Spring, the drive-in sea-
sy blossoms forth, and with it all the attendant
perilous and promotional problems. And
ly, claim ozone owners, are more vital to the
welfare of their business than kicking off the
season in grand style. Insuring a merry boxoffice
start at this time of year, with rain, snow or
an ever-present possibility, quite often
tags along no showmanship stone unturned
for the search for a guaranteed full house that
will stir interest in the drive-in throughout the
community via invaluable word-of-mouth. Mich-
E. Lynn, advertising publicity and exploit-
ation director of the George M. Schwartz The-
tres (Dover, Del.) is one enterprising entre-
trepreneur who seems to have hit upon a surefire
formula designed to stimulate enthusiasm and,
at the same time, avoid a washout of promotional
dollars.

"How many of you," Lynn asks fellow exhibi-
tors, "have ever crossed your fingers on drive-in
opening night and prayed it didn't rain, snow
or freeze, so that you didn't want to open at all?
have, every year? After spending hundreds of
dollars, we used to sit back and wait for a
drought. Invariably it happened yearly. How-
ever, this year we have devised a plan to
neutralize this, with a minimum of cash and a
maximum of effort." The Schwartz Theatres,
erating in Delaware and Maryland, have
lipped a three-pronged campaign to insure a
successful opening.

First step is a drive-in benefit. Lynn contacted
the presidents of the Little (baseball) Leagues
each drive-in theatre area, explaining to
them how they could make up $600 in one
evening without any guarantee or advance pay-
ment to the movie house. Each agreed to spon-
sor opening night at their respective drive-ins.
they will pre-sell tickets for $2 a carload, with
50 cent split for the organization, both on
tickets pre-sold and those purchased at the
boxoffice. Lynn also suggested that they hold a
dette sale or a similar side activity.

Result: The theatre chain looks for more
publicity than it usually receives all season;
capacity houses; high concession sales, and
the good will of the community. At least a hundred
ticket sellers will be spreading the word around
each area where a drive-in is opening.

Secondly, tie-ins have been engineered be-
tween the local radio stations and the theatres.
On opening day, the stations will begin promo-
ing the drive-ins on every newscast and sta-
tion break, telling listeners that the houses are
open and inviting them to gala theatre parties
featuring the stations two week hence. Radio
announcers and staffs will be at the drive-ins on
the party night. Nightly announcements also are
made at the theatres for the two-week period.
The stations obtain merchandise from their ad-
vertisers for give-aways as door prizes.

Result: Complete radio saturation on a 5,000
mutual station for two weeks, with approxi-
mately 25 promotions daily, starting with the
all-important opening day.

Another tie-in is aimed at building interest
in the drive-in from opening through the first
month. 15,000 introductory re-opening coupons
are distributed to all super markets and smaller
food stores in the area the day after opening.
The coupons, saturating an area within a radius
of 15 miles, are good until about a month after
issue, admitting one person per car between
Mondays and Thursdays. Some food store man-
gers will put plugs in their ads for the theatre.

Backing up this special drive is the usual
advertising: cross-plug trailers in the circuit's
conventional houses, window cards, programs,
etc. Everything combined, the Schwartz Theatres
should be pretty busy come opening night—
rain or shine.

Ad-Pub Kits, Contest
Build Interest in Oscar

Academy Awards night (April 9) is fast
approaching, and already over 1,000 theatres
throughout the country have ordered ad-pub-
licity-exploitation kits prepared by the MPAA
and TOA to help stimulate interest in Oscar.
The kits, which cost $8, feature a 50-foot
trailer, nine lobby posters, advertising mats and
a press book.

In addition, the ever-alert National Theatres
Circuit has whipped up an Academy Awards
Sweepstakes contest, which, via local news-
paper co-operation, promises to stress the watch-
Oscar-night idea to millions of readers. The
institutional-promotional push, prepared by the
NT staff, headed by Robert W. Selig, executive
vice president, and assisted by Bill Sorensen
and Harold Wyatt, requires four major items:
a screen trailer, a 40 x 60 poster, a set of ad
mats and a set of biographies and stills of nomi-
nees. Prizes go to those who pick the Oscar
winners.

Who Said Film Ads Deceive?

Relying on its huge all-star cast 20th-Fox
ecently placed a full-page ad in The New York
Times for "The Longest Day." It read, in part:
the motion picture has just been completed with
the following international cast... The name
of this picture is 'The Longest Day.'

Loew's Steps-Up Promotion
By Swelling Homeoffice Staff

Stepped-up promotional activity. That's the
current byword at Loew's Theatres, where Ernie
Emerling, vice president in charge of advertis-
ing, is in the process of providing the maximum
in ad and exploitation tools to the circuit, and
swelling the size of his staff to see that the
job is done properly.

Emerling announced recently that he is in-
creasing the size of his staff and making new
executive appointments in his department.
Among the top-level changes are: Donald Baker
has been named advertising director for Loew's;
Ted Arnow will become national publicity
director; Russ Grant will serve as editorial
director and will be responsible for creative
writing, in addition to editing Loew's Marie
Memo and The Lockdown, the circuit's house
organ. Also, Lou Brown, former advertising
director for Loew's Poli New England Theatres
and manager of Loew's Mid-City Theatre, St.
Louis, will step up to the home office, where
he will handle all co-operative advertising, local
and national, as well as ads for suburban news-
papers in the metropolitan area.

Film Ad Appointments

Two appointments to film company adver-
tising staffs were recently announced: (1) Jack
Herschlag went to Buena Vista, under ad-pub
boss Charles Levy, (2) Ira Teller moved from
20th-Fox to the Embassy ad staff, where he is
editing pressbooks.

Page 21 March 19, 1962 Film BULLETIN
MR. THEATRE OWNER—

PUT THE SPOTLIGHT
ON "OSCAR" NIGHT!

MONDAY EVE, APRIL 9, 1962

Our Industry's Biggest Public Relations Event Over ABC Television and Radio
(Also CBC in Canada)

ORDER A THEATRE KIT

CONTAINING

50-Foot Trailer
Ad Mats
Proclamations

Press Book
Scene Mats
Newspaper Contest

9 Posters
Press Releases
Exploitation Ideas

ENTIRE KIT ONLY

$3.00

Kits Prepared and Sponsored by

Motion Picture Association of America
Theatre Owners of America

COUNT ME IN!

PLEASE RUSH .................. Academy Award Publicity and
(Quantity)
Promotional kits described above.
I enclose my check payable to "OSCAR CAMPAIGN" for
$3.00 for each kit.

TO .................................................. (Please Print)

Send This Order to THEATRE OWNERs of AMERICA INC.

1501 Broadway
New York 36, N. Y.
Hartford Pay-TV to Supreme Court

Attorneys for the Joint Committee Against Toll TV will file a writ of certiorari with the U. S. Supreme Court appealing a decision by the U. S. District Court of Appeals in Washington which upheld FCC authorization of a three-year free TV test in Hartford.

In making the announcement, Committee chairman Philip F. Harling (right) said he was heartened by the District Court's decision that Phonovision (the pay-TV firm) will be held accountable to both the Court and the FCC to provide the programming it promised at Commission hearings in 1960. "They are committed by the Court decision," said Harling, "to present 'legitimate plays, ballets, operas, concerts, children's films, art films, educational features and sports.' This is the type of programming which is now available on free television, and which appeals to such a small minority that the commercial success of pay-TV must be jeopardized." One of the principal points in the exhibitor writ, to be filed by attorney Marcus Cohn, will be to determine whether or not the FCC has authority to order the test.

N. Y. Warning

Step up the drive against six censorship bills now before the legislature, That was the warning delivered to New York State industries by Charles E. McCarthy (left), executive vice president of COMPO, following statements by proponents of the bills that proposed amendments would exempt films from classification. As presently written, he contended, the bills would remove existing exemption of movies from the Clean Books section of the State Penal Code and "would sneak film classification into the statute books through a side door, with heavy penalties added."

Zide AIP Rep.

Jack Zide (left) was appointed American International Pictures franchise holder representative for its Cincinnati, O., and Indianapolis, Ind., exchanges, it was announced by AIP top- pers James H. Nicholson and Samuel Z. Arkoff.

Two New Firms

Formation of two new companies were announced recently: (1) Roth-Kershner Prods., headed by Leon Roth, former v.p. of the Mirisch Co., and director Irving Kershner, and (2) Trans Canada Distribution Enterprises, Ltd.

Rice Upped at T-L

Edison Rice, general manager of the Trans-Lux Theatre division, was promoted to the post of general manager of the Corporation, it was announced by Percival Fuirber, chairman of the board and president. Bud Levy assumes the theatre post.

Hassanein Named

Salah M. Hassanein (above) was elected executive vice president of United Artists Theatre Circuit, Inc. He had been serving as vice president of the firm.

Univ. Confab

Universal Pictures' vice president and general sales manager Henry H. Martin, r., meets with Edward Muhl, vice president in charge of production, at the studio to discuss forthcoming pictures of the Golden Anniversary year.
ALLIED ARTISTS

December

JOURNEY TO THE 7TH PLANET Color, John Agar, Greer Garson, Producer-Director Sid Silna, Science fiction. 80 min., 2/19/62.

January

PRISONER OF THE IRON MASK Color, CinemaScope, Michael Lomeline, Wandisa Guida, Andrea Bosis, Jacy Jace, Producer Francesco Thrall, Director Francesco De Feo, 80 min.

March

BURN, BURN, BURN Janet Blair, Peter Wingarde, Producer Julian Winfrey, Leslie Parkyn, Director Sidney Hayers. 90 min.


TWIST ALL NIGHT Julie Wilson, Louie Prima, Sam Butera and the musicians. 87 min.

April

Brain That Wouldn't Die, The, Herb Evers, Virginia Leith, Producer-Director Melville Shanks. 85 min.

May

Invasion of the Star Creatures Bob Hall, Frankie Baine, Ray Science-fiction film. 65 min.

June

WARRIORS 3 Color, CinemaScope, Jack Palance, George Segal, Gioannes Balli, Producer Fulvio Lucchini, Director Mario Silvestre. War action film. 92 min.

BUENA VISTA

October

Greyfriars Robert, Technicolor, Donald Crisp, Laurence Naismith, Alex MacKenzie, Producer Walt Disney, Director Don Chaffey, True story of a dog that won the hearts of a town, 91 min. 9/7/61.

December

BASES IN TOYLAND Technicolor, Tommy Sands, Ray Bolger, Ed Wyne, Annette Funicello, Producer Walt Disney, Director Jack Donohue. Musical adaptation of the Victoria Herbert classic. 121 min. 11/15/61.

April

Moon Pilot Tom Teyon, Brian Keith, Edmond O'Brien, Dany Saval, Producer Walt Disney, Bill Anderson, Director James Neilson. Walt Disney's first color film since the time he left the space age. 98 min. 1/22/62.

Comming

Big Red Writer Pidgeon, Emlle Geness, GIlles Payant, Producer Walt Disney, Director Norman Tokar. A warm and poignant story of a lonely man, a boy and a champion Irish setter photographed in the Canadian Wilds.

June

Son Voyage Technicolor, Fred MacMuray, Jane Wyman, Deborah Walley, Michael Callan, Producer Walt Disney. Director James Neillson. Story of an American family's misadventures during a European holiday.

Castaways, The, Maurice Chevalier, Hayley Mills, George Sanders, Producer Walt Disney, Director Robert Stevenson. Based on the Jules Verne story, "Captain Grant's Children."

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Burn, Burn, Burn, Janet Blair, Peter Wingarde, Producer Julian Winfrey, Leslie Parkyn, Director Sidney Hayers. 90 min.


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COLUMBIA

November

Everything's Duck, Mickey Rooney, Rudy Haskins, Jomonee, Producer Red Duff, Director W. Taylor. A comedy of naval antics. 81 min. 11/12.


December


January

Cash on Demand, Peter Cushing, Andre Morell, Ric and Verona, Barry Love, Edith Sharp. Producer Munich, Cerreras, Director Quentin Lawrence. 84 min.


Twist Around the Clock, Dion, The Marcelli, CL Cole, Chubby Checker, Vicki Spencer, John Con- nary, McDonald, Producers Sam Katzman, Director Or Rudolph. 82 min. 1/8/62.

February

Three Stooges Meet Hercules, Three Stooges, Vic Tuckett, Producer Norman Maurer, Director Edward Bernds. 89 min. 12/25/61.

Underwater City, Color, William Lundigan, Jill Adams, Alan Ladd, Producer Alex Gordon, Director Frank McDonald. 79 min.


March

Best of Enemies, The, Technicolor, Don Men- ni, Albert Sordi, Michael Wailing, Producer de la Mans, Laurentils. 81 min. 1/15/61.

May

Don't Knock the Twist, Chubby Checker, Lero Jfries, Mari, Blanchard, George Darce, Producer Sam Katzman. Director Oscar Rudolph. 80 min. 2/14/62.

Safe at Home, Roger Maris, Mickey Mantle, Producer Emlyn Ireland, Glen Ford, Lee Remick, Sidney Miller, Roger Blake Edwards. 87 min. 1/15/61.

July


Coming

Barabas Technicolor, Anthony Quinn, Silvana Man gano, Jack Palance, Ernest Borgnine, Katy Jurado, Dean Jagger, Douglas Howley, Producer Dino de Laurentis, Director Richard Fliege. 90 min.

Hellions, The, Richard Todd, Anna Aubrey, James Bond, Producer Harold Huff, Director Kenneth Ames. 87 min. 5/14/61.


Jason and the Golden Fleece, Color, Todd Arm strong, Nancy, Korey, Producer Charles H. Schne, m. Director Don Chaffey.

Lawrence of Arabia, Eastman Color, Peter O'Toole, Producer Sam Spiegel, David Lean. 81 min. 11/15/61.


requiem for a Heavyweight, Anthony Quinn, Jackie Gleason, Mickey Rooney, Julie Harris, Producer David Suskind. Director Ralph Nelson.
Continental October
CIL ME GENIUS Technicolor, Tony Hancock, George Zucco, David Niven, Rosemary DeCamp. A spoof of modern art. 105 min.


MRK, THE Maria Schell, Stuart Whitman, Rod Steiger, Judy Carne, Oskar Werner. The story of five people. 121 min. 1/27/61.

January
VW FROM THE BRIDGE, A Ral Vantine, Maureen Stapleton, Carol Lawrence, John Sorel, Raymond Pella-

Independent Current Releases

October
LA DOLE VITA (Astor) Marcello Mastroianni, Yvonne fourneau, Anna Ekberg, Producer Giuseppe Amato. Director Federico Fellini. Story of corrupt Roman society. 175 min. 5/1/61.

LA NOTTE BRAVA (Miller Producing Co.) Elsa Mar-

LA LAST DAYS OF Sodom and GOMORRAH (The Embassy) Stacy Granger, Pier Angeli, Rosanna Floross, Stanley Baker, George Floyd Howard. Director Robert Aldrich.

LA LAST YEAR AT MARIENBAD (Astor) Delphine Seyrig, Giorgio Albertazzi, Lucien Lamy, Actors Pierre Coura, Raymond Froment. Director Alain Resnais. 93 min. 1/5/62.


LUST TO KILL (Producers Associated Pictures Co.) Jim Davis, Dan Murphy, Victor Mature, John Hayes, Producers Alfred R. Milton, Patrick Beth, Director Oliver Drake.

NIGHT, THE (Hep) Jeanne Moreau, Marcello Mastroianni, Monica Vitti, Producer Emmanuelle Custo. Director Michelangelo Antonioni. 121 min. 3/5/62.


NO LOVE FOR JOHNNIE (Embassy) Peter Finch, Stanley Holloway, Mary Ure, Judy Geister, Betty E. Bos, Director Ralph Thomas. 110 min. 1/8/62.

ONLY TWO CAN PLAY (Kingsley International) Peter Cowden, John Gregson, Nadia Gray, Producer Director Leslie Gilliat. 106 min. 2/5/62.

ROCCO AND HIS BROTHERS (Astor) Alan Delon, Robert Swan, Elio Corli, Filippo Timi, Goldo Labomardo, Director Luchino Visconti. Drama of widow and five sons who struggle to cope with city life. 176 min. 7/24/61.

SLIME PEOPLE, THE (Hulton-Robertson Prods.) Robert Horton, Joseph Cotten, Agnes Moorehead, Donald Spence, Director John H. Johnson. 93 min.

SUMMER TO REMEMBER, A (Kingsley International) Robert Mitchum, John Gavin, Robert Wagner, Director John W. Considine. 98 min. 1/8/62.

THAT THERE WERE THREE (Alexander Films) Frank Lalor, Alex Nicola, Barry Cash. Children, 8 min. Technicolor.

THRON OF BLOOD (Brando Films) Toshio Mifune, Isuzu Yamada, Director Akira Kurosawa. 105 min. 12/8/61.

TOMORROW IS MY TURN (Show Corporation) Charles Aznavour, Nicole Courcel, Georges Rivière, Jean Mar-

WOMEN (Embassy Pictures Corp.) Sophia Loren, Jeanne Moreau, Dominique Moreau, Lucien Courant. Ddirector Vittorio de Sica. Italian drama of war and women and war, 117 min.

WOMEN (Embassy Pictures Corp.) Sophia Loren, Jeanne Moreau, Dominique Moreau, Lucien Courant. Ddirector Vittorio de Sica. Italian drama of war and women and war, 117 min.

WORLD IN MY POCKET Rod Steiger, Nadia Tiller, Director Alex Bakoff, Suspense-packed tale of four American girls who plot a million-dollar robbery. 93 min.

ZAZI AND THE ARTIFICIAL DAME (Vittorio Caprioli, Produc-

Metro-Goldwyn-Mayer October
BRIDGE TO THE SUN Carroll Baker, James Shigeta, James Taging, Producer Jacques Bar, Director Urie Leiter. Based on the autobiographical novel by Gnev Terasaki. 113 min. 8/21/61.

INVASION QUARTET Bill Travers, Gregoire Aslan, Pro-

November
BACHELOR IN PARADISE CinemaScope, MetroColor. Bob Hope, Lana Turner, Janis Paige, Jack Hulton, Robert Mitchum, Brian Donlevy. Story revolving around hilariously plight of a bachelor in a suburb development with predatory females. 105 min. 10/30/61.

COLOSSUS OF RHODES, THE SupertotalScope, East- 

December
ZAZI AND THE ARTIFICIAL DAME (Vittorio Caprioli, Produc-

April Summary
The early April tabulation shows 18 pictures set for release, with the strong possibility of additional product beefing up the schedule and removing the stigma of "orphan period" from the month. Separate M-G-M, Universal, Allied Artists, American-International, Continental and Paramount—are deadlocked for the top spot on the strength of two films. Four firms—United Artists, Columbia, Warner Bros. and Buena Vista—follow closely with one apiece. Pathe-Americas has yet to announce any releases for the coming month.

WONDERS OF ALADDIN, The Eastman Color, Cinema- 

April
MURDER SHE SAID (Astor) Margaret Rutherford, Arthur Ken-

February
FOUR HORSESMEN OF THE APOCALYPSE, The Cin-

May
SWEET BIRD OF YOUTH CinemaScope, MetroColor, Paul Newman, Geraldine Page, Shirley Knight, Rip Torn, Producer Pandro S. Berman, Director Richard Brooks. Filmization of Tennessee Williams' stage suc-

March
DAMON AND PYTHIAS Guy Williams, Donald O'Connor, Producer Sam Jaffe, Samuel Marx, Director Curtis Bernhardt. Screen version of the famous classic.

June
LOLLITA James Mason, Shelley Winters, Sue Lyons, Producer James B. Grant, Producer Stanley Kubrick. Film adaptation of Vladimir Nabakov's celebrated novel.

July

WOODSMAKES OF SIENNA Eastman Color, Stewart Granger, Producer Jacques Bar, Director Leslie Norman. M-G-M's famed drama set against background of Renaissance Italy.

COMING


Film Bulletin—This is Your Product
THANK YOU, best-seller contest. YOUR country "Peaceful" Cahn.

MATURE, Mastr

SEVEN SEAS TO CALAIS Rod Taylor, Heddy Vessel, James Whitmore, Producer Anthony Riccio, Director Rod Matt, Action-filled sea story based on the life of Sir Francis Drake.


PRIVATE AFFAIR, A Brigitte Bardot, Marcello Mastroianni, Producer Christine zouresen, Director Louis Malle.

WONDERFUL WORLD OF THE BROTHERS GRIMM, the CinemaScope, Laurenche, Harvey, Walter Slezak, Producer George Rollman, Director Jerry Lewis, Story of brothers who wrote the famous fairy tales.

October


November


January


TOO LATE BLUES Bobby Darin, Stella Stevens, Producers, Bruce Humberstone, screenwriter, Vic Morrow, Directed by Jack Arnold, Based on Tennessee Williams' Broadway play, 118 min. 11/27/61.

March

BRUSH FIRE John Ireland, Jo Morrow, Everett Sloane, Al Avalon, Carl Esmond, Producer-director Jack War ner, Jr., 85 min. 3/5/62.

FORGOTTEN MYTH Romy Schneider, Karl Bohn, Gust Knuth, 147 min.

April

SIEGE OF SYRACUSE Color, Tina Louise, Rossano Brazzi, Dean Jones, Robert Coote, Alberto Sordi, Producer Edo Monette, Director Pietro Francisci, 87 min.

SUMMER AND SMOKE Panavision, Technicolor, Laurence Harvey, Geraldine Page, Producer Hal Wallis, Director Peter Glenville, Based on Tennessee Williams' Broadway play, 118 min. 11/27/61.

May

MAN WHO SHOT LIBERTY VALANCE, the Technicolor, Debbie Reynolds, Steve Forrest, Andy Griffith, Juliet Prowse, Thelma Ritter, Producer Jack Cummings, Director Michael Curtiz, 107 min. 10/30/61.

TENDER IS THE NIGHT, CinemaScope, Delux Color, Tom Helmore, Producer Hume Cronyn, Director Henry King, Based on F. Scott Fitzgerald's novel, 146 min. 1/22/62.

June

INNOCENTS, the CinemaScope, Deborah Kerr, Michael Redgrave, Producer-director Jack Clayton, Based on Henry James' "The Turn of the Screw," 79 min. 12/21/61.


July

WOMAN HUNT, CinemaScope, Steve Peck, Ilia, Producer-director Maury Dexter, 60 min.

August

BROKEN LAND, the CinemaScope, Delux Color, Kent Taylor, Diane Barrere, Producer-director Paul J. Smith, A sadistic man with a mission.

September

STATE FAIR CinemaScope, Delux Color, Pat Boone, Doctor Phillip Reed, Leland Thomson, Producers Jack Webber, Sybil Jason, Humperdinck's famous musical with new songs by Rodgers.

October


November


December

NEW ORLEANS, the CinemaScope, Delux Color, John Agar, Paula Raymond, Directed by Gene Nelson, A story tells about a monster.

INSPECTOR, the CinemaScope, Delux Color, Stephen Boyd, Dolores Hart, Producer Mark Robson, Director Robert Aldrich, An anti-terrorist camp victim attempts to escape to Israel.

IT HAPPENED IN ATHENS, CinemaScope, Delux Color, Louis Calhern, Producer-director Charles Vidor, Charles Vidor, a story about the entire army of Greece, The battle of Thermopylae.

LION, the William Holden, Trevor Howard, Capucine, Janet Jordon, Pamela Franklin, Producer Samuel Perlman, A war romance, Directed by Stanley Donen.


QUEEN'S GUARDS, the CinemaScope, Delux Color, Daniel Massey, Raymond Massey, Robert Stephens, A tale of the treachery and importance of being a Guard.

United Artists

October

ROY WHO CAUGHT A CROOK, Wenda Hendrix, John Bedford, Roger Mobley, Producer Robert E. Kent, Director Edward L. Cahn, 72 min.

REMEDY BLUES Louis Jourdan, Nighthawks, Sidney Poitier, Producer Sam Shaw, Director Martin Ritt, Story of the Negro, a story of two friends.

SECRET OF DEEP HARBOR, The Ron Foster, Merry Anders, Barry Kelley, Producer Robert E. Kent, Director Daniel Mann, A version of East of Eden.

December

UDGMENT AT NUREMBERG Spencer Tracy Burt Lan- caster, Richard Widmark, Marlene Dietrich, Maximillian Schul, Judy Garland, Montgomery Clift, Producer- director Stanley Kramer 187 min. 10/14/61

January

UN STREET James Brown, Jean Wilis, John Clark, Roddy McDowall, Producer Bernard L. Cahn 67 min. 2/14/62

SOMETHING WILHELVIE Riis Hayward, Hess Harrison, Alida JIl, Gregoire Aslam, Suspense-comedy, Producer Joseph Fisman, Director George Marshall 88 min. 1/22/62

HE, TWO, THREE, BEYOND Carson, Horace Bucholz, smeta Tiffin, Arlene Francis, Producer-Director Billy Ridler, Comedy about a beach in East Berlin and a group of Americans, 108 min. 12/11/61

DCECTFUL OF MIRACLES Panavision, Technicolor, James Fox, Bette Davis, Richard Langton, Arthur O'Connor, Peter Falk, Thomas Mitchale, Producer-Director Winston Jan Capra, New version of Capra's earlier success, Lady for a Day, 130 min. 11/13/61

LINTLY SINNERS, Don Bygider, Ellen Corby, Stanley Lemmon, Paul Brurt, Producer Robert E. Kent, Direct- er James Yarbrough, 101 min. 2/22/62

February

LADY DUO Craig Hill, Marcia Henderson, Robert Norris, Producer Robert E. Kent, Director Reginald Le Borg, 67 min. 2/25/62

LOPER TIME, THE Tom Laughlin, Nila Monor, Corna Quine, Producer-Director Tom Laughlin

SERGEANTS 3 Frank Sinatra, Dean Martin, Sammy odi, Mickey Hargitay, Joey Bishop, Ruth Lee, Pro- ducer Sinatra, Director John Sturges, Civil War west- ern, 112 min. 2/25/62

March

CHILDREN'S HOUR, THE Audrey Hepburn, Shirley jackson, Produced for children, written by Bertrand taylor, Based on Lillian Hellman's famous play. 107 min. 3/13/62


April

AGRIC WORD, THE Eastman Color, Basil Rathbone, telle Winwood, Gary Lockwood, Anne Helm, Produc- er-Director Bert I. Gordon, 77 min. 4/13/62

May

OLL DREAM THAT Elvis Presley, Arthur O'Con- nel, Diana Mora, Producer John Sturges, 103 min. 5/22/62

ERONINO Chuck Connors, Kamelia Devi


IRDMAN OF Alcatraz Burt Lancaster, Carl Malden, Producer Harold Hecht, Director John Frankenheimer, 135 min. 6/16/62

WILD IS WAITING, Burt Lancaster, Judy Garland, Hepen Hill, Gena Rowland, Producer Stanley Kramer Actor John Cassavetes, EAD TO THE WORLD Reedy Talton, Janec Pearce, Ford James,Production-Peter F. William Hart, Direct- er Nicholas Webster, 87 min. 6/26/62

LADIATORS, THE Yul Brynner, Director Marilyn Rit, LORIOUS BROTHERS, MY Producer-director Stanley Kramer, From Howard Rau's best-seller.

REAT WAR, THE Vittorio Gassman, Silvana Mangano, Iberto Sordi, Producer Dino De Laurentis, Producer-Corne- lio Serpe, 118 min. 5/19/62

WAIW Producer-director F. William Germany. Film ver- sion of James Michener's epic novel.

ITATION TO A GUNFIGHTER Producer Stanley Kramer, Director Paul Stanley, ID GALASHAD Elvis Presley, Gigi Young, Lola Albritting, Farley Granger, Brad Dexter, Eddie Albert, Producer- director Edward Kelton, AND WE LOVE THE Color, James Mason, Kate Mans, deville Granger, Bradeion Dillon, Producer-director Leslie Stevens.

ANCHURIAN CANDIDATE, THE Frank Sinatra, Laur- ence Harvey, Laurence Harvey, Anthony Franciosa, Producer George Axelrod, John Frankenheimer, Director Frank Frankenheimer.

MARY HAS A LITTLE Agnes Leakin, Hazel Court, Jack Watling, Producer George Fowler, Director Edward Westell, 79 min. 8/21/61

MADEA Mellia Macarthy, Anthony Perkins, Director- producer John Farrow, Something Wild, brought to the screen, Producer George Binko, Director Jack Bender.

THINGS WILHELVIE Wilder, Ralph Meeker, Mil- fred Durrell, Producer George Justin, Director Jack Bender, Drama of violence and romance in New York City, 112 min. 8/12/62

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PREVIEW RECORDS... another SHOWMANSHIP innovation
from NATIONAL SCREEN SERVICE!
a Studio-Produced
EXPLOITATION RECORD
to add PRE-SELL to your
COMING ATTRACTIONS!
to increase PROFITS at your
REFRESHMENT STAND!

Here's a sensational, new exploitation item that will add to the pre-selling of your Coming Attractions and increase "refreshments" profits too!

National Screen's new PREVIEW RECORDS... 7½ inch, 33 1/3 R.P.M. high quality recordings... that reproduce MUSIC from your Coming Attraction... a "plug" for the attraction by one of the film's STARS... a strong, commercial "pitch" by an ANNOUNCER... and a tasteful reminder to visit your REFRESHMENT STAND!

There's a FIVE-MINUTE version on one side of the record... to begin your Intermission... and a TWO-AND-A-HALF-MINUTE version on the other side... to end your Intermission!

You can also use them BEFORE THE SHOW, while your screen is blank... and at the end of your show when your patrons are EXITING! Terrific for DRIVE-INS or HARD TOP THEATRES... and great for LOBBY PROMOTIONS!

Available now... on a LIMITED NUMBER of BIG HITS... with MORE TO COME!... on an unbelievably

LOW COST RENTAL PLAN.....

Order from your NSS Salesman today!

The Message that's
HEARD...
When there's nothing to
SEE!

Already Available on:
United Artists
"SERGEANTS THREE"

M.G.M.'s
"HORIZONTAL LIEUTENANT"

20th Century-Fox
"ADVENTURES OF A YOUNG MAN"

A.I.P.'s
"TALES OF TERROR"

$150
per week
per record
“Actually, the over-all prospects for pay video were far brighter several years ago than they are today”

—Jack Gould

Feevee Gets Kiss-off From ‘Times’ TV Critic

‘Fast-Buck’ Ventures Hinder
Cinema’s Aim of Adulthood

MOVIES’ GROWING PAINS
Male enough to attract a dozen women... not man enough to be faithful to one!
PRESENTS
METRO - GOLDWYN - MAYER PRESENTS
EVA MARIE SAINT
WARREN BEATTY
KARL MALDEN

ALL FALL DOWN

EXCITING ADULT ENTERTAINMENT!

CO-STARRING
ANGELA LANSBURY
BRANDON deWILDE

SCREEN PLAY BY
WILLIAM INGE

BASED ON THE NOVEL BY
JAMES LED HERLIHY

DIRECTED BY
JOHN FRANKENHEIMER

PRODUCED BY
JOHN HOUSEMAN

MUSIC BY
ALEX NORTH

Nothing was secret from Clinton and nothing sacred except his love for them both.

CONTACT YOUR M-G-M BRANCH NOW!
EVENT! RODGERS & HAMMERSTEIN'S! NEWEST ENTERTAINMENT!

** ★★★★★★★ ★★★★★★★ ★★★★★★★

20th Century Fox presents

NEW STATE FAIR

CONTINUOUS PERFORMANCES - 7 COMPLETE SHOWS A DAY!

EXCLUSIVE ENGAGEMENT!
PARAMOUNT THEATRE
Starting WEDNESDAY, APRIL 11th!

So fresh and wonderful with Richard Rodgers' NEWEST melodies and NEWEST lyrics!

PAT BOONE & ANN-MARGRET
TOM EWELL
ALICE FAYE
WALLY COX
BOBBY DARIN & PAMELA TIFFIN

NEW STATE FAIR

COME WHEN YOU WANT TO - A SHOW TIME FOR EVERYBODY!

STATE FAIR!

From the men who gave you "South Pacific," "Oklahoma" and "The Sound Of Music!"

PAT BOONE  BOBBY DARIN  PAMELA TIFFIN  ANN-MARGRET
TOM EWELL  ALICE FAYE

PRODUCED BY CHARLES BRACKETT  JOSE FERRER  RICHARD BREEN
DIRECTED BY
SCREENPLAY BY ALFRED NEWMAN
ADAPTATION BY OSCAR HAMMERSTEIN II  SONYA LEVIEN  PAUL GREEN
MUSIC SUPERVISED & CONDUCTED BY ALFRED NEWMAN
COLOR by DE LUXE

DOORS OPEN 9:30 A.M.
Feature at: 10:00, 12:00, 2:00, 4:00, 6:00, 8:00, 10:00 P.M.
BROADWAY & 42nd ST.
PARAMOUNT

Premiere Tuesday Night, April 10th, Benefit of Medico, Inc.
LIZ ANTICS AND 'CLEO'. Speculation is rife throughout the industry about the possible effects of the Taylor-Fisher-Burton affair on the boxoffice performance of "Cleopatra". No one is more concerned, of course, than 20th Century-Fox officials, who for the past seven months have been sending a reported $650,000 weekly to Rome to cover the costs of the blockbuster. "Cleopatra", they admit, needed no marital mixup to stir public interest; it unquestionably already had become the most ballyhooed movie in history before Liz fell for her co-star. Spyros Skouras' recent trip to Rome was for the purpose of persuading Miss Taylor to hold off any public announcement of a break with Fisher for at least several months, but those close to the affair doubted that the star would keep any promise she made the Fox president. The general attitude in the trade is that only a calamitous development can prevent "Cleopatra" from establishing a new high-water mark for a movie gross. One top film official (not with 20th) expressed it this way: "Liz Taylor, more than any other personality, is a throw-back to those glamorous movie queens of the silent era, like Gloria Swanson and Jean Harlow. She can get away with almost anything in her personal life. Regardless of what she does, the aura of her fame grows rather than diminishes, and the great mass of people become more anxious to see her. For every self-righteous moralist who frowns on her conduct and might shun the picture, there figure to be countless curious folks who will clamor to see the real-life passion poured into the love scenes between Cleopatra and Marc Antony. No sir, the newspaper headlines of recent weeks won't hurt 'Cleopatra' one bit. Quite the contrary."

FIGHTING FEEVEE BRUSHFIRES. Look for quick, highly organized exhibitor reaction to the recently applied-for Teleglobe pay-TV test in Denver. Theatre interests there have been aware of the feevees' plans for some time and already have mapped a comprehensive campaign to inform the public of the proposed airwaves grab. Local merchant and widespread business cooperation is expected to form an integral part of the attack on the tollsters' invasion of that city. Co-sponsors Teleglobe-Denver Corp. and Gotham Broadcasting made it clear at a New York press conference to introduce the new pay system that their propaganda line is anything but revolutionary. Such stock phrases as "quality programming," "better TV shows than are now available" and "educational projects" were bandied about freely. Of course, "first-run movies" were mentioned, too.

TV PRODUCTION UPHEAVAL. Executives of film studios which are heavily involved in production of series for TV are giving plenty of thought to the possibility that FCC pressures on video might result in cancellation of many of the weekly action shows filmed on major lots. Figuring to be heaviest hit by such a development is Warner Bros., which has been turning out a number of formerly top-rated filmed series for the ABC network. The abrupt dismissal of Oliver Treyz from the ABC presidency, it is widely believed, presages a switch to different types of programming by that network, as well as the others, including a return to more "live" television fare. Columbia's Screen Gems subsidiary is another outfit that will be adversely affected by this trend.

TAKE NO CHANCES. Industry wags are making much of a recent announcement by WHCT-TV, Hartford's pay-TV station, that it already is toll testing in some 50 homes in metropolitan Hartford—mostly owned by station personnel. As one observer put it: "They had better like all the shows."
FINANCIAL REPORT

Movie Market Down Sharply
In Tune with Bearish Trend

Metro-Goldwyn-Mayer and American Broadcasting-Paramount fell the hardest, as the movie market slumped in tune with the general bearish trend that dragged averages down in the past fortnight. Thirteen cinema stocks plunged, while only five were up.

Amid downbeat talk concerning the high costs of filming "Mutiny on the Bounty," and disappointment over the processing deal with Kalvar Corp., Metro fell 2 7/8 points to a new 1962 low, regained 1 1/4 a few days later, but lost on closing day to finish 4 3/8 off on a huge turnover of 115,400 shares. AB-PT, beset by network programming troubles that resulted in replacement of top banana Oliver Treyz, fell steadily over the two-week span, closing 6 1/4 points down.

Concurrent with continuing rumors of an impending merger with MCA, and smart performances by Universal product, Decca Records (U parent) advanced smartly in the last five days to brighten a cloudy movie picture by gaining 2 3/4 on a turnover of 82,700. After moving rather inconclusively for most of the session, Ginerama jumped 2 points, then lost 1 1/4 to record a total rise of 1 3/8. Trading was heavy here, too, 84,900 shares changing hands, as interest mounted in the upcoming release of the first Ginerama-M-G-M co-production. National General attracted plenty of interest, moving up 1 1/4 on a tremendous turnover of 194,000 shares. Loew's also advanced 1 1/8.

On the downside, Columbia declined steadily, save for a mild late rally. It finished 1 1/4 off, despite an increase in the six-months' net, but possibly because of revelation of a new $20 million loan that listed certain restrictions on the firm's capital and dividends. Stanley-Warner was down 1 1/4, as it announced a sharp drop in first-half profit. Other losers: Disney (1 1/8); Paramount (1 1/4); 20th-Fox (1 1/2); and United Artists (1 1/2).

Hold Movie Stocks — Bache

The latest opinions on movie stocks in the Bache Selected List indicate they should be held, for the most part, to long and intermediate term appreciation. The chanciness inherent in cinema issues, of course, moves the investment firm to label all of them either of medium or speculative value.

United Artists is looked upon most favorably, the advice reading thusly: hold for long and intermediate terms, buy for income. The stock is rated of medium worth. On the other hand, 20th-Fox's chart (a speculative rank) is hold for long term, switch for intermediate. Advice on Loew's Theatres is buy for long term, hold for intermediate; it, too, is rated a speculative stock. Others, and their rankings: American Broadcasting-Paramount (speculative)—hold for long and inter-

(Continued on Page 19)

M-G-M, Decca Most Heavily Traded
Film Shares in First Quarter of '62

The most heavily traded movie stocks for the first three months of this year have been Metro-Goldwyn-Mayer and Decca Records (Universal parent), with National General (formerly NT&T). Ginerama and Loew's Theatres also showing big volumes, a tabulation of New York and American Exchange figures reveals.

Fluctuating widely in recent weeks, and currently selling near its 1961-62 low because of some production disappointments and downbeat reports about its deal with Kalvar Corp., M-G-M has recorded a huge turnover of 659,900 shares since the first of the year, far outdistancing its nearest rival for top honors. February was Metro's most active month, but talk of "Mutiny on the Bounty" budgetary woes spurred selling in the issue right up to deadline (March 29).

Wall Street interest also has been centering around Decca Records, Universal Pictures' representation on the Big Board, and the bullish tone in this issue is accounted for by several strong releases and reports of the soon-to-be-announced merger between Decca and MCA. They say negotiations are progressing rapidly, and this, coupled with big grosses on "Lover Come Back" and "Flower Drum Song" is fanning investor enthusiasm. The stock has traded 935,900 shares since January 2, almost half the activity registered in the month of March. Decca's price too, is just about at the 1961-62 peak.

National General currently is a "hot" item, apparently following its name change and announcement of plans to revitalize the organization. In the first three months of '62, 467,900 shares have changed hands, with the bulk of the volume (194,000 shares) coming during the past fortnight. The stock now is trading a shade below its 1961-62 high.

Interest in Ginerama is perking again, as the issue trades not far off its 1961-62 high. Starting off 1962 with a spurt of activity, the stock sold at a less furious pace until the past fortnight, when Wall Street apparently began to look toward the impending release of the firm's two feature story co-productions with M-G-M. Total shares changing hands since January 2: 361,900.

Much the same situation prevails in the case of Loew's Theatres, which is attracting Wall Street attention again, thanks to some looked-for hotel income and plans for a general firming up of the company's theatre activities. Most heavily traded session thus far in '62 was the first fortnight, but the past two weeks have seen a resurgence of investor interest. Presently almost touching its '61-62 zenith, Loew's has traded 327,100 shares in the first quarter of this year.

Amid a future created by a change in its network presidency, AB-PT traded heavily during the past two weeks, but slumped to a '61-62 bottom. Since the beginning of the year, the stock has traded 195,900 shares. United Artists, rather lightly traded (141,400) and hovering a shade under the midway point between its '61-62 high and low, figures to take off in style after Academy Awards night, when its raft of nominees cop some expected prizes. Interest also seems to be picking up in Stanley Warner (125,100 shares). Other issues and number of shares traded since January 2: 20th-Fox (214,500); Columbia (116,500); Walt Disney (96,700); Paramount (96,700); Allied Artists (87,800), and Warner Bros. (79,900 for both the old and the new, post-split stock).
Gould Gives Pay-TV Kiss-off

Jack Gould, eminent television critic of the New York Times, who has written favorably in the past of pay-TV's potential, recently took another hard look at feevee and came to some fresh conclusions. The following is from Mr. Gould's column in The Times of Sunday, March 18:

The subject of toll TV made its semi-annual reappearance in the news last week after the United States Circuit Court of Appeals ruled that the national well-being would not be jeopardized by a trial effort to put the arm on the viewer for whatever he sees.

Barring a further appeal to the Supreme Court, R. K. O.-General Phonevision is now authorized to proceed with its experiment of persuading setowners in Hartford to acquire suitable gadgetry that will enable them to pay for special shows without commercials and at the same time prevent non-contributors from eavesdropping.

The R. K. O. test in which the Zenith Radio Corporation is a participant, calls for transmitting scrambled pictures and sound through the air; the gadget in the home restores the signals to their original state.

This system has the dubious novelty of trying to collect the box-office fee after a customer has seen the show, a procedure that strikes some veteran impresarios as an extraordinary example of contemporary courage.

The other system of toll TV—that of International Telemeter, a subsidiary of Paramount Pictures—is still running in the Etobicoke section of Toronto. It transmits the pictures and sounds over wires directly linking a central studio to the individual home; it uses a coin machine that collects the fee before disclosure of the theatrical contents.

Still a third system — Teleglobe — is standing hopefully on the sidelines. It would send the picture over the air and transmit the sound over private wires.

On the theory that lip-readers are not too numerous, it believes it can save the expense of scrambling the picture.

But whatever system may be put through its paces on an experimental basis, it increasingly appears that pay-as-you-see television for the home can conquer almost any obstacle except the green light to go ahead. The tactics of delay by commercial broadcasters and theatre-owners has paid off handsomely, and in toll TV's hour of legal victory there remains only an unrealizable dream.

Preoccupation with the mechanics of toll systems always did overshadow the basic problem of programming. For one thing, there never was any substantial mass outcry for pay TV. But several years ago there were assorted interests willing to wait and see if toll TV would get off the ground. It has not as yet and promoters and producers simply could not afford a further delay.

Today all college and professional sports—with the one exception of boxing and in some cities hockey—have cast their lot with the present form of advertiser-supported video. The revenue from sponsorship of games is an integral part of the sports world's budget. This income, which would have to be cut off wherever a shift of toll TV was tried, is simply too important to be jeopardized in an experiment of doubtful outcome.

Similarly, motion pictures of comparatively recent vintage have steadily become available and are being shown in prime evening time on one network and before long will be exhibited on a second chain. The size of the stockpile of filmed fare that originally was expected to sustain toll TV has steadily decreased with the passage of time.

The inevitable sequel to these developments is that pay-as-you-see TV is left with an especially agonizing version of the age-old riddle of which came first, the chicken or the egg. If it is to persuade an audience to buy the idea of paying for what it sees, it must offer shows that free video is not providing. But if it is to pay for such attractions, it must have a substantial audience.

The cause of pay TV actually has been greatly harmed by the exaggerated publicity claims with which it has been plagued. Certainly for some time it is going to be idle to talk of presenting an evening of the Metropolitan Opera or a Broadway hit in the home. It's simply not in the economic cards.

Conceivably, pay TV may have a role as a sort of wired extension of the neighborhood movie house, though the continuing silence on the Etobicoke experiment would not seem to justify rash predictions even on that score.

Where pay-as-you-see TV could have more immediate value is in the field of adult educational video. It would require only a very small TV audience paying modest fees to be a major financial aid to an educational institution. But this presupposes the availability of enough channels for such purposes, a highly complex problem in itself.

Actually, the over-all prospects for pay video were far brighter several years ago than they are today with the intensified entrenchment of video's existing form. And if the commercial broadcasters are nudged into a higher standard of performance and educational TV comes along, toll television is going to have a much harder time making a case for itself.
16mm Competition

The April issue of Advertising & Sales Promotion contains an article which makes interesting reading for movie people. Its subject is "Hollywood Films as a Sales Promotion Tool," and the subject matter is drawn very largely from information supplied by the 16mm division of Disney Productions. "Some motion picture production studios in and around Hollywood," the article reports, "have begun an active campaign of selling 16mm prints of some of their leading films to advertising and promotion people."

Advertising & Sales Promotion is careful to point out that Disney and other 16mm entrepreneurs "design their releases so they don't compete with normal motion picture theater operations." A Disney spokesman is quoted as saying, "In fact, if anything, this type of program would tend to encourage more attendance at motion picture theaters rather than compete for their audiences." That's what he thinks. I think otherwise.

There is no doubt that it is a fine thing for the company ledgers to sell 16mm prints of theatrical attractions to industrial companies to be shown by them as part of their public relations pitch; but unless they are hiring theaters for this type of exhibition, they aren't doing exhibitors any good and may even be doing harm. My purpose in bringing up the subject, however, is not to throw rocks at Disney or any other producer-distributor, but rather to point a moral for exhibitors.

If Hollywood can get into the industrial show business, why can't theaters do likewise? If Hollywood can sell old films to industrial companies, why can't exhibitors sell showings of old films to industrial companies? And why can't exhibitors sell their own services and facilities to these same companies? If the glamor of the entertainment movie packs a special walk as a sales lure, what about the glamor of the movie theater?

Not too many years ago, many restaurants became seriously concerned because more and more factories were setting up their own company dining facilities. This was competition with a vengeance. Then somebody got the bright idea of contract feeding. One restaurant kitchen cooked food and trucked it to half a dozen different factories. The factories could cut down on their own cooking facilities and kitchen help, save money and have more room for their own operations.

Same thing happened with the good old American coffee break. The people who make automatic vending machines and the hot water cookers started supplying these to offices and the lunchroom nearby found it was losing mid-morning customers. Then what happened? Well, in New York City, one of the biggest of the restaurant chains, Schrafft's, put together a fleet of coffee carts and hit the road. The carts are stocked with cakes and pastries in far more variety than the average office would have around on its own; the coffee is always hot and uniformly good; nobody has to wash the cup afterwards. Schrafft's didn't lose business; it found more business than ever.

If it's good enough for coffee and cake, it ought to be good enough for the theater business.
**Newsmakers**

**TOA Board Meeting**

Gathered at Theatre Owners of America buffet reception, above, in Sheraton-Park Hotel, Washington, D.C., are, left to right: Lou Formato, M-G-M Southern division manager; Robert Mochrie, Metro general sales manager; Mrs. Tolchin; Arthur Tolchin, assistant to the president of Loew’s Theatres, and John Murphy, executive vice president of Loew’s. Three-day board of directors meeting also saw A. Julian Beylawski, below, center, honored for an unprecedented 40 years of service as president of the Motion Picture Theatre Owners of Metropolitan D.C. Making presentation of a plaque is John G. Broumas, left, president of the Maryland TOA, assistant to the president of TOA and a member of the unit, while Roy Cooper, chairman of the executive committee of TOA, looks on.

**Benjamin Named**

Robert S. Benjamin, United Artists’ chairman, meets with President Kennedy at the White House. Benjamin agreed to serve another year as chairman of the U. S. Committee for the United Nations.

**Kramer Wins Thalberg Award**

Producer-director Stanley Kramer has been awarded the Irving G. Thalberg Memorial Award by the Academy of Motion Picture Arts and Sciences for the most consistent high quality production for the current year and the four preceding. In addition, writer-director George Seaton (on the Jean Hersholt Humanitarian Award, and three other honorary awards were voted to Fred Metzler, Jerome Robbins and Bill L. Hendricks.

**Boccaccio’ Pact**

Contracts are signed for American premiere of Joseph E. Levine’s “Boccaccio 70” at new (N.Y.) win theaters, Cinema I—Cinema H. L. to r., Edward L. Schuman, vice president, and Donald S. Lugoff, president of Rugoff Theatres, builders of the showcase; Levine, president, and Leonard Lightone, v.p. of international sales of Embassy Pictures.

**Zanuck on ‘Longest’**

Producer Darryl F. Zanuck, left, talks at recent press conference about his giant war film, “The Longest Day,” for 20th-Fox release, as Fox vice president Charles Einfeld listens.

**John O’Connor Dies**

Funeral services were held in New York last week for John J. O’Connor, vice president and director of Universal Pictures, who died in Jamaica following a heart attack while cruising the Caribbean. He was 65. O’Connor entered the industry in 1914 in a buying and booking capacity. He became vice president and general manager of RKO Theatres in 1938, and three years later, joined Universal as executive assistant to the late N. J. Blumberg.

**AIP Shows Its Wares**

American-International president James H. Nicholson is flanked by, left to right, Paul Costello; William Yurasko, Meco Realty Co.; Charles McDonald, Yorke, Pa., and Ed Heiber, AIP Eastern division sales manager, at Philadelphia advance screening of “Burn, Witch, Burn.” A product preview trailer also was shown. Stop was part of topers’ 10-day tour of the Northeast.

**Lewis - M-G-M Deal**

Roger H. Lewis (above), former UA v.p., finalized a deal with M-G-M for production of “The Pawnbroker,” his first independent film in association with Philip Langner. Rod Steiger will head the cast, with shooting to begin in November.

Film BULLETIN April 2, 1962 Page 9
A man savagely dedicated to committing a crime, determined to end his ordeal of terror... even.

GREGORY PECK - ROBERT MITCHELL

PRE-RELEASED WITH THAT UNIVERSAL SHOWMANNERSHIP FOR EASTER PLAYDATES

CO-STARRING LORI MARTIN - MARTIN BALSAM

SET TO OPEN MIAMI, FLORIDA STATES CENTER
NEW YORK, VICTORIA THEATRE
SHOCKING BEYOND BELIEF! A MAN DESPERATELY MEANT USING THE ULTIMATE WEAPON—MURDER!

ITCHUM • POLLY BERGEN

FEAR

An adult motion picture of suspense and terror

Screenplay by JAMES R. WEBB • Directed by J. LEE THOMPSON • Produced by SY BARTLETT
A Melville-Talbot Production • A Universal-International Release

Read the critics' raves on following page
"Cape Fear" is a classic of cliff-hanging suspense. A Hitchcock-like plot, directed at a crescendo pace. Audiences are not likely to have many fingernails left at the end.

—Motion Picture Daily

"Cape Fear" is a thriller of shock and suspense. A robustly melodramatic tale of ordeal of terror, this film rates very high. It belongs in the elite company of superior entertainments. —Film Daily

"Cape Fear" is a superior experience in terror. A tribute to the acting abilities of the cast and to the genius of the director, J. Lee Thompson. It should make quite an impression at the box office. —Harrison's Reports

Leaves its audiences limp. Every unbearable instant of suspense has been drained from each moment's action. A powerful drama, excruciatingly realistic, magnificently directed with superb performances by Gregory Peck, Bob Mitchum, Polly Bergen and Barrie Chase. Very big things at the box office are in store for "Cape Fear" because it deserves that. —Hollywood Reporter
Nudie Films Put Onus on Cinema's Aim of Adulthood

Movies' Growing Pains

by BERNE SCHNEYER

Legislators and professional moralists are preparing to get in their last licks before summer vacations call a temporary halt to the sport of belaboring the cinema. While struggling to defend the trend toward more adult screen fare, the movie industry is being lambasted in the mass media and in the courts for isolated cases of malpractice it seems powerless to stop. Just as other callings are made to suffer for the conduct of unscrupulous members (salesmen for the bilkers, advertisers for the phonies, unionists for the gangsters), so the film business is taking the rap for those who deal in such fringe enterprises as nudie pictures.

The "let's-take-a-poke-at-the-movies" fad has reached the point where even The New York Times, traditional champion of free expression, last week took a stand for classification of films from outside the industry. Under the headline, "Classifying the Movies," The Times called for the State Senate to "bring this modest proposal (a classification bill already labeled a danger to the industry by COMPO) out of committee for a favorable final floor vote ... Considering the trend of Hollywood production, it seems unlikely that this simple system for identifying relatively wholesome fare would impose rigid structures on the industry or send Tennessee Williams fleeing to the hills ... The movies being what they are, it is difficult to see how either art or freedom could suffer harm."

The damage wreaked by the fast-buck operators is making it increasingly difficult for defenders of movies' freedom of expression to present their case for maturation of the screen convincingly. In many cities, often because of a lack of high quality foreign fare, or public apathy toward it, theatres that started out as art houses are switching over to a policy of "fun-in-the-sun" nudism. They sense a fast "killing" in offering potential patrons a peek at the female anatomy. And, although many of these skin shows are harmless attempts at comedy, the public, often in rightful indignation, is protesting that the youthful and easily influenced are being teased and tempted into supporting this crass, cultural vacuum. Such wanton disregard for taste and utter lack of morals are putting the majority of sincere, conscientious moviemakers on a hot spot where they also have become targets for attacks against showings of such serious attractions as "The Children's Hour," "The Mark," "La Dolce Vita" and "The Virgin" "The Virgin Spring."

'Trash!' Says Judge

Recently, in Philadelphia, police staged raids on two theatres cashing in on the cutie craze. The films confiscated at these houses "Nude Striptorama" and "Nude Beauts." At a hearing for the exhibitor, attended by some 100 representatives of organizations fighting obscenity, the judge described the pictures in question as "pure, unadulterated trash." Later, the theatreman and his projectionist were indicted on a number of counts.

At the same time in the Quaker City, an angry group of mothers protested their embarrassment at being confronted by nude theatre-front displays while waiting in line with their children to see a holiday kiddie attraction at an adjacent house.

One result of those incidents was the following notice in a recent edition of the Philadelphia Evening Bulletin: "While mindful of the dangers inherent in censorship, The Bulletin has been striving for some time to eliminate language and illustrations in amuse-

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“Follow That Dream”
Business Rating ★ ★ ★
Better-than-average Presley vehicle. Should please singer’s fans and delight the family trade. Deluxe Color-Panavision production.

“Follow That Dream”, an amusing romantic comedy about an odd-ball hillbilly-type family who decide to homestead a strip of beach on the Florida coast, gives Elvis Presley a vehicle that is several notches above his norm. This attraction gayly mounted in Deluxe Color and Panavision, and spiced with five pleasant melodies, should provide enjoyable entertainment for the family trade. United Artists colorful promotion campaign should help insure some excellent boxoffice, especially in the hinterlands. As scripted by Charles Lederer, from Richard Powell’s novel, “Pioneer, Go Home!”, we follow Presley and family outwitting city slickers, gangsters and the welfare board. Gordon Douglas has milked as much comedy as possible out of each and every sequence, although some astute editing would help speed matters up considerably. Presley is good as the handsome, girl-shy, naive son whose “common sense” makes him the winner of every misadventure. Fine support is supplied by Arthur O’Connell, a one-man army against the government; Anne Helm, the baby-sitter permanent member of the family with her eyes set on Elvis; Joanna Moore, a sophisticated welfare worker who also wants to snare Elvis; Jack Kruschen and Simon Oakland, two gangsters who attempt to set up a floating gambling casino on O’Connell’s land; and Pam Ogles and Gavin and Robin Koon (twins), three orphans adopted by O’Connell and Presley. The plot finds O’Connell and family refusing to leave the land, establishing a successful fishing village and attracting other homesteaders to move in with them. After successfully thwarting the State at every turn, and driving off the gangsters and their hired killers, O’Connell learns that the State has seized the three children and intends turning them over to the Welfare Department. Presley defends their pioneer actions in court, wins the children back and finally discovers women (like Miss Helm) aren’t so bad after all.


“Jessica”
Business Rating ★ ★ Plus

Producer-director Jean Negulesco took his Technicolor-Panavision cameras to Sicily to film this airy romantic comedy that will find its strongest response with the fem trade. Against some truly lovely scenery, and aided by a bouncy musical score and just the right dash of harmless sex, Angie Dickinson, Maurice Chevalier and French comic Noel-Noel appealingly act out their parts in the tale about “Jessica”, an American nurse who becomes a village midwife and completely changes the life of all the inhabitants. Negulesco allows the pace to lag at times, but there’s enough here to win nods of approval from general market patrons. And the spicy ingredients provide United Artists with some solid exploitation angles, which they are likely to capitalize fully. The main theme centers around the destructive effect Miss Dickinson has on all the men in the village, and the women’s decision to resort to the example set in ancient times by Lysistrata. They go on strike against their husbands — no more babies will be born, and Miss Dickinson will have to leave because of lack of work. Curvaceous Miss Dickinson plays her part for all it’s worth, while Chevalier looks on in alarm as the local priest, and Noel-Noel views with amusement as a cantankerous old gardener. Colorful support is provided by Gabrielle Ferzetti, the snobbish marchese, Sylva Koscina and Agnes Moorehead, two of the most important women in the village, and lovely Danielle de Metz, an unhappy bride whose husband becomes enchanted with Miss Dickinson. Edith Sommers’ screenplay, based on a Flora Sandstrom novel, finds Miss Dickinson enraged when she discovers the women are ostracizing her. She starts deliberately flirting with all the men. Chevalier persuades Ferzetti, Miss Dickinson’s landlord, to give her notice to leave. Miss Dickinson confronts Ferzetti with a slap in the face, then starts packing. While comforting the dying Noel-Noel, Ferzetti appears and asks her to marry him. She agrees and there’s promise of many babies once again in the village.


“Forever My Love”
Business Rating ★ Plus
Austrian-made import with operetta-style plot appears doomed in U. S. market. Handsomely produced in color, but offers nothing to draw American audiences.

What Paramount hopes to realize in the U. S. market with this dubbed version of a dated Austrian-made costumer is hard to understand. With an operetta-style plot that seems equally ill-suited to the taste of art patrons and general audiences, “Forever My Love” is likely doomed to minimal bookings here. Nor are its chances abetted by the copious 147 minutes running time. The production, written, directed and produced by Ernest Marischka, is in Technicolor and extremely lavish. Visually, it is outstanding, thanks to the fine photography of Bruno Mondi, who has captured some exquisite shots of the Alps, the Riviera and the canals of Venice. The cast is headed by Romy Schneider and Karl Bohm, an attractive pair whose names, unfortunately, are of little marquee value. The story has the nostalgic quality of an old operetta, telling of the romance and marriage of Franz Josef, youthful emperor of Austria, and Bavaria’s Princess Elizabeth. As his empress, she wins great favor with the people of Austria and aids him in international affairs. When Hungary threatens to secede, she charms them into holding the ties with Austria. All this is accomplished despite the meddling of the emperor’s ambitious mother (Vilma Degischer), rumors of an illicit romance between the young empress and a Hungarian nobleman, and her affliction with tuberculosis. She is sent away to warm Spain, where she recovers under the care of her devoted mother (Magda Schneider, Romy’s real mother) and returns to the emperor and their little daughter.

Paramount, 147 minutes. Romy Schneider, Karl Bohm, Magda Schneider. Produced and directed by Ernest Marischka.

Film BULLETIN reviews have one aim: to give honest judgment of entertainment merit and boxoffice value.
“The Horizontal Lieutenant”

Business Rating O O Plus

M-G-M's popular young comic team Jim Hutton and Paula Prentiss are the stars of this lightweight World War II spoof in Metrocolor. The rising marquee appeal of the two stars, the success of "The Honeymoon Machine" and "Where the Boys Are," plus some sequences of hilarity, can be counted on to help "The Horizontal Lieutenant" amass above-average grosses in the general market. Its appeal will be strongest for the youthful element. Hutton scores as the not-so-bright Intelligence Officer assigned to a remote island outpost and ordered to capture a harmless Japanese bandit with a penchant for eating Pepsi Cola and gefelte fish. Miss Prentiss stretches her comic mileage out of her role as the popular nurse Hutton unsuccessfully tries to pin down. She continues to display a comic talent that should bring her roles of a richer stature. Supporting performers include TV comedian Jack Carter, making his film debut as Hutton's assistant, who wants only to go to Hawaii and play baseball; Jim Backus, a Navy commander noted for accidentally firing on one of his own ships; Miyoshi Umeki ("Flower Drum Song"), a patriotic Japanese prisoner; and Yoshido Yoda, Hutton's ladies man Hawaiian-Japanese interpreter. Director Richard Thorpe's best usual gag encompass Hutton's bungling attempts to "wolf" Miss Prentiss, a drunken interrogation of an ancient Oriental prisoner and the slapstick bandit-capturing finale. George Vels' screenplay, from Gordon Coiler's novel, "The Bottle top Affair," finds Hutton planting Yoda as a spy in the Japanese prison compound. Miss Umeki falls for him and promises to point out bandit Yuki Shimoda when he attends a Japanese celebration. Hutton allows him to escape and is ordered transferred to an even more remote outpost. He finally wins Miss Prentiss after the two of them capture Shimoda.


“All Fall Down”

Business Rating O O Plus

An interesting theme, good performance, but plot is diffuse. Should attract above average returns in general market.

A lot of talent has gone into this dramatization of James Jeriby's best-selling novel about a teen-ager's idolization of his rich older brother and his eventual disenchantment. John Housman ("Lust For Life," "The Bad and the Beautiful") produced; young John Frankenheimer ("The Young Avagases") directed; William Inge ("Splendor In the Grass") scriptedit; and Eva Marie Saint, Warren Beatty, Karl Malden, Angela Lansbury and Brandon deWilde play the principal roles. Unfortunately, the outstanding ingredients that one into this M-G-M release fail to jell into a wholly satisfying motion picture. The theme and cast—if strongly exploited—should bring in general market patrons, but discriminating audiences will be disappointed because the film lacks a definite point of view. The fault apparently lies with Inge. He presents us with a collection of fascinating and offbeat characterizations, and he sets up several potentially potent situations, but the viewer is never sure where his sympathies are supposed to be. Even the dramatic climax, the rejection of the older brother, seems to ring of unreality, despite having been directed with force and imagination. Beatty portrays the wandering delinquent youth who can't get a grip on life; deWilde his adoring on-the-threshold-of-maturity younger brother; Malden, their outspoken Socialist father; Miss Lansbury, their possessive, fluttery mother; Miss Saint, the sensitive spinster who falls madly in love with Beatty. In brief appearances as the women in Beatty's life, Constance Ford (sociable), Barbara Baxley (frustrated school teacher) and Evans Evans (B-girl) are fine. Beatty finally returns home and seems to be in love with house guest Miss Saint. When he learns he has made her pregnant, he callously (a by-product of his personal confusion) turns his back on her. She commits suicide. Brother deWilde, romantically in love with Miss Saint, decides to reject Beatty.


“Burn Witch, Burn”

Business Rating O O Plus

Stuff here to attract and please horror fans. Good for ballyhoo and action markets. Black-and-white.

Horror buffs will find this old-fashioned, black-and-white thriller about witchcraft in modern England to their liking. Backed by strong American-International promotion campaign, it figures to roll up some good grosses in the action-ballyhoo market and in drive-ins. Some excellent special effects, including one terrifying sequence when a huge stone eagle gargoyle comes to life, atmospheric camera work and suspenseful direction on the part of Sidney Hayers help make up for a rather far-fetched plotline. Good performances are contributed by Janet Blair, as a professor's wife who practices witchcraft with charms, amulets, etc.; Peter Wyngarde, her husband doing research on the relationship between superstition and neurosis; and Flora Carr, as the club-footed wife of another professor, jealous of Wyngarde's position. The Charles Beaumont-Richard Matheson screenplay finds Wyngarde destroying all of Miss Blair's charms, and the latter warning him this will bring on his death. He starts experiencing near-fatals accidents, while strange noises and mysterious phone calls seem to bear Miss Blair's warnings. Miss Blair goes into a trance and tries to kill Wyngarde. The latter learns Miss Carr, a practitioner of black magic, has hypnotized Miss Blair into doing her bidding. He meets Miss Carr in the deserted University and she tells him that the still-hypnotized Miss Blair is burning to death in their house. Wyngarde survives the attack, Miss Carr is killed, Miss Blair saved.


“Twist All Night”

Business Rating O O Plus

Low-budget twist entry for supporting slot.

Louis Prima, Sam Butera and the Witnesses, curvaceous June Wilkinson and 18 Twist tunes should provide enough teen-age pull for this low-budget AIP item. It will fill the lower slot in action and ballyhoo situations. There's not much of a story here, but director William J. Hole does his best to generate some excitement via the madcap antics of Prima and the boys. Miss Wilkinson demonstrating how to do the Twist and a frenzied finale to "When the Saints Go Twistin' In." Berni Gould's plot finds Prima and his band having a tough time of making a go of their nightclub because of teen-agers taking up all the tables, but not spending any money. Prima learns the youths are in the pay of crooked art dealer Ty Perry, who wants Prima out of the building where he houses his gallery. Prima starts a fight with Perry, lands in jail, loses the club. Through the efforts of girl friend Miss Wilkinson, the town mayor allows Prima to stage a huge Twist block party. The party is a success, and Prima's club becomes a hot spot.

GROWING PAINS

(Continued from Page 13)

picture, "Les Liaisons Dangereuses." Aided by a smart piece of promotion by Astor Pictures, the distributor, the Jerseyites enjoyed a free look at the film and turned the tables by putting the censors on the public spot.

Free Showing in N.Y.

When showings of the import dealing with a dissolute man and wife and their highly moral consequence were halted on request of the Upper Montclair police commissioner, then, later, upon the complaint of a town resident who admitted he had not even seen the film, Astor placed a full-page ad in The New York Times inviting those residents who had been deprived of seeing "Les Liaisons" to two showings of the picture, with free admission and free bus transportation to and from the Normandie Theatre, in New York. Not only did those who traveled from the Jersey town to Gotham to see the film unanimously endorse their right to choose for themselves what they may see, but the stunt received plenty of space that must have reddened the faces of the Montclair officials. The banner unfurled across the front of the bus, by itself, was enough to make censors everywhere squirm: "Nothing Is More Dangerous Than Censorship. We're Going To See 'Les Liaisons Dangereuses' in New York." It was New Jersey's version of the "freedom ride."

Meanwhile, a war of propaganda raged in New York State between COMPO and its backers and legislators struggling to push through measures requiring classification of films. The State Assembly passed a bill that would let the Education Department label films suitable for school children, but at press time it seemed doomed to die in the Senate as the March 31 deadline drew near.

Despite assurances by James A. Fitzpatrick, counsel to the Joint Legislative Committee to Study the Publication and Dissemination of Offensive Material, that "our bill to amend the penal law was not intended to apply to theatrical motion pictures," COMPO executive vice president Charles E. McCarthy continued to urge State industries to step up their opposition to the pending legislation, which would, he contended, "sneak film classification into the statute books through a side door, with heavy penalties added."

On another potential censorship front, the Better Business Bureau of Dallas, Texas, confronted with numerous complaints from local citizenry about theatre advertising, offered exhibitors its services to establish uniform definitions of terms employed in cinema ads. Pointing to a "lack of uniformity" in the use of such phrases as "adults only" and "no tickets for children," Bureau chief George Buffield Smith expressed the hope that standards could be arrived at, such as at what age does the term "adult" begin. He also pointed out that some theatremen will advertise a feature "for adults only," while others, playing the same picture, will use no such terminology. This, of course, approaches the tricky ground of classification, and the possibility that Dallas officials are thinking in terms of imposing it on the movies from the "outside." Previously, in fact, Dallas Mayor Earle Cabell lashed out in a speech to the Texas Drive-In TOA, at what he called filthy films and blatant sex in advertising, warning that unless the practices were curbed, censorship might result.

Also highly concerned with movie advertising is the Wilmington, Del., News-Journal Company, publishers of the Evening Journal and Morning News. Continuing an iron-fisted policy (see Our Poor Press Relations, FB issue October 30, 1961), the firm recently issued an Advertising Acceptability Standards booklet in which two points pertinent to film ads were hammered home to its customers: (1) "Advertisements in bad taste or offensive to any group on moral, religious or discriminatory grounds (are not acceptable). Suggestive captions or illustrations are not permitted. No copy, headline or illustration can be employed which states or implies conduct which by normal standards is considered morally or socially unacceptable." (2) Advertisements for motion pictures must conform to the Advertising Code for Motion Pictures adopted by the MPAA. In light of the all-encompassing, pre-censorship aspects of the first rule laid down by the Wilmington paper, the second one seems rather like totally disarming a country, then warning it not to break the peace.

Farther west, in Salt Lake City, Utah, members of the Mountain States Theatres Association moved swiftly and wisely to forestall censorship by attending a meeting of the governor's committee on children and youth. They answered pointed questions concerning motion pictures and emerged with what one member termed a "pat on the back." But "we will be watched," warned the exhibitor spokesman.

In Cincinnati, high school teachers were advised by Archbishop Karl J. Alter to teach students how to judge movies, "Our Catholic schools have a distinct responsibility," he declared, "to provide their students with the criteria by which they can correctly evaluate motion pictures."

Certainly now, more than at any other time in the history of the silver screen, moviemen are in a position to provide the public with a truly serious, meaningful art form. Ironically, but understandably, as the horizons of the industry are broadening, taking in sweeping new areas of subject matter and treatment never before dreamed of, so also are they being besmirched by those who would turn this growth and development to their own "fast-buck" ends. It is at these crossroads that moviedom now finds itself. It will have to discover a way to continue forward and leave the deleterious fly-by-nighters behind.
20th-Fox Uses N.Y. Papers To Sell 'New State Fair'

The strikingly spectacular ad produced on this page occupied a full page of the March 29 edition of The New York Times. In cooperation with Macy's, it was one of 20th-Fox's big opening guns in what shapes up to be the firm's most power-packed promotional embarkment of the Big Town in recent history: a multiple-media advertising campaign for Rodgers & Hammerstein's "State Fair."

For three weeks prior to the New York première of the picture (April 10), 20th is utilizing every available outlet to sell the "New State Fair" to the public. The full-scale newspaper push, co-ordinated by vice president (arles Einfeld, was opened with a full-page ad in the March 26 Times playing up the popular-priced-continuous performances policy for the film (as a follow-up to prior talk of roadshowing). "Event!" shouted the headline. Rodgers & Hammerstein's Newest Entertainment: New State Fair. Continuous Performances? Complete Shows A Day! Come When You Want To—A Show Time For Everybody!"

A view of the hard-ticket policy for other 20th-Fox filmizations, the Fox admen saw fit to build up the grind aspects of "State Fair."

Again ballyhooing the "newness" of the attraction (to offset any patron doubt about similarity to the original), Fox then tied-in with Macy's in what emerged as one of the smartest, most effective co-op ads seen in some time. Above a giant scene from the film that literally lifted the characters out of the printed page, appeared several smaller, but moving, scenes of two columns of smartly-worded copy.

In the same editions the film company engineered another co-op ad, this one a flashy, half-page tie-in with Sam Goody's Record Stores, traiding the cover of the new Fox album, with features all songs from the film.
What the Showmen Are Doing!

Majors ‘Discover’ TV Advertising; Success Formula: Pick Your Spots

Television, that all too frequently bypassed advertising medium where only Walt Disney once grazed so fruitfully, is coming into its own as a direct pipeline to the potential theatre patron. Local video spots, of course, are nothing new to the cinema promotional scene, playdates all across the country having been plugged thusly for quite some time. But the point here is that national network, and adjacent time, buys—many in prime viewing time—are becoming SOP for many of the more enterprising film companies. The line of reasoning now is: if you have a good attraction, find the proper TV show on which to shout about it.

For an idea of what can be wrought, box-officewise, from the right kind of living room showcasing, consider the success enjoyed recently by United Artists’ “Sergeants 3.” UA promotionists credited the clever, offbeat TV campaign whipped up by zany, but consumer-wise Stan Freberg, and rightly so. His hilarious announcements launched the largest video ad push in the history of the film firm. The spots were chosen with care, e.g.: the tongue-in-cheek stuff got plenty of exposure on the Jack Paar Show, where such antics go over big with late-night watchers.

Now comes Columbia with what appears to be the epitome of picking your spots. Jonas Rosenfield, Jr., vice president in charge of advertising and publicity, announced that the ad drive powering “Experiment in Terror” will be fueled by “the most ambitious point of sale television time purchase for any motion picture in Columbia history.” In order to spearhead a broad national newspaper, magazine and radio promotional campaign for the suspense-thriller, he noted, the firm will stir up vast TV excitement via purchase of adjacent time on every top-rated, adult mystery-suspense show during the early engagements of the film. Columbia obviously is aiming for a specialized audience for “Terror” and has decided the best place to find the thrill-seekers is in front of their sets watching Boris Karloff, et al.

Rosenfield said that particular emphasis will be placed on the producer-director role of Blake Edwards, well known to video viewers for his highly successful “Peter Gunn” series, as well as the “Mr. Lucky” shows. In addition, the Henry Mancini 45 RPM RCA Victor single on “Terror” and the EP album recorded by the same artist will become familiar music to those who heard over and over again the jazz sounds of Mancini’s “Theme from Peter Gunn.”

United Artists, for one, is convinced of the importance of TV in today’s selling scheme. In revealing Easter saturation plans for the company’s Elvis Presley-starrer, “Follow That Dream,” national promotion chief Fred Goldberg outlined two basic showmanship approaches for the picture: one aimed at the “basic Presley audience of kids, etc.”; the other, “an unconventional approach in TV, similar to the ‘Sergeants 3’ campaign.” Said Goldberg, in an obvious understatement: “TV will be a prime tool” in putting over the picture.

Twentieth-Fox, as part of its comprehensive campaign on upcoming “State Fair,” plans extensive TV promotion, as does M-G-M for “Sweet Bird of Youth.” Ditto Universal for “The Day the Earth Caught Fire.” Each set of spots will be aimed at the type of audience the film hopes to attract in local engagements.

This summer should find almost all the major distributors, many cooperating with showmanship-minded exhibitors, plugging their wares over the TV airwaves. And while it may take a little longer, TV advertising slowly but surely is building in frequency and intensity to the point where it could become the most important promotional medium in the movie industry.

AIP Toppers on Tour

American-International’s top executives—president James H. Nicholson and executive v.p. Samuel Z. Arkoff—are so enthused about their upcoming product that they’ve donned showman hats to tell the trade about it. The pair now are hosting a series of nation-wide screenings of their 30-minute product preview trailer on such films as “Tales of Terror” and “Survival.”

BRIEFING. Tony Wilson, general manager of Bruder Music, Inc., briefs model Teri Steele before her visit to New York disc jockeys and radio-TV personalities to plug music from Astor’s “Last Year at Marienbad” and “Les Liaisons Dangereuses.”

ROSENFELD

U-RKO MEET. Universal Pictures, RKO Theatres executives gather in U homeoffice projection room to mull merchandising plans for managers of the circuit houses on three forthcoming pictures—“Lover Come Back,” “The Outsider” and “The Day the Earth Caught Fire.” Universal Eastern ad-publicity boss Philip Gerard is seen here outlining campaign: Listening, left to right, are: Harry Mandel, RKO president; Jerome M. Evans, U Eastern promotion manager; Paul Kamey, Eastern publicity chief, and Fre Herkowitz, RKO ad-publicity director.

CROWTHER TALK. New York Times film critic Bosley Crowther moderates a symposium of 300 New York school editors as part of campaign for re-issue of M-G-M’s “Ivanhoe” and “Knights of the Round Table.” Listening are Metro’s Si Seidler, L., and A. Lincoln High principal Abraham Lass.

STREET BALLY. Baltimore (Towne) exhibitor Bob Rapaport, who got OK from Mayor to change name of West Fayette St. to “El Cid” St. for week in honor of film’s bow, climbs ladder to make switch.
INANCIAL REPORT

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W in First Half Decline

Stanley Warner Corp. consolidated operating profit for the six months ended Feb. 24, 1962 and for the quarter ended to the same date dropped sharply from the previous year's totals, mainly because of "substantial expenses incident to new developments," the president said. S. H. Fabian announced. The news was introduced by the diversified theatre firm were a Playtex riddle and a Playtex nurse.

Profit for the six months was $1,560,000 (77c per share), compared to $2,346,800 ($1.16) a year earlier. Profit for the second quarter amounted to $297,300 (12c), against $876,200 (3c) for the similar period the year before. Merchandise sales, theatre admissions and other income for the six months totaled $67,371,200, compared to $64,867,700; quarterly, these were $32,087,800 versus $31,516,600.

A ('Cid'-Less) 1st-Half Loss

Allied Artists Pictures Corp. reported for the 26 weeks ended Dec. 30, 1961 an unaudited net loss before Federal income taxes of $1,041,000, against a net profit of $563,000 for the similar 1960 span. After taxes, according to president Steve rody, the net loss totaled $996,000, compared to an after-taxes profit of $312,000 in '60. It was pointed out that the '61 figures do not reflect any income from "El Cid," which went to release late in December.

Quarterly, AA lost $730,000 in the first session, $226,000 in the second. First-half gross income was $5,412,000, compared to $7,560,000 the year before.

Dividends Drop in Feb.

Cash dividends paid by motion picture companies in February totaled $1,539,000, a slight drop from the $1,712,000 issued in Feb., '61. The January-February total this year is $3,133,000, compared to $3,065,000 for the first two months of last year, according to the Department of Commerce.

Columbia Borrows $20 Million

Columbia Pictures Corp. borrowed $20,000,000 on Feb. 1, 1962, under a new loan agreement with The First National Bank of Boston, Bank of America National Trust and Savings Assn., the Chase Manhattan Bank and Bankers Trust Co. Simultaneously with this transaction, Columbia repaid the loan of $13,600,000 outstanding under the prior loan agreement with these banks dated Aug. 31, 1957.

According to a report to the SEC by the film company, the new loan is repayable Dec. 31, 1964. The agreement contains provisions referring to Columbia's maintaining a minimum consolidated working capital, limiting other borrowings and guarantees, and defining earnings out of which dividends may be declared on the firm's capital stock. Columbia also made payments of $740,000 on account of a debt to The First National Bank of Boston, reducing the total owed to $100,000, in Feb. 28, 1962.

AB-PT Gross Up, Net Down in '61

Net, including capital gains, and gross income of American Broadcasting-Paramount Theatres were up for 1961, but net operating profit dipped below the record level of '60, it was announced by president Leonard H. Goldenson.

Net, including $5,124,000 in capital gains from sale of stock interest in Disneyland Park and Microwave Associates, jumped to $15,030,000 ($3.51 per share), compared to $11,817,000 ($2.78) for '60, when there were $2,342,000 in capital gains. Net operating profit, however, dropped to $9,960,000 ($2.31) from the record $10,475,000 ($2.46) a year earlier. Gross in '61 was the highest in thier firm's history—$363,100,000, compared to $333,437,000 the year before.

As for the theatre branch, income dropped from $86,281,000 to $83,328,000, "partly due to the progressive disposition of marginal theatre properties," Goldenson said. Overall, he termed theatre business for the year as "good," but weather conditions throughout the country were severe enough to hurt fourth-quarter figures and look as if they have kept first-quarter (1962) results from approaching the 1961 level.

'West Side' Boosts UA O'Seas

United Artists' overseas business in 1962 is ahead of last year's, and most of the credit for the upswing must go to "West Side Story," according to executive vice president Arnold M. Packer. In discussing his recent European and Far Eastern trip, he described "West Side" grosses as something phenomenal, predicting that they would help boost UA to better foreign figures by year's end.

Republic Net Down

Weighed down by non-recurring costs from consolidation of one division and a proposed acquisition to broaden operations, Republic Corp. earnings for the first quarter ended Jan. 27, 1962, dropped to $414,696 (13c per share) from $559,677 (23c) a year earlier. Total revenues increased to $10,686,102 from $7,094,067 in the similar 1961 span.

According to chairman Victor M. Carter and president Gordon K. Greenfield, legal and printing expenses and other matters connected with Republic's proposed merger with America Corp. were charged against net income for '62.

FILM & THEATRE STOCKS

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(Allied Artists, Cinerama, Screen Gems, Trans-Lux, American Exchange; all others on New York Stock Exchange.)
This is Your Product

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

December

JOURNEY TO THE 7TH PLANET Color, John Agar, Grata Reed. Director-John S. Robertson. 80 min., 2/19/62.


January

BURN, WITCH, BURN Janet Blair, Peter Wingarde, Producer Julian Winters, Leslie Parson, Director Sidney Suyers. 90 min.


TWIST ALL NIGHT June Wills, Louie Prima, Sam Raimi and the witnesses. 87 min.

March

Brain that wouldn't die, the Herb Evers, Virginia Leith. Horror film. 65 min.

INVASION OF THE STAR CREATURES Bob Balin, Science-fiction film. 84 min.

May


June


July

POE'S TALES OF TERROR Color, Panavision, Vincent Price, Producer-Ursula War, Director Henry Cass. 80 min.

ANZIO EXPRESS Goliath and the Golden City Gordon Scott. Haunted Village, the Vincent Price, Producer-Director Roger Corman. Based on Edgar Allan Poe trilogy. 120 min.

Man Called, X the Strange Women Pier Angeli, Edmond Purdom, Seafronts when the Sleepers Wake. Vincent Price. 84 min.

December


April

MOON PILOT Tom Tryon, Brian Keith, Edward O'Brien, Dany Saval, Producers Walt Disney, Bill Anderson, Director James Neilson. Wacky farce from Disney lighted on the space age. 96 min., 12/11/61.

Coming

BIG RED Walter Pidgeon, Emma Genett, Gilles Pavant, Producer Walt Disney, Director Norman Tokar. A warm and poignant story of a lonely man, a boy and a champion Irish setter photographs in the Canadian Wilds.

Bon Voyage Technicolor, Fred MacMurray, Janet Wynn, Deborah Walley, Michael Callan. Producer-with Director James Neilson. Story of an American family's misadventures during a European holiday.

CASTLES ALES, THE Maurice Chevalier, Hayley Mills, George Sanders. Producer Walt Disney, Director Robert Stevenson. Based on the Jules Verne story, "Captain Grant's Children."

November


December


January

CASH ON DEMAND Peter Cushing, André Morel, Richard Vernon, Barry Lowe, Edith Sharp, Producer Michael Carreras. Director Quentin Lawrence.

February


March

THREE STOOGES MEET HERCULES Three Stooges, Vicki Trickett. Producer, Gay Byrne, Director Edward Bernds. 89 min. 2/25/62.

UNDERWATER CITIZEN William Lundigan, Allen Adams, Roy Roberts, Carl Reid, Paul Dubor, Producer Alan Gordon. Director Frank McDonald. 79 min. 3/19/62.


April

Don't Knock The Twist Chuckie Checker, Lenn Jeffries, Mari Blanchard, George Decarly, Producer Sam Katzman. Director Oscar Rudolph.

SAFE AT HOME Roger Maris, Mickey Mantle, Producer William Doniger.


May


June


Best of Enemies, the Technicolor, David Wayne, Jovia Michael Wilding. Producer Dino de Laurentiis, Director Guy Hamilton.

Coming

BARABAS Technicolor, Anthony Quinn, Silvana Mangano, Jack Clunie, Ernest Borgnine, Katy Jurado, Dean Jagger, Douglas Fowley, Producer Dino de Laurentiis. Director Richard Fleischer.

H.M.S. Defiant Alex Guinnnes, Dick Bogarde, Anthony Quayle, Producer John Brabourne. Director Lewis Gilbert.

Interns, the Cliff Robertson, Michael Callan. Producer David Susskind. Director David Swift.

Jason and the Golden Fleece Color, Todd Armstrong, Kevin McCarthy, Keith Schellenberg, Howard Keel, Producer Don Siegel. Director David Levin.

Lawrence of Arabia Technicolor, Peter O'Toole, Producer Sam Spiegel. Producer David Lean.

Notorious Landlady, the Jack Lemmon, Kim Novak, Producer Fred deAylor, Producer Fred Kohl, Producer Richard Quine.

Requiem for a Heavyweight Anthony Quinn, Jackie Gleason, Mickey Rooney, Julie Harris, Producer David Susskind. Director Ralph Nelson.
October

ALL ME GENIUS Technicolor, Tony Hancock, George Pelham, George Pastel. Written by Robert Flemyng. A spoof of modern art. 105 min.

JONATHAN BALDWIN Jean Sorel, Lida Marzoli, Valdo, Paul Giraet, Director Mauro Aquilone. A stirring drama of life in depressed Rome. (Prec.) 70 mm. 9/10/62.

JUNK THE MARIA Schell, Stewart Whitman, Rod Steiger, intermission with Marlene Dietrich. Concerning one of the most controversial subjects, 121 min. 11/27/61.

January


February


March


ERATION SNATCH Terry-Thomas, George Sanders, Emil Jannings, Jackie Lane, Producer Jules Black. 87 min. 5/18/62.


GILZ OF THE TERRORADES Peter Sellers, Margaret O'Brien, Production Manager Peter de Sarfati. Director John Gilling. 107 min. 5/18/62.

April


May


June


Coming

II VIE Maria Schell, Christian Marquano, Ivan Denny. Producer-distributor Albert Louie. Director Alexandre Astruc. 87 min.

INDEPENDENTS

Current Releases

TER MEIN KAMPE (Brenner) Producer Joseph Brenner, Director Ralph Porter. 74 min. 8/21/61.

AM AND THE MAN (Casino Films) Lilo Pulver, Marion, Henry, Ben Hecht, Michael P. Goldbaum. Director Frank Peter Witt. 87 min. 8/21/61.


MADELEINE DE LORIERS (Janus Films) Diane Ajetor, Robert Rawson, Stephanie Brumby. Produced by George de la Grainerie. Director Robert Dare. 98 min. 8/7/61.

MONEY, THE (Lopert) Ian Carmichael, Selinda East, Kathleen Herron, Robert Helpman, Jill Ireland. 90 min.

TAKE TICKETS (Magpie Pictures) Technicolor, Technicolor, Technicolor, Technicolor. Directed by René Clair. Producer Barris O'Hara. 90 min. 8/7/61.

PACIFIC AIR (Embassy Films) Tsukasa Mifune, Isuzu Yamada, Akira Kurosawa, Producer Isamu Terashita. 105 min. 8/11/61.

THERE WERE THREE (Alexandria Films) Frank Latimore, Alex Nicol, Barry Cawil, Sid Clute, Producer-Alex Nicol. 74 min. 8/14/61.


THROUGH A GLASS DARKLY (Janus) Harriet Andersson, Gunnar Bjornstrand, Max von Sydow, Lars Passgården. Director Ingmar Bergman. 87 min. 8/7/61.

TOMORROW IS MY TURN (Show Corp.) Charles Asztalor, Nicole Courcel, Georges Rivière, Jean Marachet, Louis Lazer, Director Jean Cocteau. A drama of men and women in war. 90 min. 8/15/61.


TWO WOMEN (Embassy Pictures Corp.) Sophia Loren, Jean Paul Bottondo, Carlo Porto, Director Vittorio De Sica. A drama of war's impact on a mother and daughter. 95 min. 8/29/61.

WILD FOR KICKS (Victoria Films) David Farrer, Noelle Adams, William Thomas, Director Peter Williams. 87 min. 8/7/61.

WORLD IN MY POCKET Rod Steiger, Nadia Tiller, Producer Alexander Grutter, Director Alvin Rakoff. A group of small men and a girl who plot a million-dollar robbery. 93 min. 9/5/61.

EZZIE CATHERINE, the Story of Vittorio Caprioli, Director-Production Manager Louis Male. 86 min. 11/25/61.

APRIL SUMMARY

The April release schedule was fat tended over the past fortnight, now panies—20th-Fox, M-G-M, Universal, list with three films, while seven companies—20th-Fox, M-G-M, Universal, Allied Artists, American-International, Continental and Paramount are tied for the runner-up spot at two pictures apiece. United Artists, Warner Bros, and Buena Vista all follow closely, with one release, while Pathe-American has nothing set for this month.

Invasion Quartet Bill Travis, Gregorie Aspin, Director Donald Kinnon, Director Jay Lewis, Comedy-romance about British Armed Forces. 87 min.

November

BACHELORS IN PARADISE CinemaScope, MetroColor. Bob Hope, Elizabeth Taylor, Director Jack Arnold. A madcap, chain-smoking, revolving bachelor in a suburban housing development with predatory females. 10 min. 10/30/61.

December

COLOSSUS OF RHODES, THE SuperScope, Technicolor, Director Raoul Walsh. A madcap, chain-smoking, revolving bachelor in a suburban housing development with predatory females. 121 min. 11/30/61.


January

MURDER SHE SAID Margaret Rutherford, Arthur Kennedy, Murvet Patlow, James Robertson Justice, Director George Pollock. Murder mystery based on an Agatha Christie best-selling novel. 87 min. 1/22/62.

February


March

SWEET BIRD OF YOUTH CinemaScope, MetroColor, Paul Newman, Elizabeth Taylor, Director John Huston. A dramatic love story of a famous, famous classic. 120 min. 3/30/62.

April

ALL FALL DOWN Eva Marie Saint, Warren Beatty, Karl Malden, Producer John Houseman, Director John Frankenheimer. Screen version of best-selling novel by James Jaffe. 120 min. 4/30/62.


May


METRO-GOLDWYN-MAYER

October

BRIDGE TO THE SUN Carroll Baker, Bill Shatford, James Whiting, James V. Jones. Producer Jacques Bar, Director Ethene Pescatore, Based on an autobiographical novel by Gwen Ferreira, 73 min. 8/21/61.
SOMETHING WILD
Carroll Baker, Ralph Meeker, Milt
drum Dunlap, Producer George Justin. Director Jack
garfin. Drama of violence and romance in New York
City. 112 min. 1/5/62.

TARAS EULBA
Tony Curtis, Yul Brynner, Brad Dexter,
Senta Berger, James Whitmore, Alfonso Samacllo,
Producer Harold Hecht. Director J. Lee Thompson.

DIMENSION THREE
The Sophia Loren, Anthony Fer-
tin, Gig Young, Yolden Turner, Producer-
ator Anatole Litvak.

THREE ON A SPREE
Jack Wallace, Carol Lesley, Colin Gordon,
Producer Richard Fowler, Director Sid-
ney J. Furie. 83 min. 10/3/61.

FOR THE SEESAW
Robert Mitchum Shirley Mac-
lane. Producer-Oliver Maltz. Director Robert Wise. Based on the
the famous play by a Day.

BROADWAY
Kirk Douglas, Ann Blyth. Director-
ator Elia Kazan. 136 min. 11/13/61.

UNTIL SHINERS
Don Boggan, Ellen Corby, Stanley
aimed Paul Bryan, Bob Roberts E. Kent. Direct-
Jerome Yarmuth. 78 min. 2/6/61.

February

SOMETHING WILD
Broadway. Producer Robert Wise. Director-
ator Stanley Kramer. 189 min. 10/16/61.

January

JAN STEET
James Brown, Jean Wills, John Clark
roductor Robert E. Kent. Director Edward L. Cahn. 67 min.

UPPY THEIVES
Rita Hayworth. RX Harrison, Alida
igregee Aslan. Suspense-comedy. Producer Joseph
om Warren. Director John Sturges. 88 min. 1/12/62.

FIVE
Three Cagney, Horst Buchholz,
aia Tiffin, Arlene Francis. Producer-Director Billy
. Comedy about three Berliners and a cup of
bians. 108 min. 12/11/61.

KEETERS OF MIRACLE
Parisian, Technicolor. Kirk Douglas,
ton Lee, Robert Mitchum, Producer Edward Lewis.
nducer Stanley Donen. Story of a gladiator and
his undying love. 193 min. 10/17/60.

HERMANS HAIRY MURDER
The Audrey Hepburn, Shirley
dle. Technicolor. Producer-Director David Lean.

BEGGERS
Frank Sinatra, Dean Martin, Sammy
, Jr., Peter Lawford, Joey Bishop, Ruta Lee, Pro-
er Sinatra. Director John Sturges. Civil War wast-
112 min. 2/6/62.

CHILDREN'S HOUR
The Audie Murphy, Nina Monsur,
orm Collins, Robert Walker. Director Tom Laughton.

AY EAGLE
St尽快a, Martin, Sammy
, Jr., Peter Lawford. Based on the
famous play by Lillian Hellman. 107 min. 1/22/62.

THE KID
The John Lupton, Mike Mc-
ivy, Don Keeler, Producer Robert E. Kent. Direct-ator Edward L. Cahn. 65 min.

April

ALGY SWORD
The Eastman Color. Ball Roth-
hame, Tino BBrown, Anne Helm. Pro-
erDirector Bert I. Gordon.

LLOW THAT DREAM
Jr. Elvis Presley, Arthur O'Con-ora Joan Blackman. Producer-Director
n.*

BARBARY COAST
The Melina Mercouri, Anthony Perkins. Pro-
er Director Jules Dassin.

WE REMEMBER
Rudolph Berlin, Burt Bassler, Pro-
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Mr. George Josephs, V.P., Sales
Astor Pictures, Inc.
625 Madison Avenue
New York 22, N. Y.

Dear Mr. Josephs:

We are happy to report that "Marienbad" is performing fabulously for our theatre - pulling the best attendance by far that we have ever experienced. Not only have we never had figures like these before; we never believed that they were possible. Both our matinees and our evening performances have been SRO. We've had such lines waiting that we have been forced to run two unadvertised midnight shows.

Our hats are off to the advertising and promotion with which you have launched this premiere showing. Your prediction of great reviews was very prophetic — that rave notice from Bosley Crowther of the New York Times, for example, was as exciting a writeup as we've seen from a major critic. And most of all, we want to praise your sales executives on whose recommendation we booked this picture sight unseen. They displayed an astuteness and an accuracy in judging the temper of our rapidly changing motion picture audience that we have found to be duplicated by few other distributors. And their timing in supplying this "different" product has been perfect.

Thank you for an unusual picture that produces dream business. When you're ready to talk terms on the next one, be sure to come to us.

We'll book again, sight unseen!

Sincerely yours,

Robert Ferman
Meyer Ackerman
Eve Schlosser
The Academy Awards Show as a Boxoffice Builder

Is Oscar Doing His Job Well?

Financial Report

Analysts See Movie Shares On Verge of Strong Rally

Reviews

The Music Man
Film of Distinction

The Magic Sword
The Counterfeit Traitor
The Man Who Shot Liberty Valance
Don't Knock the Twist
Tomorrow Is My Turn
Harold Lloyd's World of Comedy
War Hunt
House of Women
Bell' Antonio
Doctor in Love
Hey, Mr. Exhibitor Meet Bugs Bunny got news for you (and he'd tell you like he says is
ONE OF THE GREATEST 24-HR EVER PACKED A THEATRE

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PETER BRECK · PEGGY McCAY

with special Bugs Bunny and Road Runner spots selling the combination show to families everywhere.

ALL-OUT AREA SATURATION NEWSPAPER CAMPAIGN
...all geared to go and tie-in directly at point-of-sale with the big things that will be happening on TV and Radio!
al, "Road Runner!" He's except, as millions of
HE'S GETTING BEHIND
R-1 FAMILY SHOWS THAT
FOR MEMORIAL DAY FROM WARNER BROS.!

"The Adventures of
the Road Runner"
A BRAND NEW CARTOON FEATURETTE!
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NATIONAL "WIN A DOG LIKE LAD" CONTEST!

50 pedigreed collies to be given away. Plus hundreds of other valuable prizes! Watch for your Warner Pressbook for all the fabulous details!
RODGERS & HAMMERSTEIN'S
NEW STATE FAIR

NEW STARS!
PAT BOONE
BOBBY DARIN
PAMELA TIFFEY
ANN-MARGRET
TOM EWELL
ALICE FAYE

NEW SONGS:
“Willing and Eager”
(Sung by Pat Boone and Ann-Margaret)

“It’s The Little Things In Texas”
(Sung by Alice Faye and Tom Ewell)

“More Than Just A Friend”
(Sung by Tom Ewell)

“This Isn’t Heaven”
(Sung by Bobby Darin)

“Never Say No”
(Sung by Alice Faye)

NEW GAITY LAUGHTER AND FUN

BOOK IT NOW! JOIN
ACTOR TAKES STOCK. A refreshing switch in the popular conception of independent production as the end-all for Hollywood talent was provided recently by Gregory Peck, who has had a taste of same. Interviewing the star, columnist Joe Hyams wrote: “Gregory Peck is now working as a salaried actor in ‘To Kill a Mockingbird’ at Universal Studios after a short and financially disastrous career as an actor and independent producer. Two of Mr. Peck’s independent films, ‘The Big Country’ and ‘Pork Chop Hill,’ lost more than two million dollars.” Peck told the columnist: “I spent a year in each of those pictures working without salary, lost money.” Marlon Brando, please note.

DECCA-MCA OPPOSITION. The proposed merger of Decca Records and MCA, details of which are expected to be announced this week, might run afoul of some serious opposition. Audo F. Sand, Buffalo attorney and business analyst, indicated that he will give close study to the merger plan when it is revealed “to safeguard the interests of Decca and Universal shareholders.” Sand queried Decca-Universal president Milton Rackmil sharply at the annual meetings last Tuesday (10th) on why Decca and Universal have not been combined. He argued that the film unit is the principal asset of the record company and the chief contributor to its earnings. Following the meetings, Sand stated that he saw a danger of the Decca-MCA proposal working out to the disadvantage of Decca and, specially, Universal shareholders. If this is the case, he declared, he will undertake to stymie the deal.

BRANCH CUTS. Sharp trimming of personnel exchanges throughout the country is being affected by two companies, Warner Bros. and Columbia. In many of the Warner branches sales forces have been slashed to the bone, and managers are being sent out into the field to do the peddling. The dearth of product and disappointing returns on several recent releases are the chief factors triggering the economy wave by Warners. The distribution cuts by Columbia, far less severe, are in line with the company’s gradual retrenchment policy, evidenced by the failure in the past year to replace key home office and exchange personnel lost by death or retirement.

PREMINGER’S WORRY. The barbs tossed at “Advise and Consent” by some members of Congress, who argue that the film gives an unflattering portrayal of the U. S. and will be damaging to our country’s “image” abroad, are giving cause for concern to producer Otto Preminger and Columbia, the distributor. In a shrewd move to offset the attacks against the film, due for June release, Preminger held a press conference in Washington last Wednesday, at which he countered the criticism by voicing the opinion that the American “image” abroad is too strong to be affected adversely by any motion picture, and by announcement of a series of charity-sponsored previews of “Advise” to be held in the largest city in each state. In each instance the two U. S. Senators will decide upon the charity to be benefited.

OLD CENSORS NEVER DIE. The recent Georgia Supreme Court decision finding Atlanta’s municipal censor law in violation of the state constitution points up perfectly the continuing character of the struggle against the bluenoses. While it knocked down the ordinance, the Georgia tribunal noted that it does not violate the U.S. Constitution, thereby leaving the door open for an appeal to the highest court in the land. In fact, the state Supreme Court even suggested that the legislature draft a new law that would not involve prior restraint, but would guard against obscenity in films. Observers expect to see, first, an appeal to the Supreme Court, then, failing there, a fresh attempt to impose censorship on local theatres. Exhibitors, of course, have refused to be lulled into a false sense of security, well aware that in most cities, old (and defeated) censors never die; they just rewrite their laws.
Fox To Start 11 More

At least 11 new pictures will go into production for 20th-Fox before the year is out, Peter Levathes (above), vice president in charge of production, told the concluding session of the firm’s two-day sales meeting in New York last week. President Spyros P. Skouras also addressed the final conclave. Levathes listed six films scheduled to begin shooting at the beginning of next year. The production chief stressed that “we are not going to meet release dates by compromising the product.” Each attraction, he added, will be treated as a “very special one,” and production will not start until the proper script and talent are obtained. Skouras told the sales executives and local branch managers that 20th “is sparing nothing” in bringing quality product to theaters, adding that the “most gigantic plans ever afforded any movie” now are in the work for the release of “Cleopatra,” currently in its final filming stages in Rome. First of the projected pictures to go into production will be “Something’s Got To Give,” starring Marilyn Monroe, Dean Martin and Cyd Charisse.

Colo. Feevee Fight

Colorado exhibitors have marshalled their forces into a Colorado Committee Against Pay-TV, to fight both at the municipal level and before the FCC the application of Tele-globe to establish the airwave system over KTVR in Denver. This was revealed by Philip F. Harling (above), chairman of the Joint Committee Against Toll-TV, who added that the theatremen had retained Marcus Cohn to file a protest with the FCC and request a hearing.

'Grimm' 1st

"The Wonderful World of the Brothers Grimm" will be the first MGM - Cinerama co-production to go into release this summer, on a world-wide basis, it was announced jointly by Metro president Joseph R. Vogel (above) and Cinerama topoper Nicolas Reisini. "How the West Was Won" will follow later. The release was termed the culmination of the "greatest single coordinated investment in time, effort and dollars by separate production, technical and exhibition interests in the history of entertainment."

Levine Twin

Embassy Pictures president Joseph E. Levine (right) revealed plans, with two associates, for the first twin theatre in Boston—a $1 million project with 500 seats on the lower level and 700 seats on the upper level. Levine and his partners, exhibitor Albert R. Daytz and attorney Maurice Epstein, said that the one-boxoffice building should be ready by Labor Day.

Talent Trend: Majors to Inde

Two developments on the film executive front in the past fortnight pointed sharply the current shifting trend in talent—from the major firms to the independents. Paul N. Lazarus, Jr. (left, above) revealed his association with Samuel Bronston Productions as executive vice president, effective April 25. Lazarus had been vice president of Columbia Pictures before his recent resignation. In another switch, Jeff Livingston (below) terminated a 15-year hitch at Universal Pictures, where he had been executive coordinator of sales and advertising, to move over to the Mirisch Co. as vice president and national director of advertising and publicity. He will assume the duties formerly handled by Leon Roth, and will head-quarter at the company’s Hollywood offices. Lazarus, himself, spelled out the basic reason for the trend, underlining the major-to-independent shift. "The future of the industry," he declared, "lies with the small unit, the independent producer who has stability, impeccable taste and is able to put pictures together for the present-day market." The Bronston firm, he added, "has come up with a new pattern of distribution and with pictures with the greatest possible international appeal." Offering the inde's point of view, Bronston said that "the addition of such executive strength opens up new horizons for our growth and expansion, and is further evidence of our planning for the present and for the future."

Rackmil Honored

Milton R. Rackmil (above), president of Universal Pictures and Decca Records, will be guest of honor at a luncheon, May 24, highlighting the current amusement industry drive supporting the United Jewish Appeal of Greater New York.

Newsmakers
**With Warm Affection**

The deep affection and high esteem in which Spyros Skouras is held by his exhibitor customers was best expressed, perhaps, by a hard-hit midwestern theatreman who was not one of the chosen few called to the dais to extol the virtues of the 20th-Fox president, at testimonial dinner in his honor at the Waldorf-Astoria in New York last Thursday. "This is one of the rare times," said the theatreman, "when I wish I had been asked to stand up and say something nice about a film executive. This is the man who time and again has risen above the familiar, un-sentimental buyer-seller relationship to guide us in bettering our lot, improving our business, raising our spirits. If you single out one person about whom you can truly say he is devoted heart and soul to motion pictures, it has to be Spyros."

Some 1,000 industryites from every state in the union, all with similar thoughts, poured into the grand ballroom of the Waldorf last week to pay tribute to Skouras on his 20th anniversary as head of Fox. And typical of his friendship with exhibition and his tireless efforts to strengthen and unite that branch was the fact that the two rival theatre organizations—TOA and National Allied—had submerged their long-standing trade differences to collaborate in staging the affair.

Five theatre leaders rose to sing Skouras’ praises, each singling out one of the man’s virtues, attributes of strength and character that have carried him through almost half a century in the movie business.

S. H. Fabian, head of Stanley Warner Corp., talked of the honored guest’s "courage. That, he noted, is what "we wish to remember most" about him. Fabian also pointed to his contributions to the industry, declaring that he had "picked it up off the ground and restored its strength single-handedly with CinemaScope."

Ben Marcus, chairman of the board of National Allied and a member of the COMPO triumvirate, called him a "great man whose honesty is impregnable. His character carries him to the heights in the industry from a beginning as an immigrant boy."

"The youngest man in this room," was the way Irving Dollinger, chairman of Allied Theatre Owners of New Jersey, described him, lauding the "boundless energy and enthusiasm, without which none of Skouras’ outstanding achievements could have been accomplished."

Harry Brandt, head of the Independent Theatre Owners Association and Brandt Theatres, said that "no matter on what else exhibitors may disagree they all are agreed that Skouras is and will continue to be a great industry leader."

Mitchell Wolfson, president of Wometco Enterprises and former head of TOA, summed up the attitude of all those present and the thousands of theatrepeople who could not come in these eloquent words:

"Like most of you, I have known Spyros since he was an exhibitor in St. Louis. I would like to take the time allotted to me to talk about Spyros Skouras as a man rather than his more familiar role as president of 20th Century-Fox Films. To me, he personifies what makes America great. A penniless immigrant who has become world famous and a fabulous personality. A man of great humility and with a kind heart, he is ever ready to battle for human dignity and progress. A friend of the Presidents of the United States, on equal terms with senators, congressmen, kings, queens and diplomats... yet available to the smallest exhibitor in our industry. He is even on speaking terms with Khruschev and yet perhaps his greatest attribute is Spyros’ unfaltering patriotism for the United States of America and his love for his mother country of Greece, and the free world.

"I salute Spyros Skouras—a pioneer who has lost neither his marvelous sense of adventure nor his unfailing energy."

Typical of Skouras’ boundless energy and tireless enthusiasm was his surprise announcement to the huge gathering that in the near future, he would reveal a new development of great importance to the welfare of theatres. Currently laboring with his company under extreme financial hardship, the tireless president told his audience: "Tonight, ladies and gentlemen, by this tribute you have inspired me with the courage and determination to move forward to greater efforts. This is the time of new horizons, of new achievements in science, of new inventions, of new ideas. I hope very soon to be able to announce something of great importance to the theatres, something on which we have been working for a long time. I wish I were able to announce this to you tonight. But when I do, I assure you that some of the theatres in every community, in every section of the world, will be revitalized, and draw new and greater audiences."

Once again, exhibitors throughout the country—yes, the world—are given new hope by the indefatigable man who champions their cause. As they anxiously await this revelation, theatremen everywhere know that whatever Spyros Skouras brings to them will be in the best of faith and with an abiding desire to better the industry to which he has devoted so usefully a whole lifetime.
Songs, a Siren & Selectivity

It is difficult to resist the temptation, but I will try not to comment about the latest edition of the Academy Awards television special. I cannot, however, exercise similar restraint about at least one set of awards.

Did you happen to hear the songs—all the songs—that were nominated for the song-writing Oscar? I have no quarrel with "Moon River," which won the award. It's a good number, and I hope that I am not being unfair to it when I comment that it had no competition. Did they have to squeeze out five entries, just for the sake of having five, without regard for the qualifications? Some of the other "songs" had about as much right at an Oscar night as the gatecrasher who interrupted the proceedings. The Academy Awards are supposed to represent Hollywood's—or in this case the whole world's—best efforts. If the "songs" on Oscar night were samples of the best, lots of luck.

Time now to consider the ramifications of real life, which seems to verge more and more upon the reel. I am thinking, of course, of the much chronicled amours of the movie siren who is currently enacting the role of the Queen of the Nile. It is entirely possible that the headlines about Mrs. Fisher's romantic peregrinations and the current martial situation of her Welsh Marc Antony will help sell tickets to their movie. As a matter of fact, many cynical friends of mine seem to lean to the view that this possibility had not escaped the performers. It is also very likely that while the headlines have been more breathless and the whispers more hysterical than in previous generations, the very same boxoffice ingredients have been used ever since they started hiring women to play feminine roles in the drama. So it is pointless to express shock at these goings on.

Nevertheless, I venture to raise an eyebrow or two over the long range implications of the current Roman holiday. I think it does considerable damage to the motion picture industry. Nobody pretends that moviemakers have to be Boy Scouts or Girl Guides, but nobody wants the industry to get itself once again the kind of reputation it had when the hurry call went out for Will Hays more than a generation ago. In case you have forgotten, that reputation was built upon sex scandal, crime and an apparent contempt for the moral institutions of our civilization.

It now seems apparent that truly international television, transmitted instantaneously through communications satellites in the skies, is only a matter of time, and that it may be a matter of months rather than years. This is a matter which should be of interest to the motion picture industry.

International television can operate in many ways which affect the movie business. One is that the value of television as an exploitation medium for films will be greatly enhanced. To take an immediate example, if the entire English-speaking world could tune in simultaneously on the Academy Award ceremonies, wouldn't the boxoffice impact be greater in England or Australia? Wouldn't solid recommendation of a forthcoming picture by Ed Sullivan mean more if Sullivan's immediate audience was world-wide? Wouldn't an Italian picture do better in America if the American audience had gotten to know the new star from seeing her on international TV?

That's one side of the coin. The other side is the one labeled "competition." U. S. television today is the greatest mass medium the world has ever known. It has competed successfully with motion picture theatres for the mass audience. As a result a larger and larger percentage of the over-all movie audience here is composed of people who go to see foreign films and patronize art theatres. Won't international television attract these same lovers of things foreign? Won't it be possible to see Sophia Loren in Italian-made television, instead of having to go out to the movies to enjoy her talents?

I have been conducting my own survey among the people with whom I work in the big city, to determine their movie going habits. They are people ranging in age from 20 to 60, single and married, male and female. Their tastes in movies—as in books, music, newspapers, television programs and sports—vary considerably. But they show certain startling degrees of unanimity. I do not know whether they are typical of the nation, I believe they are typical of the big city.

Few of these people go to a neighborhood movie theatre at all. Those who live in the suburbs go to the town movie house, rather than to the downtown first-runs in the city. Those who live in the city go to the first-runs.

None of them go regularly. They choose the movies they want to see, then see them as soon as they can. They don't wait for the subsequent runs because—and this is a comment I have heard over and over—"you have to wait too long for the good pictures."

For the most part they describe the prices charged for tickets as too high, but they pay the tab willingly if they want to see the picture. Few of them regard the stars of the films as the major attractions. This is true, surprisingly, even for the young ladies who "adore" this or that young actor. They adore him, but they only go to see him when his picture is one which happens to interest them. They never go to the movies alone. Those who are parents of teen-agers comment that their children are not interested in the movies. Certain isolated films attract the kids' attention, I am told, but only as something special—a once-in-a-while kind of deal.

Practically all of them watched the Academy Award program on television. None of them said they liked it, but they all seem to have watched it right through to the end.

None of them know offhand what is playing at the neighborhood movie house, but most of them can name at least three or four pictures currently on Broadway. They all read at least one review of a new movie. Many of them, however, have decided whether or not they want to see the movie before it has opened; with only one exception, they say that this pre-review decision is based on what they have read about the film. The one exception is a young man who says he is often attracted to a movie by the advertising, but rarely if ever by news stories. I am of the opinion that the news stories influence him. They all are interested in word-of-mouth "reviews" of new movies. The most common comment about a film they want to see is, "I hear it's a good picture." When I ask them from whom they have heard, they mention friends, gossip around the office, and, only occasionally, a review. When they comment that a picture is not very good, they are much more likely to credit a review for this judgment.

Whether or not this one-man survey in one man's microcosm is valid statistically is certainly open to question. It is, in any case, a report on a number of people—sampling, if you will—who do go to the movies. You can take it from there.
Your Holiday Entertainment
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FOR DECORATION DAY*

ELVIS PRESLEY
IN
FOLLOW THAT DREAM"

PANAVISION® Color by DELUXE

The Mirisch Company presents Elvis Presley in "Follow That Dream" co-starring
Artur O'Connell • Anne Helm • Joanna Moore
Jan Kruschen • Produced by David Weisbart
Directed by Gordon Douglas • Screenplay by
Charles Lederer • Based on the novel
"Pioneer, Go Home!" by Richard Powell
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FOR THANKSGIVING

ELVIS PRESLEY
AS
"KID GALAHAD"

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The Mirisch Company presents Elvis Presley as "Kid Galahad" co-starring Gig Young
Lola Albright • Joan Blackman
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*Special Pre-release engagements set for Easter.
And, of course, now booking all thru summer—including July 4th.
FINANCIAL REPORT

Rackmil Predicts Big Year; Questioned on MCA Merger

Long-awaited word that a merger between Decca Records (Universal parent) and MCA is in the offing, and disclosure that both U and Decca are headed for vastly improved fiscal years, the latter the "biggest" in its history, were highlighted at annual meetings of the two companies last week in New York.

Chiefly on the strength of Universal theatrical product, which he said "it can be assumed will do great business," President Milton R. Rackmil predicted a better year for the company and the best yet for Decca.

Decca's first quarter, ended March 30, hit record earnings (estimated) of $2,137,000 ($1.65 per share), compared to $963,815 (75c) in the similar span a year ago. It looms as a long stride toward surpassing the highest yearly Decca figures: $5,524,757 ($4.29) in 1960. At the Universal session, Rackmil offered a "conservative estimate" that the firm would finish the first half of the current fiscal term (April 28) with earnings of $3,400,000 ($3.75) —13 per cent better than U's entire previous year, and far ahead of the $1,835,000 ($1.98) in the first half of last year.

In revealing developments in his talks with MCA, Rackmil noted: "It became increasingly evident that since the activities of the respective companies are not competitive, their integration would be highly beneficial to each of the operating companies. There would be no overlapping. Instead there could and would be greater development and use of talent and personnel in all phases of phonograph record, motion picture and tele-

vision production and distribution. There are various possibilities, one of which is an exchange of MCA stock for Decca stock. That is where we are now. The next step is for MCA to submit its offer. My guess is that it is imminent and may be any day."

Both meetings were enlivened by the demand of Aldo F. Sand, Buffalo stock analyst and attorney, that U and Decca merge "outright" to correct the poor treatment the former's stockholders allegedly now are getting. In reply, Rackmil said there "is no intention to merge Decca and Universal." Sand, who reportedly represents in excess of 25,000 Decca shares, and over 10,000 shares of Universal, threatened to sue should there be a "misuse of Decca stock in the event of a merger with MCA." On this basis, Rackmil refused to answer charges made by the Buffalo shareholder at the Decca session in the afternoon. Sand told Film BULLETIN that he intends to pursue his position on the grounds it is logical and advantageous to stockholders of both companies.

Another prominent questioner was Walter Reade, Jr., president of Reade Theatres, who asked Rackmil if he was certain that the MCA-Decca tie-up would be legal. Rackmil replied there had been "no exploration of this," and none was contemplated "until an offer by MCA is made. We have nothing to explore until we have a deal." Reade implied that the Department of Justice might block the intended merger.

Movies Decline en Masse, As Market Slump Continues

Movie stocks declined sharply en masse, in line with the generally depressed condition that culminated at deadline in the biggest break in New York Exchange prices in over six months. Of the eighteen cinema issues covered, 16 were down over the

Market Analysts See Movie Shares Sound, Vering on Strong Come-back

The present depressed state of motion picture stocks generally is due to "outside" conditions, rather than to any particular factors within the industry. This considered opinion was conveyed to Film BULLETIN last week by several prominent security analysts specializing in the movie market.

"We find no basic disenchantment with movie shares," declared Robert P. Bingaman, Jr., of Hayden, Stone & Co. "They have merely been carried down with the tide."

David Bell, of Gruss & Co. expressed the view that movie stocks "generally are oversold". He predicted the possibility of a rally in the very near future. "We see the likelihood of a fairly good rise from present levels, if only for technical reasons."

"The motion picture industry is very much alive and will improve," in the opinion of Fred Anschel, analyst for Shearson, Hammill & Co. A rally is imminent, he said, and suggested that "an investor can do very well in certain film industry issues if he studies them carefully."

Another spokesman for a prominent brokerage firm blamed the overall market decline for the sell-off in movie shares. "Despite 20th-Fox's troubles and M-G-M's temporary setback, the industry is in very healthy condition as compared to a few years back", he said. "Any of the film companies can turn a profit of millions with a single attraction these days. While that might be construed as speculative thinking, those who observe movie production closely are aware of a very imposing array of 'blockbusters' being readied for distribution within the next six months, and almost every one of the important companies has one or more of these big shows in its program. Of course, the investor must analyze each outfit individually, but I think the whole industry is on a pretty solid foundation. And I mean to include those theatre companies that have spun off their marginal operations and gone in for some sound diversifications."

John D'Alessandro, of Pershing & Co. declared that Wall Street generally is bullish about movie issues. In discussing specific issues, he pointed out Decca (Universal) and United Artists as favorable prospects. While the former's pending merger with MCA offers Decca shareholders a large stake, Mr. D'Alessandro took the view that the basic strength of this issue resides in Universal's strong lineup of films. He is giving United Artists a closer look as "an improving outfit that can be recommend".

(Continued on Page 16)
THE BIG JOLT IS...

Reprrieve

from ALLIED ARTISTS

BEN GAZZARA
as JOHN RESKO
who lived this true, tense story

STUART WHITMAN
as PRINCIPAL KEEPER

RAY WALSTON
as IGGO

and GUEST STARS
VINCENT PRICE
as CARL CARMER

ROD STEIGER
as TIPTOE

BRODERICK CRAWFORD
as THE WARDEN

DODIE STEVENS
as SIS

ALSO STARRING
JACK KRUSCHEN
as PAPA RESKO

and GUEST STAR
SAMMY DAVIS, Jr.
as WINO

Written for the screen and Directed by MILLARD KAUFMAN • A. RONALD LUBIN
Based on "Reprrieve" the Autobiography of JOHN RESKO
A Kaufman-Lubin Production
**The Magic Sword**

Business Rating 0 0 Plus

Dragons, ogres, demons and wildly imaginative special effects — in vivid color — to thrill youngsters and adventure-some elders. Lively attraction for vacation-time.

Pure escapist entertainment, this thrill-filled fantasy overflowing with imaginative Eastman Color special effects shapes up as a solid attraction for the youngsters and the young-in-heart. Supported with a colorful promotion campaign by United Artists, this figures to be an above-average grosser whenever the youth trade is out of school, at holidaytime or during Summer vacation. Excitement, a story book romance, and a nice sprinkling of humor have been deftly blended into a fast-moving show by producer-director Bert I. Gordon. And the moppets will go wild over the special effects — a magic sword, a 25-foot ogre, boiling craters, green fire demons, a vampire witch, midgets locked in a cage, bags, a gloomy castle and a two-headed flame-breathing dragon. Basil Rathbone hams it up grandly as an evil sorcerer, while Estelle Winwood gives her comic all as a whacky witch. Handsome Gary Lockwood is Miss Winwood’s foster-son, in love with the beautiful princess, and Anne Helm portrays the latter in true fairy tale fashion. Bernard Schoenfeld’s screenplay finds Rathbone kidnapping Miss Helm. Lockwood, protected by his magic sword, seven brave knights and wicked Liam Sullivan set out to rescue her. Rathbone’s black magic eliminates the knights, and Miss Winwood accidentally takes away the power of the magic sword. Rathbone captures Lockwood and forces him to watch Miss Helm being prepared for the dragon. Lockwood escapes, finds his magic powers restored, and slays the dragon. Rathbone kills Sullivan, and Miss Winwood, now changed into a black panther, takes care of Rathbone. The seven knights return to life, and Lockwood and Miss Helm live happily ever after.

United Artists, 80 minutes. Basil Rathbone, Estelle Winwood, Gary Lockwood, Anne Helm, Produced and Directed by Bert I. Gordon.

**The Man Who Shot Liberty Valance**

Business Rating 0 0 Plus

Lukewarm Ford western has star values in Wayne, Stewart, but lacks sustaining action. Will disappoint fans intended for.

While it boasts two boxoffice heavyweights (John Wayne and James Stewart), this latest John Ford western is far below the veteran director’s one-time championship calibre. "The Man Who Shot Liberty Valance" comes through as an unintentional parody on all oaters that is mined for guffaws where there should be melodrama, a kind of tedious homelessness where there should be action. Unquestionably, Wayne and Stewart spell strong marquee, the pace is far too relaxed and slow-moving to boost the picture into the big-grossing category. On the strength of the marquee values, and with some concentrated selling, it should prove adequate in the general market. Unfortunately, it recalls Ford’s 1961 western entry with Stewart, "Two Rode Together," which was a minor boxoffice entry. There are some moments that will grip action audiences—a showdown between big, good Wayne and big, bad Lee Marvin (Liberty Valance); another, fatal one that pits Stewart against Marvin, and a couple of brutal beatings. But in the long run, it is irony on which the cinema version of the Dorothy M. Johnson short story hangs its dramatic hat, and there simply just isn’t enough of it—or action—to sustain 121 minutes. Wayne is, naturally, the Duke of the range-riding strongmen who can lift their likker and hold their own with the best of ’em; Stewart is the conscientious dude law school graduate from back East who comes to Shinhone to practice his profession, but quickly becomes determined to establish law and order in the wild West; Marvin is the stereotype of all badmen, scowling bandit who carries a gun and a bullwhip and is facile with both; Vera Miles is the pretty girl whom Wayne and Stewart fancy. But it is in the portrayals of the town marshal (Andy Devine) and the crusading newspaperman (Edman O’Brien) that the overly-done acting really leaves its mark. The plot has Stewart, now a State senator, and wife Miles returning to Shinhone for the funeral of an old, almost unknown citizen (Wayne). Probed by the young editor of the Star, he tells his story, flash style. Fresh out of law school and on his way to Shinhone by stagecoach, Stewart is savagely beaten by Marvir and his bandit gang while trying to defend the honor of a lady. The lawyer works for his food and lodging as a dishwasher in a restaurant owned by Miles’ parents, all the while studying his books for a way to put Valance behind bars. Wayne, who has his cap set for Miles, stands up for Stewart in a subsequent showdown with Valance, but after editor O’Brien and the lawyer team up to fight for statehood, Valance, now in the employ of the wealthy cattlemen who want an open range, returns to town, beats O’Brien and demands Stewart’s blood. The latter, faced with running away or meeting the killer on the street, chooses action. Enter irony. Just as Valance is about to gun down Stewart, Wayne, hiding in the shadows, kills Liberry. Stewart, unaware of what has transpired, gets the credit, the girl and a start on the road to political fame, as The Man Who Shot Liberty Valance. Wayne disappears into oblivion. Having heard this tale, the editor, who had been taking notes, tosses them into a furnace. "When there’s a question of fact or legend in the West," he says, "we write the legend."


**War Hunt**

Business Rating 0 0 Plus

Interesting Korean war melodrama by new young team.

Youthful producer Terry Sanders and director Denis Sanders have come up with a fascinating little Korean war drama that indicates they are film makers to watch. A modest budget item, but most interesting, "War Hunt" will prove a solid diller for action houses. Had scripter Stanford Whitmore developed his central characters in more dimension, this could have been a memorable minor film. As it stands, this United Artists release is a realistic and gripping vignette about war; satisfactory from an action and suspense standpoint, but disappointing for what it implies, yet never states. Director Sanders has effectively captured the barrenness of the Korean front where enemy loudspeakers play music in between intensified bombardments, and in one brutal sequence he has caught the horror of men in the midst of battle. He has also brought forth some fine performances from his small cast. John Saxon, a fanatical killer who goes alone at night into enemy outposts, terrifies his fellow G.I.’s, but shows warm affection towards a little Korean orphan; Robert Redford, the sensitive replacement who freezes during his first night of combat, takes Matsuda, the engaging orphan who follows Saxon everywhere; Charles Aidman, the war-weary captain. The plot finds Saxon warning Redford not to strike up a relationship with Matsuda, then turning the boy against Redford when the latter loses his nerve in battle. Saxon cannot accept the cease-fire order and disappears into no-man’s-land with Matsuda, intent on teaching the boy to become a killer. Redford and Aidman find them in a caved-in bunker. Saxon slashes out at Redford with his stiletto and Aidman is forced to kill Saxon. A grief-striken Matsuda disappears into the weeds.

United Artists, 81 minutes. John Saxon, Robert Redford, Tommy Matsuda. Produced by Terry Sanders, Directed by Denis Sanders.
“The Music Man” Stage Hit Comes To Throbbing Life on Screen

Business Rating 3 3 3 Plus

A happy hit for every type of moviegoer. All the pep and heart-interest that was in Meredith Willson's smash musical show. Promises to be whopping big grosser.

Summer, 1962, will be filled with an extra large measure of warmth and happiness when “The Music Man” is in town. And what a joyous tune-filled slice of turn-of-the-century Americana it is! Producer-director Morton DaCosta, in his second motion picture (“Auntie Mame” was his first), has transferred to the screen all of the pep, sentimentality and nostalgic magic of Meredith Willson’s smash stage show (which DaCosta also directed). All of those wonderfully rich characters who inhabit River City, Iowa, are with us again, and Robert Preston recreates his memorable portrayal of Professor Harold Hill, con man and dream peddler extraordinaire, with Oscar-winning Shirley Jones donning the mantle of wholesome Marian, the Librarian. Buddy Hackett, Hermione Gingold and Paul Ford are also on hand as a trio of delightfully wacky Iowans, and they are backed up by many of the original singing and dancing talents from the Broadway cast and road company. And all of this comedy, romance and music has been handsomely mounted in Technicolor. In short, here is a film as American as Mom’s apple pie, as memory-evoking as a journey through Grandma’s scrap book, an entertainment as fresh and rewarding as any viewer could hope to find.

Business promises to be bright in all situations. The popularity of the show and its music will give the film a strong kick-off, and word-of-mouth will carry it along, for this is a show loaded with that moneymaking ingredient known as “heart”. One would have to be the most callous misanthrope not to find “The Music Man” a wonderful moviegosing experience. Another important business factor is that musicals, for years considered a boxoffice problem, are now finding strong audience favor, as witness the recent success of “Flower Drum Song” and the Academy Award champion, “West Side Story.” And with Warner Bros, promising to back the film with a socko promotion campaign, exhibitors can confidently look forward to returns on a grand scale.

DaCosta, combining imagination, technical skill and a fine sense of rhythm, has turned “The Music Man” into a foot-tapping cinematic-fantasy. Time, logic, realism have been replaced by atmosphere, unique camera shots, eye-filling spectacle. From the moment the ingenious titles flash on the screen, until the you’ve-just-got-to-applaud finale, we are whipped back to a time when life was simple, a Sociable in the town park was the most thrilling event of the year, and the stubbornness of midwestern folk set the pattern for a way of life. Trot in a legendary traveling salesman with a reputation for skipping town with a pocketful of money and the heart of the prettiest girl around, back him up with plenty of top-notch music and lyrics, then tie everything with a collection of corny but humorous dialogue, and you’ve got a pretty good idea of what this picture is about.

The production numbers range from simple to showstoppers. There’s the salesmen-on-the-train opening, when audiences are given the lowdown on slippery Music Man Preston; the delight-

ful ditty “Gary, Indiana”; the ode to the “Iowa Stubborn”; and the haunting love ballad, “Till There Was You.” And nothing has been spared in such major creations as the all-pink-and-red “Shipoopi,” the frantic “Madam Librarian,” and of course that oompah-pah, slip-horn classic, “76 Trombones.”

The performances are uniformly excellent. Preston, singing, dancing, talking his way in and out of every situation with the utmost of charm; Miss Jones, the knockout librarian who can sock over a song as easily as she can see through all of Preston’s flamboyant facery; Hackett, clowning his way through the part of one of Preston’s one-time cronies who is now a responsible citizen; Miss Gingold, mugging like crazy as the dizzy Mayor’s wife; Ford, her word-twisting, scatterbrained husband; and nine-year-old Ronny Howard, Miss Jones’ lisping, introverted brother.

The production values are also top-drawer: Robert Burks’ richly hued photography, George Hopkins’ magnificent sets; Onna White’s fast-stepping choreography.

Marion Hargrove’s screenplay finds Preston descending on River City ready to introduce his famous swindle — getting money for musical instruments and band uniforms with the promise of organizing a great boy’s band. What the citizen’s don’t know is that Preston doesn’t know one note from another. He gradually wins the town’s good graces, except for Miss Jones and Ford. Then Miss Jones begins to thaw when she sees how Preston is bringing Howard out of his shell. The instruments and uniforms arrive and Preston sets about teaching the boys to play via his “think” system. Skip-out time rolls around, but Preston finds himself lingering because of Miss Jones. When Preston is exposed as a fraud, Miss Jones, now in love with Preston rushes to his defense maintaining that Preston may be a phony but he’s brought life and color to River City. The boy’s band also comes to his defense and the finale sees Preston and the young musicians marching down the main street like pros.

Warner Bros 150 minutes, Robert Preston, Shirley Jones, Buddy Hackett, Hermione Gingold, Paul Ford. Produced and Directed by Morton DaCosta.
“Bell’ Antonio”  
**Business Rating: 0 0 Plus**  
Italian import uneven in spots, but will engross art and general audiences. Mastroianni, Cardinale head cast.

From Italy comes this drama about a young man with a reputation as a great lover who finds his marriage threatened by the problem of his impotence. Under Mauro Bolognini’s direction, the emphasis erratically shifts from moments of serious drama to sequences of surprising mirth. This Embassy release will do well in art houses, but some viewers in the general market may find themselves wondering whether they should be laughing at certain sequences or not. The sex aspect will qualify it as a dubbed dawbler in situations where imports have proved acceptable. An additional boxoffice plus is the rising power of the film’s two stars—Marcello Mastroianni (“La Dolce Vita”) and Claudia Cardinale (“Girl With a Suitcase”). Mastroianni brings the right degree of suffering to his role as the emotionally unhappy lover, and Miss Cardinale is persuasive as the daughter of a wealthy and politically prominent family who finally leaves Mastroianni because of his impotency. Pierre Brasseur is a standout as Mastroianni’s lusty father, and the supporting performers present an interesting cross-section of Sicilians who run the gamut from the cynical to the naïve. The plot finds Mastroianni returning home after several years in Rome, and trading in his wild reputation for marriage to Miss Cardinale. Although he loves her deeply, he cannot consummate the marriage, and when her parents find this out, they have the marriage annulled. Brasseur goes off on a binge hoping to re-establish his family’s reputation for manhood. The excesses are too much and he dies. When Mastroianni’s mother discovers that the family maid is pregnant and that Mastroianni is the father, she joyfully spreads the news throughout the town. Although Mastroianni is still in love with Miss Cardinale, who has remarried, he agrees to marry the maid.

Embassy 101 minutes. Marcello Mastroianni, Claudia Cardinale, Pierre Brasseur, Produced by Alfredo Bisti, Directed by Mauro Bolognini.

“Doctor in Love”  
**Business Rating: 0 0 Plus**  
Another in funny British comedy series. Plenty laughs.

Those nutty British “Doctors” are with us once again, and American audiences are in for another laugh-filled excursion into the world of medicine. This time the emphasis is on the wild and wacky exploits of two carefree physicians bent on pursuing their studies of the female species. Unfolded on a broad slapstick level in attractive Eastman Color, it should register good boxoffice returns in those situations where previous entries in the “Doctor” series have proven successful. The humor is a bit strained in this latest one, but thanks to a competent cast, plus Ralph Thomas’ fast-paced, sex-guided direction, “Doctor in Love” shapes up as an overall amusing hunk of entertainment. Michael Craig portrays a jilted doctor who decides to accept a post in a country clinic. Leslie Phillips, his wolf-in-stethoscope-clothing companion, decides to go with him. Bearded James Robertson Justice is back as their belligerent London hospital head. The passing parade of females is headed by Virginia Maskell, an attractive physician who helps Craig forget his recent jilt; Carole Lesley, a shapely receptionist; and Jean Sims and Liz Fraser, two unemployable strip-tease artists. Craig and Phillips become involved with Nicholas Phipps screenplay has Craig and Phillips leaving London and Justice and reporting to Phipps’ country clinic. When Phipps suddenly has to go to America, Craig is left in charge. Phillips has a gay time chasing the ladies, but a broken arm lands him in the hospital. Miss Maskell is sent to take his place and Craig falls madly in love with her. She walks out on Craig when his former sweetheart reappears, but the two are brought together again by Justice’s grumbling appendix.

Warner Bros. 85 minutes. Shirley Knight, Andrew Duggan, Constance Ford, Produced by Bryan Foy, Directed by Walter Doniger.

“Don’t Knock the Twist”  
**Business Rating: 0 0**  
Chubby Checker and popularity of Twist should carry it.  
Exhibitors will best be able to judge the boxoffice value of this latest Columbia entry into the Twist derby by past performances of its predecessors. Once again there’s little plot and lots of song and dance, with Chubby (“Mr. Twist”) Checker the stellar name. It should draw the teenage crowd on weekends. James B. Gordon’s slim plotline centers around a young TV executive ordered to put together a Twist spectacular in four weeks, thereby getting the jump on a rival network. Lang Jeffries is the harassed young man, and the women in his life are Mari Blanchard, a scheming fashion designer who refuses to marry him, and Georgine Darcy, a shapely 4-H-type dancer he eventually falls for. The Twist personalities include Gene Chandler (The Duke of Earl), Vic Dana, Linda Scott, the Carroll Bros., and the Dovells. Oscar Rudolph’s direction is routine. Miss Blanchard decides to promote a new line of Twist clothes on Jeffries spectacular, and she puts Miss Darcy under exclusive contract. She grows jealous of the budding Jeffries-Darcy romance, tips off the rival network about Jeffries show, then tries to wreck the spectacular by designing a shocking costume for Miss Darcy to wear. But all ends well.


Governor Films, 93 minutes. Michael Craig, Virginia Maskell, Leslie Phillips, James Robertson Justice, Produced by Betty E. Box, Directed by Ralph Thomas.

“House of Women”  
**Business Rating: 0 0**  
Familiar prison yarn will serve as adequate dawbler to action-ballyhoo market and for drive-ins.

In this Warner release, producer Bryan Foy turns a glaring spotlight on some old-hat ideas about life inside a female prison. Using as his springboard the fact that in some prison mothers are permitted to keep their children until the baby reaches the age of three, Foy has put together an old-fashioned prison yarn complete with inmate brawls, mean matrons and a climatic riot. “House of Women” will prove an OK dawbler for action-ballyhoo houses and drive-ins. Director Walter Doniger has managed to stir up a fair amount of interest, but Crane Wilbur’s screenplay comes through with that all-too-familiar prison picture ring. None of the characters achieve any stature. Shirley Knight is an innocent accessory to a robbery who loses her daughter because she cannot find anyone to adopt the child; Constance Ford, a hardened criminal with a son; and Barbara Nichols, a soft-hearted ex-stripper who prefers life “inside” to the tribulations of being a parolee. Andrew Duggan is the disciplinary-minded warden who falls in love with Miss Knight, Jason Evers, the alcoholic young prison physician, and Jeanne Cooper, a sadistic matron. The plot finds Duggan blocking Miss Knight’s parole when he learns she’s planning to move to the East coast. He also orders children and mothers separated. Miss Ford goes berserk when her son is killed in a fall from the prison roof. Miss Knight helps Miss Ford steal a pistol from Duggan’s house. When several hostages are taken, Miss Ford threatens to kill them unless Miss Knight receives her parole. Evers stops the riot, Duggan is dismissed, and Miss Knight is paroled and reunited with her daughter.
"The Counterfeit Traitor"

Business Rating ★★★

Rousing spy melodrama, taut with suspense, from Pearlberg-Seaton camp. Holden heads fine cast. Good grosser for all markets.

Producer William Perlberg and scripter-director George Seaton have turned out an exciting and suspenseful, if over-long, spy meller in "The Counterfeit Traitor." It's based on the true exploits of a naturalized Swedish citizen (born in New York) and prominent oil man, blacklisted by the Allies for doing business with Nazi Germany, and blackmailed by British intelligence into obtaining essential information about German oil refineries. With William Holden, Lilli Palmer and Hugh Griffith heading the international cast, imaginatively filmed in Technicolor on location in Sweden, Germany and Denmark, and containing some rousing adventure sequences, this should prove to be a strong grosser, especially in the action market. Despite its lengthy running time (judicious scissors would make it an even better film), "The Counterfeit Traitor" will appeal to audiences of all tastes. Holden's performance as Eric Erickson, the "counterfeit traitor," is one of his best to date. With the emphasis on humanism, he presents us with a complex portrait of a man moving stubbornly from neutrality to belief in the Allied cause. Miss Palmer is equally as persuasive as another Allied spy torn between the death of innocent people as a result of her information, her Catholic faith and her duty to the Allies. Griffith's portrayal as the cynical, food-loving British agent, who blackmails Holden into co-operating, also is top-drawer. The entire supporting cast provide sharp insights into the personalities caught up in the deadly conflict of war. Much of the credit belongs to Seaton. His script is rich in humor, touching on the ill-fated romance between Holden and Miss Palmer, gripping in its cat-and-mouse melodrama. His direction is a skillful building of mood, culminating in one of the most breathtaking climaxes ever put on celluloid. And what makes all of this such a fascinating experience is Erickson's personal stamp of authenticity on the incident presented. Among the most effective sequences are these: Holden being forced to insult his closest friend, a Jew; Miss Palmer in a conference with a Nazi hiding on the other side; an imprisoned Holden helplessly watching her execution; Danish patriots on bicycles slowing down a Nazi truck so Holden can escape. After losing all of his friends and his wife, Holden gains the confidence of the German government. The information he brings back to Griffith helps shorten the war. On a final trip to Hamburg he is betrayed by a Nazi youth. With the aid of the underground he stays one step ahead of the Nazis through Germany and Denmark and finally reaches the safety of Sweden.


"Harold Lloyd's World of Comedy"

Business Rating ★★★

Harold Lloyd is back in clips from his great comedies. Should delight young and old. May be "sleepier".

Harold Lloyd, one of the screen's great comic talents, is back with us once again in this compilation of sequences from some of Lloyd's most famous films, which Continental is releasing. Imaginatively put together by Lloyd himself, this bright and fresh motion picture could turn out to be one of the big comedy hits of the year. "Old timers" will certainly be induced to come and see one of their favorites from the silent screen era and the modern generation will be introduced to a comic personality of the highest level. This is the kind of film which could catch on and roll up some really impressive returns.

Lloyd has edited the sight gags, mugging and embarrassing situations into a free-flowing 94 minutes of hilarious laughter, and he has also presented us with a fascinating composite of a man who can be timid and brassy with equal aplomb. And on top of being a man of many faces and his own stunt man, Lloyd also poses some extremely wry comments on society (as applicable today as when they were created). "The Freshman" sequence shows us quick-witted Lloyd on the football field. From "Hot Water" we see him wrecking havoc on a crowded streetcar after his live turkey gets loose, and then taking his new car out for a spin accompanied by wife and know-it-all mother-in-law. Two riotous chase sequences are on hand from "Girl Shy" and "Professor Beware," and from "Movie Crazy" we see what happens to Lloyd in a restaurant when he accidentally puts on a magician's coat. The two highlights surround Lloyd caught in the middle of a Mexican Revolution with a giant suffering from an unbearable toothache ("Why Worry"), and the most famous of Lloyd antics, his building climbing sequence from "Feet First." Welcome back Harold Lloyd.

Continental Distribution, 94 minutes. Produced by Harold Lloyd.

"Tomorrow Is My Turn"

Business Rating ★★★★

Rating is for art market. Good French import.

Launched into the top money-making category in New York by outstanding reviews, and the subject of excellent word-of-mouth, this World War II French import seems destined for big boxoffice along the art house circuit. Sensitively depicting the adventures of two French soldiers captured by the Germans and ordered to help out on the farms, "Tomorrow Is My Turn" emerges one of the better war dramas of recent years. The overly grim aspects of war have been avoided by director Andre Cayatte ("Justice Is Done"), and he has deftly blended a little sex, romance and quite a bit of humor into his overall dramatic canvas. The story begins on a rather simple level—the somewhat timid pastry cook, glad to be away from his nagging in-laws, accepts his lot; the handsome journalist dreams only of escape. Then the film begins fanning out onto several different levels, skilfully exploring the relationship between enemies. By the time the ironic ending rolls around, we are aware that we have been witness to a brilliant little tapestry about the complexities of humans functioning under strained situations. Charles Aznavour is superb as the pastry cook who appreciates the hospitality of the German family, and eventually finds himself heading the family when the father is called to serve. Georges Riviere is excellent as the patriotic journalist who unashamedly uses the family as a means to escaping. Cordula Trantow, the farmer's daughter, and Nicole Courcel, a French collaborator, provide fine contrasts as females caught up in the struggle. All of the support is first-rate. Riviere forces Miss Trantow to fall in love with him, then tricks her into helping him escape. Aznavour is happy for the first time in his life, and when the war ends, he sadly returns to France. Riviere, now the editor of a liberal newspaper, is forced to choose between his job and marrying Miss Courcel. Aznavour and Riviere meet, and the latter helps Aznavour return to Germany where he plans to settle on the farm. Riviere, unaware that Miss Courcel has left him, resigns from the paper.


BUSINESS RATING

$4 - Tops $3 - Good
$2 - Average $1 - Poor

Film BULLETIN April 16, 1962 Page 15
FINANCIAL REPORT

(Continued from Page 10)

past foighight, many rather heavily. Loew’s Theatres skidded off 7½% and Paramount was down over 4.

Decca Records (Universal parent) the most heavily traded stock (86,000 shares), kept Wall Streeters hopping with its up-and-down antics amid rumors of a pending merger with MCA, finally finished off 2½%, surprisingly after announcement of a hefty profit hike and confirmation of let’s unite talks with the vast production-agency firm. M-G-M facing a relatively poor second quarter report, and still waiting patiently for release of its big ones, and Columbia both slid 3½%, but observers were inclined to write this off more to the overall downtrend than to any specific product problem.

The slump attacked indiscriminately, striking both companies recently reporting in the black and those submerged in the red. Twentieth-Fox, which announced huge operations losses for ’61, was down 2½% while Cinerama, which revealed earnings double last year’s, also lost a point. Declines were shown by Walt Disney (2½%) and United Artists (2½%) despite the fact that both companies are currently rich with good grosses. Only Trans-Lux, bolstered by an increase in 1961 net, was up 1%, while Columbia preferred advanced 5½%.

M-G-M 2nd Quarter Down Sharply

A sharp downside in M-G-M’s second-quarter earnings attributable to a loss write-off and disappointing returns on “The Four Horsemen of the Apocalypse” and delay in releasing “Mutiny on the Bounty”—faced to dampen the spirits of president Joseph R. Vogel, who said that despite the earnings drop, “it is our firm judgment that our earnings this year will amply support our $2 annual dividend rate. We feel confident that the pictures to be released in release for the balance of this fiscal year, and the availability of big pictures for release in fiscal 1962-63 will re-establish the favorable trend of film rentals and earnings.”

Metro earnings slipped sharply to $380,000 (15c per share) in the second session, ended March 15, from $4,507,000 ($1.78). The firm also reported first-half earnings of $2,553,000 ($1.00), off from $6,684,000 ($2.65) a year ago. Gross revenues in the first half were down from $75,778,000 to $70,766,000.

The M-G-M topper said that the decline in second-period earnings was due in part to the write-off of an anticipated loss on the recently-released “Four Horsemen.” For the half-year, Metro reported a loss of $499,000 on film production and distribution. According to Vogel, even though “Four Horsemen” is doing well at the boxoffice, “the returns will not match the greatly increased costs of production.” He added that “extensive difficulties” were experienced in making the film. Additionally, a contributing factor to second-period figures was the late completion of “Mutiny,” which led to postponement of receipts from the highly-touted picture. An “unusual number of delays and disruptions” because of “unexpectedly unfavorable weather and other mishaps” was seen by Vogel as materially affecting its finish. Slated for fall release, “Mutiny,” originally budgeted at $10 million, has almost doubled that figure. But the president said it should be “among the top-grossing pictures of all time,” along with “The Wonderful World of the Brothers Grimm” and “How the West Was Won,” both M-G-M-Cinerama co-productions.

Telemeter Drain Off, F-P Net Up

Additional grosses from the opening of theatres on Sundays, trimming of unprofitable houses and lifting of a great drain on the cashbox by Paramount’s assumption of all operating costs of the Telemeter pay-TV experiment in Etoibiko—all these according to president and managing director J. J. Fitzgibbons contributed to a rise in net profit for Famous Players Canadian Corp., Ltd. for the fiscal year ended Dec. 30, 1961. Final total for last year was $2,423,910 ($1.40 per share), compared to $1,857,251 ($1.07) a year earlier.

Fitzgibbons pointed out that the arrangement whereby parent Paramount Pictures agreed to assume, retroactive to Jan. 1, 1961, all Telemeter operating costs “is continuing, and pursuant to it the system has been expanded so as to service an additional 1,000 subscribers in Mimico, which is adjacent to Etoibiko.” As for Sunday films: “Sunday operation has provided a net addition to our theatre grosses and has not brought any adverse criticism from the public or the press.” The Famous Players topper also took note of an increase in competition from television. “Teaenthusiasm and receipts,” he noted, “were adversely affected in 1961 as a result of the opening of new television stations in many of the important cities during that year or late in 1960.” But most of the licenses that can be granted now have been allocated, he added, so the TV threat should begin to level off.

See $100 Million Gross for Loew’s

By the time Loew’s Theatres completes its building and renovating program, covering its movie houses and hotels, “we should have an annual gross of between $90 million and $100 million.” That was the rosy outlook the firm painted at a recent press conference by Preston R. Tisch, chairman of the executive committee. A complex of 96 theatres and six hotels in 56 cities is planned, he said, adding that Loew’s has its building eye on such “romance-type” cities as San Francisco, New York, Miami and New Orleans. Possibilities center around movie theatres located in or near apartment houses, office buildings or other similar population focal points.

Youngstein Sees Cinerama on Rise

Cinerama, Inc. earnings in 1961 were approximately double (Continued on Page 19)
Is Oscar Doing His Job?

Another Academy Awards show has come and gone, but the question lingers on: Is Oscar really doing his job?

There persists among many industryites a grave doubt as to the public relations value of the coast-to-coast television-radio program. Surely, the boxoffice gross of the award-winning film is hiked and the bargaining position of the talent winners is improved as a result of the vast publicity attendant upon the Oscar presentations, but the hard-nosed businessmen of the industry are not satisfied that the vast potential of the show as a promotional weapon is adequately capitalized. They contend that the men who run the Academy of Motion Picture Arts and Sciences reside in an ivory tower that is too remote from the problems and needs of the industry's money source—the theatres and their patrons. A strong feeling prevails that the captive audience of a reputed 100,000,000 TV viewers were neither entertained by the Hollywood talent assembled for the 34th annual shindig nor sold sufficiently on the joys and pleasures of motion pictures. If any-thing, the glittering cast of boxoffice favorites assembled — Rock Hudson, Burt Lancaster, Jack Lemmon, Joanne Woodward, Lee Remick, Rosalind Russell—did little more than go through the motions of announcing a long and rather tedious list of minor award winners, with just an "inside" joke or two to enliven the goings-on.

As one disappointed observer put it: "It was such a pitiful waste of golden viewing time (Trendex ratings for the show were at peaks throughout the country). For one thing, whoever said they shortened the time devoted to minor and technical awards was talking through his hat. Why, that's all they had, except for the five songs, until the big prizes were given out in the last half hour. And who wants to sit at home and watch a glamorous movie star stand stiffly and hand over an Oscar to a laboratory technician or a cameraman? Instead of doing away with the skits and musical numbers, they would do far better to beef up that portion at the expense of the lesser awards. They could just as easily be presented at a private affair."

Failure to utilize the available talent certainly was a major shortcoming of the Academy, which in past years had come up with some really first-rate numbers featuring marquee lights of the first magnitude. In fact, as one exhibitor suggested: "Instead of eliminating the entertainment, they should have added to it. Why not present song and dance routines with a dramatic rendition of some kind. We've got the best actors in the world, so let's show them off to the best advantage."

Perhaps even more conspicuous in their absence were the film clips from the nominees for best picture award. Although it was expected that scenes from each of the top five would be showcased to dramatize the arrival of the big moment, the only clips telecast were two from films up for special effects honors (even these brief living-room looks seemed to arouse plenty of interest). No reason has been offered for failure to capitalize on the largest trailer audience in history by showing them, via scenes from the best pictures, what lies in store for them at their neighborhood theatres. And, by all the laws of good salesmanship, none should be. Film clips came off handsomely and proved an excellent institutional tool at the 1960 Oscar show; there seems no logical excuse for not having used them since.

Television columnists generally either

(Continued on Page 18)
IS OSCAR DOING HIS JOB?

(Continued from Page 17)

spanned the program or ignored it altogether. It fact, even some of film-
dom’s staunchest supporters among the newspaper scribes took the movie colony to task for what a majority termed a dull display of hardware that lacked glamour and excitement. Typical of the criticism were these comments by syndicated columnist Bob Williams: “More than two hours after the start, the program ached for something to jolt it from the doldrums. Every year, I find myself apologizing for the lumbering Academy Awards ritual, contending that its built-in suspense is sufficient to overcome the stifled ceremony. But this year the affair generated only boredom.”

Unfortunately, instead of a promotional pitch for moviegong, there was an encore Bob Hope. Undoubtedly the best man for the job, Hope in the past few shows has, through his barbed remarks, become something of a detriment to industry’s good name. This year the comic delivered a particularly deleterious blow to a cinema sore spot: adult films. Currently in the throes of maturity, but, at the same time, forced to proceed carefully by would-be censors, the movie business must have groaned collectively when Hope noted that children now go to see films about subjects they used to get slapped for mentioning before. Also: “When a picture receives a seal of approval, the director says, ‘Where have we failed?’” It is obvious where his writers have failed, but the question is, how to go about letting them know.

Maybe, as one movieman suggested, it is time to deliver this ultimatum to the Academy: “Don’t continue to misuse the greatest billboard in the world. If you want to make Oscar night an entertaining, exciting pitch for going out to a movie, drop some of the extra weight and build up the dramatic and showmanship muscles of the production. If you just want to present awards, take it off the air and have a banquet.”

As for the honors, themselves, dominated by “West Side Story’s” 10 Oscars, they clearly underscored two current filmic trends: a growing respect among Academy members for independently produced product as against studio-oriented films, and a new respect for foreign talent in Hollywood.

Of the six top awards—best picture, best actor and actress, best supporting actor and actress and best director—every one went to a film of truly independent origin. Mirisch Pictures’ “West Side Story,” turned out for release by United Artists, won out for top prize. Maximilian Schell (“Judgment at Nuremberg”) and Sophia Loren (“Two Women”) both gained Oscars for lead roles in independently-produced pictures. Ditto supporting talent George Chakiris and Rita Moreno, both of “West Side.” Directors Robert Wise and Jerome Robbins, who guided the famous musical, rounded out the list of non-major studio winners. Significantly, “The Hustler,” a 20th-Fox entry, considered by artistic devotees to be a gem from all standpoints—acting, directing, writing—failed to walk off with a single important honor.

Likewise, foreign-born Schell and Miss Loren coped top acting laurels, the tempestuous Italian beauty becoming the first woman to earn best actress for a role in an import.

Oscar continues to be the movie gentleman most widely discussed by the “outside” world, but the feeling persists that he might do the industry a real service by speaking up for his bosses in a more forceful way.

"Quotes" FROM THE NEW YORK CRITICS

FOREVER MY LOVE
(Paramount)

"... The cold facts in a picture brimming with warm wholesomeness and almost overwhelming sweetness are that the performances range from feeble to broad and the dubbed, kindergarten dialogue is plain ludicrous... Adults can expect to squirm and gape alternately at an exquisite, genteel juggernaut moving at a royal snail's pace..."

NEW YORK TIMES (Thompson)

"... The lack of synchronization of lips to voices is rather disturbing in close-ups... The dialogue as well as the tone of the film is in the old-fashioned manner... May be recommended to anyone wanting a respite from the grimmer standards set by recent pictures, except that the respite is not brief..."

HERALD TRIBUNE (Beckley)

"... Plushly mounted but overlong and very slowly paced costume drama of 19th Century court life..." JOURNAL-AMERICAN (Pelswick).

"... Gorgeous paraply of color, costume and scenery... The experience is a long one, but should not fail to please all Americans who, in their heart of hearts, miss the pomp of royalty and the circumstance of true love which conquers..."

POST (Winston)

"... Some of us may choke occasionally on its heavy sweetness, but it strives only to be innocently coy and sentimental..."

WORLD TELEGRAM AND SUN (Cook)

"... Old-timers should be thoroughly affected... Only possibly dubbed into English..."

N. Y. MIRROR (Gilbert)

EXPERIMENT IN TERROR
(Columbia)

"... Once the film begins to roll, the excite-
ment won’t give you time to bother about minor implausibilities... The most exciting thing of its kind to come along in many a moon..."

HERALD TRIBUNE (Beckley)

"... A straight exercise in melodramatics, a calculated build-up of menace, mystery and suspense... For those who have not become exhausted with such fare on the television screen, there should be a few spots of goose pimples and a couple of gasps of astonishment in this film..."

N. Y. TIMES (Crawther)

"... A devilish demonstration of trickery in fright and suspense that should scare people half out of their wits..."

WORLD TELEGRAM AND SUN (Cook)

"... A pretty good dinger, certainly better, much more sensational cinematographically than the average..."

POST (Winston)

"... As directed by Blake Edwards, the script frequently goes off on some not too relevant detours which tend to slow up and prolong the action, but for the most part it moves well..."

JOURNAL-AMERICAN (Pelswick)
Financial Report

Continued from page 16)

hose of the previous year, according to unaudited figures, executive vice president Max E. Youngstein told a forum of the New York Society of Security Analysts. He attributed the increase to the "foresight" of the firm's president and chairman, Nicolas Reisini.

Further fruits of that executive vision will be borne, predicted Youngstein, when Cinerama begins to realize a profit of $5,000 per week from each theatre playing "How the West Was Won" and "The Wonderful World of the Brothers Grimm," the first two story features in the wide-screen process, co-produced with M-G-M (two more attractions are slated to be made in partnership with the major film firm). Plans call for 120 Cinerama houses here and overseas, which means a weekly profit of $600,000 from the company's growing production program. "Grimm" will be released first, world-wide, probably in July or August, with "West" to follow later in the year. Both are in late stages of completion.

Youngstein voiced confidence that "Grimm" and "West" will become two of the highest grossing pictures in the history of the industry, pointing to the fact that Martin Theatres head E. D. Martin, on the strength of what he had seen of the two films, is building ten new Cinerama-equipped houses at a cost of $10 million. It will be a Cinerama aim to turn out pictures that are timeless in content, costuming, etc., so that "we will have a residual of blockbuster attractions." Explained the executive v.p.: "We have learned from Disney and from 'Gone With the Wind' the value of perennially attractive films. We will make pictures that can be brought back again and again. The strength of their appeal will be to the family audiences, without rejecting either the youngest member or the most sophisticated. There will be no emphasis on sex, violence or gore."

Youngstein also talked about his company's subsidiary activities: the acquisition of Cinemiracle from National Theatres; the "Journey to the Stars" film in the Spacearium at the Seattle World's Fair; Itinerama; the development of a single Cinerama ens instead of the three now required, and the planned marketing of a special consumer's still camera.

Film Companies’ Profits Improved By ‘Runaway’ Production—Value Line

"Prospects for the months ahead are favorable. The higher-quality motion pictures now in production or release suggest increased attendance at higher prices. Moreover, we do not expect the proclivity toward more expensive films to reduce significantly the number of features available for distribution. Then, too, competition from free television, which has depressed theatre attendance, is believed to be leveling off."

These upbeat conclusions form the sum and substance of the latest Value Line Investment Survey of the motion picture industry.

Dwelling chiefly on the impact of so-called "runaway" production, the analysis comes up with the observation that the film companies are profiting through lower costs by shifting some of their production abroad, and that they will continue to do so "unless conditions in the U. S. undergo a metamorphosis which enables this country to compete effectively for the production dollar." In either case, Value Line feels, "profits from motion picture production are in line for a significant rejuvenation in the years ahead."

Another significant factor favoring the improvement in the profit outlook of the film companies, the analysis finds is "the shift of studio bosses from moviemakers to businessmen. With the resignation of Sol Siegel as head of the M-G-M studio, the last of the major producers has joined the parade. Those who emphasized artistic success at the expense of earnings have been replaced by individuals who promulgated the profit motive without jeopardizing quality."

Notwithstanding the generally optimistic tenor of the Value Line analysis, investors are warned that the earnings of movie companies fluctuate widely on the vagaries of production. "The success or failure of one feature, particularly a major production costing millions, easily counterbalances the trend." And note is made of the possible drying up of future income from TV.

Two companies—Decca and Disney—are singled out as "ranking high for probably year-ahead capital performance." Two others—20th Century-Fox and National General (formerly National Theatres—are cited as offering the "widest potential capital gains". 20th's motion picture production, Value Line estimates, will experience a rejuvenation starting late this year, "and should continue at an unprecedented clip into th middle Sixties." National General is seen strong in a variety of diversifications from its theatre business.

The Value Line Investment Survey is published by Arnold Bernhard & Co.

Trans-Lux Net Up in '61

Trans-Lux Corp. net income for 1961 totaled $567,379 (77c per share), an increase over the $502,217 (69c) recorded in 1960.

Market Analysts See Movie Shares Sound

(Continued from Page 10)

mended as an income situation." His view of M-G-M at the present low price is that of a good buy for those seeking an intermediate term gain, and he listed 20th Century-Fox as a "hold."

In his reference to individual companies, Shearson, Hammill's Mr. Anschel gave a boost to National General as a company that is rapidly ironing out the kinks that have retarded its progress in recent years. He also offered the information that Cinerama is attracting a "strong sophisticated following in Wall Street." Interest in Paramount, he stated, has cooled considerably as a result of diminished enthusiasm for Telemeter, its pay-TV subsidiary.

Mr. Bell suggested that several industry issues are cheap at today's prices. Among these, he listed M-G-M at 40 or thereabouts, yielding 5 percent, with "The Four Horsemen of the Apocalypse" written off, and holding "tremendous assets in some of its forthcoming releases, its library of old films and its valuable real estate." He also cited Decca as "an exciting prospect" Disney as a "good investment" and United Artists as a "good value."
The Motion Picture Industry’s

1962 TRADE SHOW

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J Switches ‘Outsider’ Ad Campaign
To Give Curtis Starring B.O. Lift

The business of planning campaigns far in
distance of a picture's release may not be as
adventurous as trying to pick the winner of the
rich sweepstakes, but in the eyes of the men
who the people the cinema promotion departments,
least, it runs a close second. Often working
from little more than a look at some rushes or
broadly-outlined idea, the admen must fashion
a approach that will attract the largest possible
audience for the film, creating all the while with
sense that early boxoffice results may
prove wrong and necessitate quick changes
to keep pace of public taste.

Universal, operating as it does on the theory
that preselling is the most effective method of
saving the way for a picture, must, of necessity,
be ready at the first sign of a turnstile lag to
gear up and re-design an entire drive, quite
frenziedly transforming the original mer-
chandising concept. In fact, on some attractions,
the U advertising department maps out two sepa-
rate and distinct campaigns even before play-
tries have been set.

It is no trade secret that "The Outsider", the
Tony Curtis starrer for Universal, was not per-
forming very well in early engagements. Mov-
ing quickly to scrap the initial class-oriented,
prestige campaign, which was not selling tickets,
the promotion department switched to an action-
ally hard-sell line, and according to Philip Ger-
ard, Eastern advertising-publicity director, "Our
business on 'The Outsider' has improved tremen-
duously with this new approach."

As Gerard points out: "It's not unusual to
come up with a new campaign, however, it
does not work too often. Our new approach on
'The Outsider', which we always had in mind,
bailed, however, it is not a prestige launching
through its Academy Award qualifying engage-
ment in Los Angeles, and its New York Trans-
Lux-52nd Street opening, has responded magnifi-
cently. The new campaign highlights the action
and the drama of (the picture), whereas in the
early campaign it was more of a prestige ap-
proach, and was devoted singularly to the human
drama pinpointing Tony as Ira Hayes."

From moving, but highly reserved copy like—
"Forever etched across our proudest history is
the record of Ira Hayes' glory!"—and a Tony
Curtis profile as the central piece of art, Univer-
sal moved over to a bolder, harder-hitting drive.
The new selling lines read thusly: "From the
Bottom of Hell to the Top of Iwo Jima!" "It
Plants a Glory-flag Atop All Battle Stories!
"The Guts 'n' Greatness Story of the Flag-Rais-
ing, Hell-raising Heroes of Mt. Surabachi!"
And the illustrative attack is similarly lively,
explosive war action and battle scenes abound-
ing to breathe life into the leatherneck legend of
that historic incident.

The new ads have become the basis of the
supplementary pressbook, promptly made avail-
able so that most of the theatres across the
country might benefit from the fresh campaign.

Switching promotional horses in mid-stream
is not very often successful, but sometimes it is
necessary to rescue a picture that is bucking the
boxoffice tide. That seems to be the case with
"The Outsider."

Kinsey-like Case Histories
Key Provocative 'Chapman' Push

If you had any doubts that Warner Bros.
would hide its daring, suburban sex-oriented
"The Chapman Report" behind a facade of
pseudo-scientific promotion, dispel them immedi-
ately. The firm has decided upon a no-holds-
barred, straightforward campaign that will get
the full impact of the Kinsey-like message across
to potential adult audiences throughout the
country.

In fact, in one of the central promotional
pieces of the drive, Warners is displaying its
defiance of an anti-sex trend among many levels
of the general patronage, aiming, instead, to
capitalize on the tremendous interest in the sub-
ject matter evinced by the 5,000,000 sales racked
up by the Irving Wallace novel on which the
film is based. The WB showmen are dispatching
various shows, newspaper and magazine edi-
tors and radio and TV stations all across the
land a unique portfolio with an equally provo-
cative label: "Case Histories from 'The Cham-
pan Report,' a Sex Survey of American Women."

Each kit contains four "case histories," of
the leading lady characters designed to represent
actual files from sex survey studies. Stamped on
manila envelopes is copy like the following:
"Sarah Garnell (Shelley Winters). Married.
Mother of two. No experience before marriage.
 Unsatisfactory relations with husband. Love
fantasies. Clandestine affair with young ur-
age director. Plans to desert husband and children."
On the top left-hand corner of the cover is an
official-looking snapshot of Miss Winters, and
inside, a far more exciting photograph of the
star and Ray Danton in a revealing bedroom
scene.

Also tailored to arouse plenty of interest—
and controversy—among opinion-shapers are the
other cases. Naomi Shields (Claire Bloom) is
listed as "Divorced. Artist. Abnormal episo-
des in adolescence. Play girl for jazz musi-
cians. Alcoholic. Chronically promiscuous. Acute
guilt and remorse. Suicidal." For Teresa Har-
nish (Glynis Johns): "Married. Husband—
wealthy art dealer. Obsessive interest in sex
and romantic technique. Elaborate marital love
play. Feelings of physical inadequacy. Sensual
curiosity about strange men. Experimental inti-
macy with football player."

Warners all-out push for "The Chapman Re-
port" figures to incorporate this clinical, up-
close look at sex in the suburbs, via a series of
bold ads and widespread publicity and expo-
position geared to the confidential personali-
files approach. The campaign may very well
incur bluenose resentment in areas where cen-
sorship laws are being pushed. But the firm is
counting on the public's interest in matters of
man-woman to overcome the opposition.

Film BULLETIN April 16, 1962 Page 21
Tribute from Movie Columnist for UA Press-Agent: 'He Ain't a Phony'

One of the prime requisites of a good press agent is that he gain the full and unstinting confidence of the editor with the jaundiced eye, an elusive accomplishment for many. With dozens of handouts to place each week, photos to get to print and, generally, titles of pictures to get before the reading and viewing public, the publicist must exercise every one of his p.r. talents to keep the channels to the editor’s desk well oiled and flowing smoothly with cinema information. If he beats the drums too loudly, overplays the hyperbole, hails every film as an Oscar entry, he quickly acquires the reputation of a phony. On the other hand, the overly relaxed, all-too-sane approach, might find him often beaten to the free-space by more enterprising contemporaries.

Of course, if he builds a solid reputation for steering writers to the truth and being there firstest with the mohest, he proves an invaluable promotional aid to the film company at a local level. And, if his name happens to be Max Miller, United Artists’ ever-alert publicity man for the Philadelphia-Washington area, he even gets a story written about him by a big-city movie columnist.

In a recent edition of The Washington Daily News, James O’Neill, Jr. penned a tribute to Miller’s energy and veracity under a headline that must have made the homeoffice promoters beam with pride: “About Jessica. New Movie Is O.K. if Max Miller Says It Is.”

O’Neill’s piece about the press agent opened thusly: “He wears a six-bit heater in his face, a grey fedora and usually carries a bale of photographs and canned press releases under the arm which doesn’t wave the heater. The

Schine Exhibitors Plug
Product thru Stunts, Tie-ins

If you have any doubts that the Schine exhibitors are constantly dreaming up new ways to promote their product, take a look at the latest issue of Reel News, published by the circuit’s publicity department. It's a tribute to their strong sense of showmanship. A couple of the most impressive stunts and tie-ins are described below:

John Sparling, of the Ashland (Ohio) Theatre, engineered a clever tie-in with a local dry-cleaning establishment for his showing of “Mysterious Island.” He borrowed a dirigible-shaped balloon from the store and attached a 15-foot banner to it, featuring copy that plugged both the playdate and the cleaners.

For his showing of “El Cid,” at the Granada, in Buffalo, manager Joe Garvey developed a smart tie-up with Sears Roebuck. The famous store gave him windows for displays in five of their locations, sent out 40,000 heralds to their charge customers stressing the fact that 'Cid’ tickets would be on sale in their stores. There also were effective tie-in ads.

Man from Philadelphia who trades, for United Artists’ under the name of Max Miller is one of the jewels of press agency. What I mean is, he ain’t a phony. He doesn’t show off from the hop, or come up late with the information, the details, the invitations, the angles, the photographs, the cabs, the waiters or the movie stars he is paid to promote.

“What’s the rumble, Maxie?” I wondered, “Jessica,” it’s called. ‘It’s a religious picture, in a way. Maurice Chevalier plays a priest. Angie Dickinson plays a mid-wife. How’d ya like to use this picture of her . . . ?” A rear-end view . . .

“Sorry, Maxie, we’re a family newspaper. A picture like that would cause some raised eyebrows.”

“O.K., so use this one. It’s a profile. The movie, by the way, will arrive at the Apex, April 9, and should prove interesting . . .

“Max is not often deluded by producers who attempt to push off a dog on the public and try to get a maximum effort from the press. While he gives away no confidence, Max Miller is just as apt to tell a producer to go shoot down a rain barrel as he is to lead a reporter by the nose thru a maze of conventional Hollywood nonsense.”

Obviously, the newspaperman’s traditional wariness of anything that glitters like the tinsel from movieland is evident in the words of the Washington scribe. But Max Miller is one publicist who doesn’t have to worry about getting a fast deal from the press. He’s guaranteed himself a sympathetic audience every time he comes around to tell his story.
Bull’s-Eye Circulation!

492 LEADING FINANCIAL FIRMS

The Movie Industry’s “MONEY MEN”

read

Film BULLETIN

GUARANTEE

Concentrated Coverage of the Richest Movie Market

Film Bulletin Reaches the Policy-Makers, The Buyers, The Bookers of over 12,000 of The Most Important Theatres in U.S. & Canada!
All Vital Details on Current & Coming Features
(Date of Film BULLETIN Review Appears At End of Synopsis)

ALLIED ARTISTS

January


February


March

BURN, WITCH, BURN: Janet Blair, Peter Wengard, Producer Arthur Pennell, Director Sidney Hayers. 70 min. 4/2/62

PREMATUR E BURIAL, THE: Color,Panavision, Ray Milland, Hazel Court, Richard Ney, Heather Angel, Pro-ducer-Director Roger Corman. Based on Edgar Allan Poor's story. 84 min.

TWIST ALL NIGHT: Jane Wilkinson, Louisa Prima, Sam Butler and the witnesses; Producer Maurice Duke. Di-rector William J. Hole. Jr. 85 min. 4/2/62

April

ASSIGNMENT OUTER SPACE: Archie Savage, Gabby Farthing, Science fiction. 79 min.

POE'S TALES OF TERROR: Color, Panavision, Vincent Price, Basil Rathbone, Peter Lorre, Debra Paget, Pro-ducer-Director Roger Corman. Based on Edgar Allan Poe trilogy. 120 min.

May

BUENA VISTA

April

MOON PILOT: Tom Tryon, Brian Keith, Edmond O'Brien, Dany Saval, Producer Walt Disney, Bill Anderson, Di-rector James Neilson, Wacky farce. 98 min. 1/22/62.

COLUMBIA

November

EVERYTHING'S DUCKY: Mickey Rooney, Buddy Hackett, Joanie Sommers. Producer Red Doff, Director Don Taylor. A comedy of naval antics. 81 min. 11/13/62

December


January

CASH ON DEMAND: Peter Cushing, Andrea Morrell, Ridi Vernon, Barry Low, Edith Sharp, Producers Michael Carreras, Director Quentin Lawrence. 84 min.

SAIL A CROOKED SHIP: Robert Wagner, Dore Sargent, Steve Forrest, Producer Robert Parrish. 81 min.

TWIST AROUND THE CLOCK: Dino, The Marcello, Cool Cola, Chubby Checker, Vicki Spencer, John Comi-dy at the Coney Island. 80 min. 1/6/62.

February

THREE STOOGES MEET HERCULES: Three Stooges, Vicki Travis, Producer. 85 min. 2/25/62.


March

HELLIONS, THE: Richard Todd, Anne Aubrey, Producers Harold Muhl, Director Adam Arkulin. 87 min.

April

DON'T KNOCK THE TWIST: Chubby Checker, Lenny Jel- fies, Mari Blanchard, Georgine Baby, Producer Sam Katman, Director Oscar Rudolph. 87 min.

SAFE AT HOME: Roger Marius, Mickey Mantle, Producer Turn-Point. Producers Walter Doniger, Baseball drama.

EXPERIMENT IN TERROR: Glenn Ford, Lee Remick, Ross Martin, Director Blake Edwards. 87 min.

May

FIVE FINGER EXERCISE: Rosalind Russell, Jack Hawkins, Mainseill, Producers J. Adams, Producer Jean Turner, Producers Motter, Director Daniel Mann, Based on Broadway hit. 132 min.

13 WEST STREET: Alan Ladd, Rod Steiger, Producer William Bloom. 90 min.

June


BEST OF ENEMIES, THE: Technicolor, Technirama, David Niven, Sordi, Michael Wilding Producer Dino de Laurentis, Director Guy Hamilton. 87 min.

Coming

BARBARIAS: Technicolor, Anthony Quinn, Silvana Mangano, Jack Palance, Ernest Borgnine, Katy Jurado, Dean Jagger, Douglas Fowley, Producer Dino de Laurentis, Director Richard Fleischer. 94 min.

BYE BYE BIRDIE: Janet Leigh, Dick Van Dyke, Jesse Pearson, Producer Fred Kohlmar, Director George Sidney. 93 min.

H.M.S. DEFACE: Alec Guinness, Dirk Bogarde, Anthony Quayle, Producer John Braboune, Producer Lewis Gilbert. 112 min.


JASON AND THE GOLDEN FLEECE: Color, Todd Arm- strong, Nancy Kwan, Director Charles H. Schne, Director Don Chaffey.

LAWRENCE OF ARABIA: Color, Peter O'Toole, Alec Guinness, Anthony Quayle, David Lean, Producer David Lean. 238 min.

NOTORIOUS LANDLADY: The Jack Lemmon, Kim Novak, Fred Astaire, Producer Fred Kohlmar, Director David Lean. 112 min.

REQUIEM FOR A HEAVYWEIGHT: Anthony Quinn, Jackie Gleason, Mickey Rooney, Julie Harris, Producer David Susskind, Director Ralph Nelson.
SWEET TALK
ABOUT
“SWEET BIRD”

★★★★ “Excellent! An Exciting Experience! Seldom do we see a picture that can boast of so many electrifying performances, six gems of characterization, none outshining the others so much as to dim the general perfection! Geraldine Page is a great artist!”
— N.Y. DAILY NEWS

“Excellent script, sensitive direction and rare characterizations. There are Academy (next time) nominations here.”
— CLEVELAND PLAIN DEALER

“Bristles with all the Williams dynamic power! This may have the widest audience of any of his long and unbroken string of movie hits.”
— N.Y. WORLD-TELEGRAM

“Expertly handled drama! Top notch performances. Geraldine Page lights up the screen!”
— SATURDAY REVIEW

“While the camera is on Miss Page, you are seeing one of the most acute and unnerving performances put on film in a long, long time!”
— N.Y. HERALD TRIBUNE

“Forceful . . . Powerful . . . Full of rich performances!”
— NEWSWEEK

“’Sweet Bird’ soars to greatness. Stars likely ‘Oscar’ contenders again.”
— FORT WORTH STAR TELEGRAM

Metro-Goldwyn-Mayer’s “SWEET BIRD OF YOUTH” is making Box-Office News for exhibitors as it starts its Blockbuster release across the nation.

NEW YORK (Dual Opening) Capitol business is the best of any M-G-M attraction since “Butterfield 8.” Sutton sets opening day record and is continuing its exceptional business!

DALLAS (Majestic) opening tops such outstanding grossers as “Please Don’t Eat The Daisies,” “Where the Boys Are” and “Some Came Running”!

MIAMI (Carib) Opening week tops Easter Week business of “Gone With The Wind”!

WASHINGTON, D. C. (Capitol) and ST. LOUIS (State) Opening weeks top “Where The Boys Are” New Year’s business!

BUFFALO (Buffalo) tops “Where The Boys Are” and “Some Came Running”!

DETROIT (Mercury) tops “Boys” business!

BALTIMORE, (Hippodrome) ATLANTA (Grand) and SAN ANTONIO (Aztec) top “Daisies” grosses!

. . . and “Sweet Bird” is just starting to soar! BOOK IT NOW!

Metro-Goldwyn-Mayer presents

PAUL NEWMAN
GERALDINE PAGE

SWEET BIRD
OF YOUTH

Based on the Play
by
TENNESSEE WILLIAMS

WRITTEN \& DIRECTED BY
RICHARD BROOKS
PRODUCED BY PANDRO S. BERMAN

SHIRLEY KNIGHT · ED BEGLEY · RIPTORN

CINEMASCOP and METROCOLOR

Provocative Adult Entertainment
Stanley Kramer Speaks Out

on

... DISTRIBUTION COSTS
... THE 'OLD GUARD'
... CLASSIFICATION

Views on MCA-Decca Deal
See FINANCIAL REPORT

Beating the Censors
To the Punch

Reviews

GERONIMO
EXPERIMENT IN TERROR
FIVE FINGER EXERCISE
BIG RED
SAFE AT HOME
VIRIDIANA
CASH ON DEMAND
If you believe in sex and fun...

by all means join us!
shooting is over...the shouting begins!

WORLD PREMIERE JUNE 20th
ORIENTAL THEATRE, CHICAGO

STARRING
ANET BLAIR  PATTI PAGE
ESSIE ROYCE LANDIS  OSCAR HOMOLKA
WARD MORRIS  ANNE JEFFREYS

HOWARD DUFF

REPLAY BY IRA WALLACH  ADAPTATION BY MARION HARGROVE
SNP ON A STORY BY ARNE SULTAN AND MARVIN WORTH  DIRECTED BY MICHAEL GORDON
KMCO-FILMWAYS PICTURE

 MGM RELEASE  CINEMASCOPE & METROCOLOR

GUEST STARS:  ZSA ZSA GABOR  WILLIAM BENDIX  FRED CLARK
JIM BACKUS  RUTH McDEVITT  LARRY KEATING

BOOK IT NOW THROUGH MGM
BALABAN TO STOCKHOLDERS. Industryites are speculating on how Barney Balaban will explain to stockholders the continuing drain on Paramount’s pocketbook of the pay-TV test in Etobicoke. He is expected to follow his now-familiar line of terming it a “noble experiment” which, while it has reaped no profit, nor drawn a thundering response from subscribers, is adding to the understanding of feevee economics. One fact that becomes increasingly clear, however, is that Paramount’s investment in Canadian pay-TV is likely to go down the drain, for if the pay system ever becomes commercially feasible it will be as an over-the-air system, and not the costly, cumbersome wired method into which Balaban has poured so much of his company’s money. In that case, of course, a whole new set of economic factors will enter the picture. Even more basic is the growing conviction in some quarters—including Wall Street—that if Etobicoke has proved anything, it is merely that the public displays little desire to pay for its television fare. That, it would seem, is the one really concrete result of Balaban’s experiment.

BRANDO NOT MUTINOUS. Contrary to reports that Marlon Brando had refused to do a few re-takes on “Mutiny on the Bounty”, he will return to M-G-M for that stint as soon as he completes “The Ugly American” at Universal. The actor recently saw “Mutiny”, expressed vast enthusiasm, and told Metro studio officials that he wanted to replay two or three scenes. Those who have seen a rough print say Brando gives his finest performance, and sans his familiar “mumbling” speech style.

OSCAR ON THE SPOT. Exhibitors in many areas are beginning to ask the questions asked in the April 16 issue of Film BULLETIN: Is Oscar Doing His Job? Despite the usual press releases emanating from Hollywood to the effect that this year’s Academy Awards telecast was the “best ever,” more and more voices are expressing doubts as to Oscar’s value as a medium for selling moviegoing to that vast viewing public. Mrs. Glenn Fliehman, who operates the Monroe Theatre, in Woodsfield, Ohio, wrote to the Independent Theatre Owners of Ohio complaining of the lack of public interest in the Oscar show. According to Mrs. Fliehman: “The evening following this year’s telecast, I questioned, as they came in, persons entering the theatre to see my screening of ‘Flower Drum Song’ and not one was induced to attend because of some mention made of it on the Awards show... A few watched the entire telecast, some went to sleep and awoke to turn off the set before it was over, and others got bored soon after it started and either switched channels or went to bed. There was a notable lack of enthusiasm among my patrons for the telecast... My own opinion of the telecast was: excluding that talented Hope fellow, Jack Warner and Joan Crawford, the participants were walking, talking examples of the adage, a star is only as good as his director, and most of the stars who appeared surely needed their directors... From a woman’s point of view it was even a lousy fashion show and the cameras’ swings over the audience were few and fleeting.” A reply to Mrs. Fliehman from National Allied president Marshall H. Fine also pointed up exhibition’s growing discontent with the dullness of the Academy show. Said Fine: “I think it is generally considered that this month’s show was wearisome at best, and I have heard some rumblings that a change come about for future years, in the nature of a shorter program, making it much more taut and eliminating much of the drabness. I do not feel that this show had even a small percentage of the glitter and glamour of most of the past ones; this may have been due, in large part, to what seems to be Hollywood’s growing apathy over award night. Few of the top names seemed even to be in attendance—indeed, I believe only eight of the twenty nominated stars were even there.” From the directors of the Virginia Motion Picture Theatre Association, too, has come criticism of Oscar night, in the form of a request for “TOA to conduct a study of the Academy Awards, which we do not feel are presented in a showmanly manner.” Are you listening, Oscar?

SPACEARIUM SHOWCASE. Cinerama officials are elated by the reception their 360-degree film process is receiving at the Seattle World’s Fair. Visitors have been jamming the modernistic Spacearium to stand (there are no seats, just hand rails, for the 12-minute “Journey to the Stars” film that completely encircles them on all sides and above.
NO ONE PERMITTED OUT OR IN DURING THE LAST 15 MINUTES
FINANCIAL REPORT

Movies Continue Downslide in Generally Depressed Market

Motion picture company stocks, which showed the deepest decline of any industry for the first quarter of 1962 (they were down close to 10 percent), continued their slide during the past two weeks. This bearish trend is in tune with the general market. At the close April 26 the steel slump had dragged the Dow-Jones industrial average to the lowest level in almost a year.

Of the 18 movie issues covered, 13 were down over the past fortnight, but only a few to any appreciable degree. Biggest decline was registered by Decca Records (Universal parent), which continued to zig-zag amid discussion about its pending merger with MCA. It finished 3/8 off on the heaviest industry trading, 93,400 shares. Universal (OTC) jumped from 63 1/2 to 66 bid and 68 to 72 1/4 asked during the same two-week session. Wall Streeters were inclined to write off the American Broadcasting-Paramount and Loew’s losses (both dipped 2 1/8) to generally depressed conditions rather than any specific operational aspects, since AB-PT’s first quarter profit was down, Loew’s first-half figures up.

Paramount slipped 1 point in the wake of its 1961 profit statement, while Trans-Lux did the same despite an improved first period. Warner Bros. also was down 1.

Only Disney, currently getting a closer look from some analysts, made a sizable advance, jumping 1 1/4, possibly the start of an expected rise as its solid box-office films start to bring in revenue. 20th-Fox was the only other gainer, up 1/4.

MCA-Decca Prospectus Issued

MCA, Inc., will spin off its talent agency and wade into film production as soon as stockholders of both companies approve acquisition of Decca Record shares by MCA. This, and the fact that Milton R. Rackmil, president of Decca and its movie unit, Universal, will become a director and vice chairman of MCA upon finalization of the deal, was revealed in a preliminary prospectus for the latter’s offer to buy Decca stock.

Directors of both Decca and MCA already have approved the merger to be established on the following stock basis: MCA will exchange one-third of a share of its common and one share of a new convertible voting preferred for each share of Decca. The preferred will carry a cumulative annual dividend of $1.50 (Decca’s current rate is $1.20). The preferred stock will be convertible into one-half share of MCA common on or after Jan. 1, 1966, when the preferred is redeemable at $32.50 a share.

Large-scale entrance into theatrical film-making by MCA is indicated in plans to build three 14-story office buildings and three smaller structures at its Revue Studios in Hollywood—only part of a multi-million-dollar expansion program, MCA did not reveal how it will dispose of its talent agency, but there was talk that it will be sold outright, “Upon acceptance of the exchange offer the artists representation activities of MCA . . . will be terminated,” according to the prospectus. “MCA makes no representation as to the amount of the funds which will be received from the termination.” But the company declared it expects the Decca deal to “balance any adverse effects of disposing of the talent agency.

It was reported that another unnamed Decca nominee, in addition to Rackmil, will become an MCA director, and that Lew R. Wasserman will continue as president and chief execu-

tive officer and Jules C. Stein as chairman of MCA. Rackmil will continue to have the right to opt for stock of the combined firms in place of his current option on Decca stock, thereby giving him options of 35,000 shares of preferred and 11,667 shares of common.

MCA stated that it does not intend to begin paying cash dividends on its common. “The management of MCA believes that all funds available to MCA will be required in its business,” said the prospectus. “MCA thus intends to retain all

(Continued on Page 26)
The Industry's 'Bad Apples' Hurt Us All

Stanley Warner executive vice president Samuel Rosen recently offered some excellent advice to managers of his own circuit and theatremen at large. "Show good sense and good judgment," he counseled them, "in the handling of product."

For while he challenged "this great hue and cry of censorship that films are ruining our morals and our children," the theatre executive admitted the need for "every one of you to keep your skirts clean, both in the type of pictures you book, and in your advertising." Of course, he was quick to add that "because some individual says some film is immoral doesn't necessarily mean that it is the case. It is up to you to use good judgment in your operation."

As have many other responsible members of the industry, Mr. Rosen deplored the callous fringe operators who would extract as much as possible from the business without any regard for its welfare and stability. According to Mr. Rosen: "There are operators among us in distribution and exhibition who are out to make the fast buck. They play pictures that shouldn't even be shown at stag affairs, and advertise them in a fashion that appeals to the baser instincts of the individual. Thank God, this doesn't apply to the great majority. They are the bad apples in a large barrel of good apples."

As Mr. Rosen contends, the initiative of upholding the status of the theatre in a community rests solely with the individual exhibitor. If he elects to play product of questionable content, and stress these features in his advertising, he must do so with the realization that he runs the risk of bringing down on his house repercussions from the citizenry at large. Not only would such reaction reflect unfavorably on his own business operation, but on movegoing as an institution.

Mr. Rosen's advice truly is worth heeding by exhibitors everywhere.

A Valuable P. R. Piece

An interesting, and potentially useful, editorial which appeared recently in the Sidney (Nebraska) Daily Telegraph has come to our attention via the Independent Theatre Owners of Ohio. It is reprinted here with the thought that it might prove valuable for the theatreman to utilize locally as a public relations piece, and to bring it to the attention of his town's newspaper editor and film reviewer for their possible comment or reprint.

"It used to be that movies were reviewed by people who found real fun in their jobs, but this is long gone. The professional movie reviewer today is no longer a movie lover—he has become a self-ordained intellectual — an expert on every facet of the entertainment business.

"Inasmuch as Americans are a race of sheep who like to be led, the opinions of so-called experts have a great influence in our thinking. If Time Magazine

doesn't like a movie, we take it for granted that the picture is lousy so we don't see it. Meanwhile dozens of wonderfully entertaining features are flicking across the screen and we sit at home and watch 1939 pictures on TV which don't compare with the quality we are offered at the theatre today.

"This is a form of brainwashing which we deplore in other countries, but surrender ourselves without protest. It is propaganda generating from one man's mind and one man's opinion. We are led down this path of static thinking because we are mentally lazy and refuse to think for ourselves.

"We live in a world of infinite wonder and beauty and fascination. The cultural riches available to most Americans, even to those of small means, exceed the imaginings of past generations. A man could spend all of his waking hours listening to music, reading books that entertain and instruct and stimulate, looking at works of art, and seeing good movies and yet die leaving much to be seen and heard and thought about.

"A friend of mine who has been eminently successful in the business world tells me he goes to a movie when the pressures of economics become too great. He finds relaxation and entertainment which he needs to balance the drive he has developed into becoming a millionaire. He doesn't go to the movie to pick it to pieces or find fault with its talent quality. He is a successful man in his own field and he prefers to believe that the people who make movies are successful in their profession because they know what they are doing.

"So if you are bored with life and tired of sitting at home and getting your entertainment from that one-eyed monster over in the corner, take my advice. Go see a movie. It will be good for you. It will remind you of the good old days when it was easy to be thrilled and excited."
Stanley Kramer Speaks Out

Q. Mr. Kramer, I think you once said that the reason you are directing as well as producing your own pictures is because you wanted to "preserve the integrity of your dream." What did you mean by that?

KRAMER: The big difficulty in making a film is that it represents the work of many people. When I say "big difficulty," that is not to depreciate the contributions to the film made by members of the many artistic crafts. This difficulty is peculiar to the making of a motion picture itself. Because so many people contribute to it, the final result is never exactly what the originator or the "dreamer" of the project envisioned.

Q. You say this is peculiar to the motion picture?

KRAMER: Yes. Contrast it to what happens in, say, a painting. A painter doesn't hang his painting until it is exactly as it was in his mind's eye. He can scrape it and change it and fix it until it is exactly as he saw it in his mind. Not so with a film. It is never exactly as you saw it because the musical conductor in his emphases and in the way he handles his orchestra, the writer in the writing of the dialogue itself, the cameraman in the lighting of the scene—all of these affect the film. By directing as well as producing a film, one can put across a good part of this and come closer to producing the film as it was originally conceived.

Q. The whole implication here is that film-making is a creative process and, if it is, then the creator has to be in control of it from beginning to end.

KRAMER: Many people in film-making are, in my opinion, doing a dis-service by referring to it as an industry and by insisting that it is nothing but an industry. They have limited the area of the work; they have put an arbitrary ceiling on the effort. Film-making is creative, it is an art form. I think one of the difficulties in which we find ourselves today is that we have limited our range, our field of vision, and therefore we have limited the things we are willing to go after as subject-matter. As a consequence we have lost a good part of our audience.

Q. Someone has described film-making as an "industry married to an art form." You can't get away from the industrial aspect of it, can you: the economic necessities involved in making films?

KRAMER: No. You can get away from the industrial only by embracing it. I am for that love affair, the marriage of the art with the industry, as long as the art is the dominant and controlling partner in the marriage.

Q. Since you have become a director of your own films, how well have you been able to control this creative process?

KRAMER: I was always able to control it pretty well, but now I am controlling it more directly. How well? I would say not very well on some occasions, and as well as could be expected of others. I am limited by the range of my own abilities, which are hard to approximate and which certainly cannot be approximated by me.

Q. I agree; it is like asking someone how "competent" he is.

KRAMER: Yes, I really don't know. My excursions in my last four films provided, I hope, entertainment, excitement, and provocative comment. The Defiant Ones, Inherit the Wind, On the Beach, and Judgment at Nuremberg are films that would have to be judged by others and perhaps at a later date. But I am convinced in my own mind that in no instance will they be dated with the passage of time. They are too much involved with large issues that will always be with us.

Q. Do you have a philosophy of motion-picture making that would account for your making this kind of film?

KRAMER: I have absolutely no philosophy on film-making. I think a philosophy in itself suggests a definition of approach, and the worst possible thing in this work is to have a definition of approach. Right now I am doing a comedy. It was written by William Rose, who wrote Guerriere. It is a good change of pace. But I had never really considered that I would not do a comedy or a musical or any other kind of entertainment. It so happens that in these last few years I became involved with subject-matter in which there is a good deal of contention.

Q. Perhaps motion pictures, like the theatre, have lost the universality, the treatment of universal themes that could bring audiences back. Would you say a return to universality is essential to the come-back of the film?

KRAMER: I don't know how anything is going to make its come-back. I don't know whether it really went away at all. It is possible for something to be slumbering and never to have left the premises. If it is slumber, I don't know what the awakening process is. But I do shy clear of definitions. I am afraid of them. They are in the same category as generalizations. The thing itself suffers from the very weight of its being defined. My feeling is that a film is an art form that it foodloose and fancy free, that you take it as it comes, and if you feel emotionally it is going to make a piece of entertainment, that it is going to be an excitement, you go ahead and make it—without the definition.

Q. You make, then, what pleases you and appeals to you rather than putting your ear to the ground and . . .

KRAMER: Yes. Any creative person worth his salt does what pleases him (Continued on Page 20)
How did they ever make a movie of LOLITA?
Metro-Goldwyn-Mayer

in association with

Seven Arts Productions

will present in June

the long awaited

James B. Harris and

Stanley Kubrick's

LOLITA
Poor Pairing

Well, now that Easter is tidily gone, I must say it presented plenty of problems for the would-be moviegoers who happen to be part of my family. The number of pictures of interest to the youngsters—and also of acceptable quality—was hardly too extensive in my neck of the woods. And at least one of the best of the attractions labored under the very serious handicap of being double featured with another offering which our local papers characterized as being among the worst of many a year.

That brings me to my theme for the day. Anybody is entitled to make a mistake, particularly in private; but why do some pictures which smell to high heaven get attached to decent film fare and smell up the joint? Forgive me if my language is indelicate. The subject itself is of matching indelicacy.

I contend that this sort of practice is harmful to the movie business. I do not contend that it is a practice of producers who make an honest mistake—men who set out to make a decent picture but somehow came a cropper—but rather of deliberate manufacturers of junk. I contend that there are pictures being made today by "quick-buck" producers with an absolute contempt for any artistic or dramatic standard, simply because they know they can always find refuge in the bottom half of a double bill. (And in these days of product shortage the picture that can’t get on a double bill is rare indeed.)

I can understand the economic pressures which may make it necessary to release a disgracefully bad film. I may not condone this as a general industry practice but I can understand it. What I cannot understand is why the botch is affixed like a blighting fungus to a perfectly good running mate. There is no question but that the good picture brings in people who would never go to see the junky second feature—and thereby the second feature gets income it would never attain on its own. But what about the poor unfortunates who have to sit through it, while waiting for the film they came to see? What about the bad taste it leaves in their mouths? What about the exasperation at the time it has wasted, the artistic sins it has committed?

A gentleman who knew his drama commented some centuries ago that the evil men do lives after them while the good is oft interred with their bones. As I seem to recall saying in this space previously, the evil that pictures do is apt to be remembered long after the good is forgotten. The worse the picture, the more likely that its offenses will be remembered. How often, for example, has a friend of yours remarked, about a double feature he has just seen, that the main picture was good but "Oh brother, what a stinker they had with it?" And doesn’t he, as often as not, proceed to tell you about the stinker rather than about the satisfactory film?

There is no doubt that a large segment of the erstwhile movie-going public—the public which used to go regularly to the neighborhood theatre—has been disenchanted not merely because of television, not merely because of the rise of bowling or evening shopping, but largely because they haven’t found a convenient way to see good pictures without also having to see bad companion features. The average moviegoer, I believe, will try adjusting his moviegoing timetable a few times to the schedule of the local double feature house; but after a while, he gets fed up with having to go to the theatre earlier or later than the usual 8 to 9 PM. In my own family, more than once, we have started out for the movies and changed our minds when we found out that we would be coming in right at the beginning—or even in the middle—of the current horror before we could see the film we wanted.

When a manufacturer finds a particular product is substandard, or a retail store does, the product is not forced on the customer. It is either thrown away, sold for scrap or put on sale at bargain prices. When a stage play is no darned good, it doesn’t find salvation by being double featured. It just closes. When a book is a failure it is remaindered. But the movie people don’t face up to this problem. When a picture is no good—no darned good at all—they still insist on selling it to the customers as part of a double feature at regular prices. They force it on the customers.

It seems to me that the motion picture industry is absolutely unique in the way it allows its incompetents to hitchhike on the talents and wares of its most accomplished movie makers and marketers. Perhaps there should be more people in exhibition and distribution willing to stand up and say, "No, this picture is too good to be doubled with a piece of junk." Perhaps there should be more of a concerted move back to single features. But whatever there should be, there must assuredly not be guaranteed playing time for any old picture just because it happens to be around. The industry must have the guts to say "no" and bury its creative mistakes, instead of palming them off on unsuspecting customers.

I have heard many people comment that while there are quite a few good movies these days, there are more really bad pictures than ever before. I don’t think this is true. I think that what is happening is that bad pictures are being forced down the throats of the subsequent run audience more than—or at least as much as—at any time in movie history.

I happen to go to the movies without much pattern to my moviegoing. Sometimes I go to a downtown first-run. Sometimes I go to a neighborhood theatre. Too often for comfort, I am unable to go to some of the neighborhood theatres because they are double billing a picture I have seen with another I still want to see. And strangely enough, this seems to happen with two pictures that interest me—never with a pair of what I would regard as duds. The duds most of the time seem to pair up with each other; but every now and then our local theatres come up with a combination that is an absolute beaut. For example (and forgive me if I don’t mention titles, for the sake of peace), one of the double bills in my neighborhood as these lines are written pairs up what may well be the year’s most sophisticated and certainly the year’s glossiest Hollywood comedy—a damned good one—with what appears to be a routine Western (at least it has a routine Western hero.) The Western would never appeal to sophisticates, but should be fine for kids; the sophisticated comedy is most assuredly not for kids. Maybe this is smart booking, I doubt it.

As a father who has taken his children to a double feature where they wanted to see one picture and I wanted to see the other, I can testify that this is not a satisfactory arrangement. I don’t know how much I squirmed through their film, but they certainly made life miserable through mine. But even that is good compared to the kind of picture that has the kids agreeing with papa that it’s not worth sitting through, even though they want to see the other half of the bill. If I may paraphrase Gresham’s Law, bad pictures drive good customers out of the market.
when this gal comes into town

that town is turned around

and everything is

turned upside down

with this gal around
Theatres Adopting Classification Techniques

Beating Censors to the Punch

At the same time enterprising exhibitors are fighting would-be censors tooth and nail to defeat proposed regulatory legislation wherever it may arise, they are beating the bluesens at their own game by classifying product from within. More and more theatre men across the country are turning to one form or another of self-initiated categorization of pictures for the information and edification of their patrons. In most cases, it's working—i.e., stifling the parental cries for outside assistance in selecting proper films for their children.

Many times, too, self-classification has proved its worth on a broader scale, quieting the citizenry's clamor for censorship to prevent "conscience-less" exhibitors from "luring our kids to dirty movies."

Latest to turn to a system of grading pictures in his houses is Mitchell Wolfson, head of the Wometco (Fla.) theatre chain. A past president of TOA, Wolfson currently is a member of the exhibitor organization's Production Code Liaison Committee, which is trying to establish a nationwide method for exhibitors to rate films uniformly for their customers (through information supplied by the TOA Film Content Informational Service). But meanwhile, possibly realizing that uniformity of thought throughout the country is somewhat idealistic, Wometco has inserted a "Wometco Rating" designation in all its cinema ads in newspapers, on radio and TV, and in the theatres on trailers of forthcoming attractions.

The ratings are: A—strictly adult entertainment; AM—adults and mature young people, and OK—good entertainment for all. According to Wolfson, the system "is not designed to grade the entertainment value of the movie but rather is designed to guide parents in selecting movie choices for their children." The guide to the Wometco ratings is placed at the top of each overall Wometco movie ad, with the individual symbol appearing in the framework of each specific ad adjacent to the title.

Each week a committee meets internally at Wometco to prepare a list of ratings on each picture booked to play at one or more of the chain's houses. Careful attention is paid at these conferences to classification given by other groups, such as the Protestant Motion Picture Council, the National Congress of PTA, the Legion of Decency and the Federation of Motion Picture Councils. The rating decided upon will then appear in every ad, no matter what the medium. The symbols are so standardized that they are easily recognizable and readily seen by readers and viewers. The thinking behind the Wometco service is that it will silence the complaint frequently heard that the movie title alone often does not provide any clue as to the content of the picture. "We're opposed to censorship," Wolfson hastens to explain. "It is our feeling that parents are the best judge of what movies they want their children to see. The Wometco rating should help them in making their selection."

Wolfson adds this footnote analysis of adult-oriented cinema themes: "Hollywood has about completed the cycle of so-called 'problem' pictures simply because the over-saturation of off-beat themes is not paying off at the boxoffice. As more and more parents exercise 'home censorship' there will be a return to the type of movie that Wometco rates "OK"—good entertainment for all."

Wolfson's rating method is similar to the one employed by Albert M. Pickus for his Stratford (Conn.) Theatre, with one variation. As the board chairman and former president of TOA explains it: "I, personally, in my own theatre, practice voluntary ratings—not because conditions dictate it but because I feel my patrons are entitled to it. I tell my patrons, through my newspaper ads and lobby displays, how the Motion Picture Association's Green Sheet rates the pictures I play. Many other circuits and individual theater owners around the country are also voluntarily rating their pictures in the same manner."

Perhaps a good example of public reaction to the guidance provided by their local theatres is this comment penned by "Mother of Five" to the Bridgeport Post: "I commend the Stratford Theatre for its movie advertising in the Post. It means much to a mother to know whether a picture is for adult or family consumption. It also is good to note that adult movies are advertised with taste. My friends and I are going out of our way to patronize that theatre. Let's patronize a theatre that doesn't compromise taste for sales."

As one midwestern exhibitor describes his own situation: "At first, I thought that this rating service for patrons was downright poor business, that it would scare away a good part of my gross. But when I started to hear from the community leaders asking for a town meeting about our kids seeing these adult films, I decided to try classification as a last resort. I made sure word of my grading system, which is a simple one, got around to the right people. You'd be surprised at the really favorable response. Church groups and community organizations have followed through by posting the symbols I use in their meeting places. If anything, my house is drawing better crowds than before, and censorship seems to be a forgotten word around here. I intend to keep it that way."

Outside of the exhibition field, producers and distributors still are split on the merits of self-classification. There are those, whether it be for reasons of boxoffice stimulation or another, who have demanded that "adults only" be stamped on all advertising for their particular picture. At the same time, many fear any rating system as an automatic revenue slice that will eliminate large segments of patronage. Still others ask, who is to decide what audience my film is best suited for?

The answer to that question—and, indeed, the entire problem of classification—may have been summed up best by the operator of a large eastern circuit, who said recently: "It's true that the producer is reluctant to have a total stranger put an audience stamp on his creative effort. But we must not forget that this is a business, too. That stranger is just as anxious to see the film become a smash success as the man who made it, because he is a theatre man, whose major objective is to see the produce he plays make money at the boxoffice. He, better than anyone else in the industry, knows the population of his town, its beliefs and mores, who will react best to a certain picture, etc. Good-will gained by informing the public directly what type product is available far outweighs, say, the child admissions lost on a strictly adult attraction. They will be returned to the exhibitor a hundred fold in future attendance at all of his shows."
she's delightful...
she's delicious...
she's an EYE-FILLING TICKET-SELLING BOMBSHELL!

Her name is...

Jessica

and she's in a most mischievous motion picture!

Filmed on the shores of the beautiful blue Mediterranean—it's Jean Negulesco's romantic successor to "Three Coins in the Fountain"!

Hear the ORIGINAL SOUND TRACK ALBUM available on UNITED ARTISTS Records

PANAVISION* TECHNICOLOR
COLUMBIA'S OPENING THE DOORS ON 13 WEST STREET WITH OVER 225 KEY RUN SITUATIONS!

EVIL ENTERS THE HOUSE AT 13 WEST STREET...AND IT'S SHOCKING AS A SCREAM IN THE NIGHT !!!!

ALAN LADD ROD STEIGER

BOOK IT HOT...BOOK IT NOW...BOOK IT FROM COLUMBIA!
Seek Gov't. Help in Solving Runaway Problem

The joint labor-management committee on "runaway production" has agreed to turn to the U. S. Government for help in solving the Hollywood hiatus created by the trend toward filming overseas. A statement issued by H. O'Neill Shanks and Charles S. Boren, co-chairmen of the group, noted that "it has been apparent to both labor and management that this is a difficult and complicated economic situation that cannot be solved by any quick or drastic remedy. Undue optimism over the possibility of any major immediate results in the effort to increase domestic production would be unrealistic." The committee, nevertheless, proposed a six-point program: (1) a petition to the Small Business Administration seeking a change in the current SBA policy against making loans to communications industries; (2) a call for legislation to limit Federal tax exemption for Americans living abroad; (3) support for Federal legislation permitting the spread of income over a period of years for "persons engaged in activities (acting, etc.) in which earning power is relatively brief and spasmodic;" (4) support for measures "aimed at reducing extravagant tax free expense allowances given to creative personnel working abroad;" (5) efforts to remove unfair trade barriers and competitive disadvantages handicapping American production, and (6) a cooperative analysis of cost differentials between Hollywood and foreign film centers.

Ask House Probe Films

Identical resolutions calling for establishment of a nine-member special committee of the House of Representatives to investigate motion pictures were introduced recently by Reps. Kathryn E. Granahan (D., Pa.) and George M. Wallhouser (R., N.J.). The speaker would appoint committee members. The proposed government arm would have suppena power, the right to require attendance of witnesses and the production of records and other documents. Its report would include recommendations. The resolutions call for the committee to "conduct a full and complete investigation and study of the problem of obscenity, lewdness, salaciousness, immorality in connection with the production, distribution and exhibition in the United States of motion pictures and in connection with advertising related thereto."

TOP's First Meeting

National exhibitor leaders were among the speakers at the newly-organized Theatre Owners of Pennsylvania's first general membership meeting in Philadelphia. TOA president John H. Stembler, fevee for Philip F. Hastings, circuit chief Walter Reade, Jr., TOA general counsel Herman Levy and Maryland TOA topper John Brownas addressed the meet.

Fox-Pontti Deal

Twentieth-Fox president Spyros P. Skouras announces that his firm will distribute Carlo Pontti's production of "The Condemned of Altona," while Pontti, c., and Fox vice president Charles Einfeld listen at home office press confab. The producer revealed that the film will star Sophia Loren and Maximilian Schell, this year's Oscar winners.

Levine, Loren, Oscar

Embassy Pictures' peripatetic president Joseph E. Levine traveled halfway around the world, from Hollywood and New York to Rome, to present to Sophia Loren the Oscar she won for her best-actress performance in "Two Women."

Plan Kennedy Salute

Planning the birthday party for President Kennedy are Arthur B. Krum, r.p. president of United Artists and co-chairman of the May 19 Salute to the President, and, from the left: composer Richard Adler, executive producer of the Madison Square Garden gala: Jean Dalrymple, talent coordinator, and Earl Blackwell of Celebrity Service.

Astor Salutes 'Dolce'

Astor Pictures executives salute "La Dolce Vita" on the first anniversary of its New York premiere. Left to right: Mario de Vecchi, vice president; L. Douglas Netter, Jr., head of Astor International, and subsequently appointed executive v.p. of the parent firm; president George F. Foley, and Dr. Alfred H. Morton, chairman of the executive board.
“Geronimo”
Business Rating 0 0 Plus
Rousing tale of Indian chief’s fight for his people’s rights. In color. Cast headed by ‘Rifleman’ Connors. Good action entry.

Geronimo and his band of 25 Apaches are on the march again as they take on 5000 U.S. Cavalrymen in this rousing United Artists release in Panavision and Technicolor. With TV’s Chuck (“The Rifleman”) Connors providing some marquee lure, and plenty of rough-riding and gun-play, business prospects look for the action market. Producer-director Arnold Laven whips up ample excitement as Connors and his Apaches go through double-dealings by the whites on Arizona’s San Carlos reservation, their escape, and the all-out war against the United States for the purpose of arousing national interest in the plight of the tribe. Connors is physically impressive as the legendary Indian leader, and good support comes from Kamala Devi, the educated Apache girl Connors takes for his wife, Ross Martin, hereditary chief of the tribe, and Pat Conway, the sadistic Cavalry Captain who makes a personal campaign out of trying to destroy Geronimo. Pat Fielder’s screenplay finds a bitter Connors and 25 followers escaping from San Carlos after they learn that the land they have tilled is going to be sold to cattlemen. After spending many lonely nights in his Mexican mountain hideout, Connors risks his life by going back to the reservation and carrying off Miss Devi. The Apache-Cavalry fighting increases, and Miss Devi, now bearing Connors’ child, sees only starvation ahead. Connors scornfully rejects her pleas to surrender, holding out for intervention from Washington. Conway finally locates the hideout and turns a cannon on the outnumbered Indians. A military party arrives at the scene of battle and informs Connors that Washington is ready to sign a new treaty recognizing Apache rights. His objective achieved, Connors surrenders.


“Safe at Home!”
Business Rating 0 0

With Mantle and Maris giving it a lift, this entry from Columbia should appeal to sports fans, youngsters.

Exhibitors should reap fair profits out of this sentimentalized baseball quickie opening around the country in time for the 1962 season. Mickey Mantle and Roger Maris supply the proper boxoffice lure for baseball devotees, and backed by an aggressive promotion campaign on the part of Columbia, “Safe at Home!” shapes up as an OK dualler for the general market. Sports buffs will probably register disappointment over the brief appearances of Mantle and Maris, but there’s compensation in the form of some good spring training sequences, and an amiable performance on the part of little Bryan Russell, a Little Leaguer who pretends he’s palsy-walsy with Mickey and Roger. Under Walter Doniger’s direction there are also pleasant performances by Don Collier, Russell’s widowed father, Patricia Barry, the girl he hopes to marry, and William Frawley, a not-really-so-irritable Yankee coach. Sports fans also get a look at Yankee manager Ralph Houk and pitcher Whitey Ford. Robert Dillon’s screenplay finds Russell’s teammates demanding proof of Russell’s friendship with Mantle and Maris. The lad runs away to the Yankee training camp at Fort Lauderdale, but Mantle and Maris refuse to help him on the grounds that it’s wrong to lie. Russell returns home and confesses his falsehood, but all ends happily when the Little Leaguers are invited to play ball with the Yankees, courtesy of Mantle and Maris.


“Big Red”
Business Rating 0 0 Plus
Disney combines boy, dog and handsome Technicolor production for typical live-action entry for kid trade.

Bearing the typical Walt Disney touch, handsomely photographed in Technicolor along the banks of Quebec’s St. Lawrence, and peppered with amusing antics concerning the relationship between a young boy and a handsome Irish setter, “Big Red”, will prove a good dualler for family consumption. It’s just right for the youngsters—warm, poignant and unfolded on the simple level little ones can identify with. The lush scenery and Big Red are the film’s true stars, although good performances are turned in by Walter Pidgeon, as a lonely gentleman dog breeder, and 14-year-old newcomer Gilles Payant, the orphan lad who helps Pidgeon become a lot more human. Norman Tokar’s brisk direction gives the canine ample opportunity to display his many amusing talents, and there’s a fairly exciting climax where dog and mountain lion fight it out atop a rocky gorge. Louis Pelletier’s screenplay, from James Kjelgaard’s book, finds Payant going to work for Pidgeon exercising the champion setter. Boy and dog become so close Pidgeon is forced to separate them. Payant leaves Pidgeon, while Red and his mate, Mollie, escape into the rugged pine country. Showdog Red is unable to hunt game for Mollie, who is heavy with pups, but Payant comes along in time to save the day. Pidgeon, worried about Payant, sets off on horseback to find him. His horse rears when he gets the scent of a mountain lion, and Pidgeon is thrown into a gorge. Red holds off the cat until Payant can finish him off with a rifle. Pidgeon, Payant, and the entire Setter family happily return to Pidgeon’s house.


“Cash on Demand”
Business Rating 0 0
Engrossing British crime meller. OK dualler.

From England comes this tightly-knit little crime film dealing with an almost-perfect robbery of a provincial bank. A Columbia release, it will fill the dualler slot in the action-ballyhoo market. Thanks to Quentin Lawrence’s taut and suspenseful direction, some excellent performances, and an intelligently developed David T. Chantler-Lewis Greifer screenplay, viewers are bound to conclude that for once the bad man is going to “get away with it.” The situation revolves around a sophisticated robber who gains entrance into the bank manager’s office by posing as an insurance investigator, then persuades the manager to assist in the robbery and get-away if he wants his wife and son to remain alive. What gives this familiar plot a sense of freshness is the degree of credibility accompanying each step in the robber’s scheme. Peter Cushing is the martinet manager, Andre Morell, the apparently infallible robber, and Richard Vernon the employee about to be canned by the pragmatic Cushing. Cushing finally agrees to help Morell load the money from the vaults into several suitcases. Morell leaves, but warns Cushing not to notify the police for an hour. A bank aide, checking on Morell, discovers he is an impostor and informs the police. The police apprehend Morell and Cushing pleads with them to let Morell go to insure the safety of his family. When the police prove that Cushing’s family is safe, Cushing finds himself an accomplice to the crime. His employees vouch for his honesty and Morell finally lets him off the hook. Cushing promises to be more understanding in the future.

"Experiment in Terror"

**Business Rating: 0 0 Plus**

Good suspense-thriller in the Hitchcock vein. if exploited, should do well above average in general market.

"Experiment in Terror" is a tightly-knit suspense-thriller that should delight mystery addicts. It tells how a pretty young bank teller is coerced into embezzling $100,000 from her bank by a sinister psychopathic ex-convict, and if Columbia backs it with aggressive promotion, it could pile up some good grosses in the general market. Glenn Ford and Lee Remick supply the marquee weight, and producer-director Blake Edwards, who directed the frivolous 'Breakfast at Tiffany's', here displays a Hitchcock-type flair for goose-pimple fare. In "Terror", he immediately produces a chilling mood—the culprit traps Miss Remick in her garage and orders her to steal the money if she wants her younger sister to remain alive. By slowly revealing the criminal's identity, and allowing the F.B.I. to run into one blind alley after another, Edwards has put together a skillful campaign of terror. And he brings everything to a gripping chase climax in a San Francisco baseball park. Location lensing and an off-beat background score by Henry Mancini are definite production pluses. Miss Remick effectively conveys the various moods of a young lady caught in a web of terror, while Ford quietly brings off the shrewd F.B.I. agent dedicated to protecting Miss Remick and tracking down the criminal. Good support is supplied by Stefanie Powers, Miss Remick's sister; Patricia Huston, one of the culprit's murder victims, and Ned Glass, an informer who surreptitiously tries to help Ford. Ross Martin is appropriately menacing as the warped ex-convict, the Gordons script, based on their novel, "Operation Terror," finds Ford finally establishing Martin's identity. The latter kidnaps Miss Powers and holds her prisoner until Miss Remick leaves the bank with the money. Ford finds Miss Powers unharmed, then races to the ball park where Martin is to rendezvous with Miss Remick. Martin is cornered while trying to escape, and shot to death on the playing field.


"Viridiana"

**Business Rating: 0 0 0**

Unusual, provocative Spanish import will attract strong grosses in art market. Tells striking religious parable.

Add to 1962's list of controversial imports this provocative and disturbing drama of Spanish director-scripter Luis Bunuel. Banned in Spain (where it was made) and France (where it won the Grand Prix at the Cannes Festival), it stands as an ironic indictment of the harm that can be caused by false charity. An erotically religious parable, it is Bunuel's finest film to date. Word-of-mouth will certainly attract art house patrons and more discriminating moviegoers, and it stands an excellent chance of rolling up some outstanding grosses in its intended market. Although "Viridiana" is filled with various forms of perversity, an attempted seduction of a convent novice, the young girl's near-rape, and a brutal murder, Bunuel is not trying to shock for the sake of being sensational. He is graphically exploring the misuse of charity, making pungent comments on the ancient conflict of good and evil, and imaginatively pitting religious concepts against natural reactions. He is saying that before novice Viridiana can become a saint she must learn how to be human. It is a movie not soon to be forgotten, especially the harrowing climax when a group of beggars throw an orgy banquet and then viciously turn on their lovely young benefactress. The performances are excellent: beautiful Silvia Pinal, the unfortunate Viridiana who leaves the convent the day before she is to take her final vows to say good-bye to her widower uncle; Fernando Rey, the uncle who falls in love with her because she bears a strong resemblance to his wife who died on their wedding night; Francisco Rabal, Rey's illegitimate son; and Margarita Lozano, Rey's servant. The beggars, to say the least, are as sordid a collection of human beings yet to find their way to the screen. The plot finds Rey unable to carry out Miss Pinal's seduction and hanging himself. Miss Pinal, feeling responsible for his death, decides to dedicate herself to charity, and turn Rey's farm into a refuge for beggars. Rabal considers Miss Pinal's aim ridiculous, and grows angry at her life as a penitent. Returning from the city on business, Miss Pinal and Rabal find themselves in the midst of an eating, drinking, love making orgy. Two of the beggars attack Miss Pinal and tie up Rabal. The latter persuades one of the beggars to kill the other, and succeeds in saving Miss Pinal. Unable to resume her life of sacrifice and prayers, Miss Pinal shily goes to Rabal's room. He invites her to join Miss Lozano (his new mistress) and himself in a game of cards.


"Five Finger Exercise"

**Business Rating: 0 0**

Disappointing version of stage success will draw only moderate b.o. in general market.

Peter Shaffer's award-winning play about a self-devouring family trapped in a web of non-communication reaches the screen as an artistic disappointment and a commercial property of dubious value. Where the play overflowed with subtlety and sensitivity, Frederick Brisson's production lacks plausibility and conviction, and is, at times, heavy-handed. Boxoffice returns will depend strongly upon the drawing power of Rosalind Russell, Oscar-winner Maximilian Schell, Richard ("West Side Story") Beymer and Jack Hawkins. Strongest response should come from the least discriminating fan trade. Director Daniel Mann's attempt to create an atmosphere of personal interplay fails to integrate the individual threads into a harmonious, dramatic whole. The film's major flaw stems from the fact that the performers are unable to create honest and believable characterization. Miss Russell is too flighty and neurotic as the selfish, ambitious, culture-conscious mother who delights in ridiculing her crude, self-made husband in front of their children. Hawkins appears overly boorish as her up-by-the-bootstraps husband who doesn't know how to communicate with his children. Beymer lacks conviction as the sensitive son slowly being destroyed by his parent's clawing at one another. Annette Gorman is just another teen-ager poised happily on the threshold of maturity. Schell comes off the best as the compassionate refugee tutor who wants desperately to become part of the family in order to forget his childhood in nazi Germany. The Frances Goodrich-Albert Hackett screenplay finds Schell, Miss Gorman's summer tutor, becoming the confidante of everyone except Hawkins. Miss Russell, misunderstanding Schell's attentiveness, commences a flirtation which the latter innocently encourages. Beymer surprises them in an affectionate embrace, then exaggerates the incident to Hawkins. When Miss Russell discovers that Schell adores her only as a mother, she is furious and forces Hawkins to fire him. Disillusioned, Schell attempts suicide, but the family saves him. They then prepare to start a new life for themselves.

*Kingsley International. 90 minutes. Silvia Pinal, Francisco Rabal, Fernando Rey. Directed by Luis Bunuel.*

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KRAMER SPEAKS OUT

'Distribution Costs Far Too Much'

(Continued from Page 8)

first. If it does not later please a large segment of the population, he may have to steal quietly away into the night and not be heard from again. Nonetheless, he must please himself in the hope that often enough he has the feel of what will please other people. But to please other people because you want to 'give them what they want,' or because soundings show something is currently fashionable, in other words, just for 'box-office,' that is a total waste of time. It has just about choked us to death, I think.

Q. Have heard it said that if film-making is a unique art form the film-maker should only use scripts written specifically for the form, that he should not borrow from the novelists and playwrights. To what extent can you rely only on film writers? Are there that many good writers around?

KRAMER: I don't think it matters; I never think of the source. I will say that I have built in my own mind a kind of defense mechanism against the translation of produced plays into films. That may be because I have not been lucky with them. However, if there were a play dealing with a subject that intrigued me, I think I would go for it, as I would go for it in any other medium. The test is whether or not you feel it can be made with the universality that the motion picture needs to have, and whether it adapts itself to your line of thinking, and even whether it adapts itself to an adaptation per se.

Q. Are you saying that the film is not such a unique form that one does not have to rely on scripts written specifically for it?

KRAMER: It is wonderful when you do have such scripts, and I think it is to be preferred. But I certainly do not think you have to rely on them exclusively. My last four films, whether they were good or bad, were drawn from different sources. The Defiant Ones was an original, written for the screen. On the Beach was from a novel. Inherit the Wind was from a playlet. Nine Men was from a television playlet. So I have drawn from all the media without purposely attempting to do so. Each must stand by itself. I don't think you can even make a comparison between those films and say that one was better or worse because it came from an original, a novel, or a play.

Q. Boris Kaufman wrote a piece a couple of years ago on the films and be said, 'There is little original writing for the cinema....' Adapting a subject to a new form to express deprives it of the freshness of its primary form.... Even at its best a screen play has to be interpreted and shaped into cinematic form.'

KRAMER: Of course, the writing does turn out to be for the medium of the film. Whatever you take, in writing it and adapting it, you are writing for the moving-picture medium. It is easier and possibly, possibly, more creative and more pertinent to have an original written for the screen. But I would not want to limit myself to that extent. There are not enough originals, it is true. And you might say, 'Why not?' There we could go into an hour-long discussion just on the motion-picture hierarchy, what makes it tick, and why things are as they are.

Q. What are some of the obstacles that stand in the way of making a good film? In an interview with Bosley Crowther of The New York Times you mentioned one, the distribution system.

KRAMER: The big difficulty in making better films, or more creative and exciting films, one is forced to admit, stems from the economic factor. Our whole system, which is deemed to be correct simply because it was theoretically correct for thirty years, is no longer correct. Distribution of a film now costs far too much money. The distributor and the exhibitor together are getting too much of the gross dollar in comparison with what the producer gets. It has become ludicrous. When a man devotes himself to an eighteen-month or two-year effort on a single film and then the grossing on that film bails out, as it were, the people who financed it, but does not return a single dollar to the man who stayed with it all that time, that, to my mind, is just ridiculous.

Q. Can the system be changed?

KRAMER: It can be, yes. There is not a single distributor in the industry who will not admit privately that there need not be all these separate distribution companies, with exchanges all over the world, charging desperately in each instance against every picture and making charges mount to the point where it is uneconomic to make a film. Much of this could be combined. There could be half the number of present exchanges. Distribution fees could really be reduced. The exhibitor has hurt the situation, too. Many of the first-line moving-picture "palaces"—places where one used to go as a special event—have been turned into modified delicatessen stores in which neither the machinery (the projectors and sound system) nor the physical assets have been kept up to date.

And the thinking I have left for the last; it is the most important consideration. The thinking in terms of control of the industry, although it has been somewhat modified in recent years, has not been basically changed. The "Old Guard" still think in the same terms as to what constitutes the kind of picture that will bring a return. It is hard to dislodge that since, in the major studios particularly, they still have the final say.

Q. You have your own company, though.

KRAMER: When you have your own company, you take the responsibility for the gamble. And when you are wrong, the exhibitors will say: "Well, we knew from the beginning that kind of subject wouldn't make a picture the people would come and see." If you're right, they'll say: "Maybe he knows something; we'll go along for another one." I don't think the exhibitor is against films of content necessarily; he is just against films of content that don't make money. If you make money with a film of content you are quite a hero.

Q. Is the sheer massiveness and complexity of the American approach to everything, including film-making, an obstacle to the making of a good motion picture? I am thinking of Ingmar Bergman now, who works simply and with a very small group of people and comes up with exciting films that have great point and depth. Does he perhaps get that result precisely because his work is not cluttered up with the massive "machinery" of the typical American "big production"?

KRAMER: That is true not only of Bergman but of many others in France and Italy and other places.

Q. Is the size of the "apparatus" a factor?

(Continued on Page 22)
KRAMER SPEAKS OUT

"Censorship Is Not Major Factor"

(Continued from Page 20)

KRAMER: It is a factor, of course it is a factor. If I wanted to make a film of an outrageous subject, one that is highly controversial and not necessarily with a wide appeal, I might be able to go ahead and make it at the price at which foreign film-makers would make it. Unfortunately, I am wedded into all the overhead, all the studio charges, all the distribution charges, of the American economic film system. While, so far, that has not deterred us from proceeding with something we have wanted to do, it has meant certain changes in thought as to how the pictures are cast, how they are budgeted, how they are finally sold.

Q. The chances for classical restraint and simplicity in American films are therefore less.

KRAMER: I would say far less. And the opportunities for using people who are not established actors but letting the name of the film-maker himself dominate in some instances so that the subject can be made are less here than in Europe or other parts of the world.

Q. For "box-office," you must put in stars and . . .

KRAMER: You put in stars and you implement your campaign in some way.

Q. Some critics' year-end reports on the motion-picture world said that the big issue in Hollywood now is censorship and the need for an expanding "freedom of theme." Do you think that is the big issue?

KRAMER: That is not the big issue at all. I have never been prevented by censorship from doing any piece of material that I wanted to do. Censorship is not a major factor except insofar as censorship is always a factor. A little bit of censorship goes a long way.

Q. Is there any continuing discussion of this problem among film-makers?

KRAMER: Some. There are those who say that films should be made without any censorship at all on the grounds that the public itself will reject those things which are in bad taste. The hope is that the public will in that way achieve greater maturity. I don't know whether that is the answer. Actually the local censor, the Hollywood censor board, for the most part has broadened considerably so that there really isn't anything one can be prevented from doing. Also, that board is most helpful in advising us of the policies of each of the censorship boards in the individual states and in foreign countries. Censorship here is nothing. It is censorship over the world and in the states that can decimate a film.

Q. Classification of films for adults and non-adults, as some foreign countries apply it, is no answer, you think?

KRAMER: I just do not believe in classification. Classification means something and that is censorship. I might make a film about a problem of youth, and two people sitting on a board might say that it belongs in a "C" classification rather than in "A," and yet that film might be done in wonderful taste and it might be that youth should be seeing it rather than be prevented from seeing it. I think that any shake on what I hold films to be, that is, an art form, is ridiculous. Some people suggest that the producer himself ought to classify his films. But I am not sure that even my own censorship would be objective.

Q. What about the film-makers' flight from Hollywood? I think you have said that you are not disturbed by it and that if Hollywood cannot justify itself as the center of motion-picture making, there is no use weeping over it or trying to force film-makers to stay here.

KRAMER: I really and truthfully don't think there is any such place as "Hollywood" as a "film center." I think there is film art. I think that it is an international art form. And I think that the film-maker who happens to reside in Hollywood or any place else may use Hollywood sound stages or he may not use them. He may emigrate from Hollywood and make films anywhere in the world. Yet he is included among those identified as "Hollywood producers." That phrase falls easily from the tone. I do not think there is any such thing any more. "Hollywood producers" were major studio moguls, but the day of the mogul is finished.

Q. The studios are still here though, with their technical facilities.

KRAMER: Yes. The major studios are here, but they are making a great many television films. And most of the motion pictures are being turned out by independents who will lease through the studios and make films in all parts of the world. Hollywood is unmatched in its wondrous facilities and great manpower, but it does not represent the "hub" of film-making. It represents the place to which you return and a place you use as you need it. It's always there. But if you have a film with an Italian background you go to Rome, or if you have a film to be set in Israel, you go there.

Q. Aside from the economic reasons, is there a gain in realism when you film on location, and can you control the artistic process as well on location as you can in a studio?

KRAMER: Oh, yes, I think so. There would be no excuse for filming on location unless it were more realistic. And you can control the process. I think people do know, and appreciate, when they are seeing something filmed right on the scene rather than in a studio. And, of course, producers are not telling the truth if they deny that filming on location has its economic value, too. Extras are a lot cheaper in Spain than they are in Hollywood; there is no getting away from that. People who complain about producers running away from Hollywood perhaps have a valid point if they are attempting to protect working conditions, wages and hours, of the workers here. But, again, this is a limiting process. They will never be able to prevent an artistic work from consummating itself in the best possible way. Trying to force producers to stay here seems to me to be a losing fight.

Q. You have been quoted as saying that many of the most exciting things people are seeing in motion-picture theatres are coming from Europe: from Italy and France and Sweden and England. Why is there so much vitality over there, and apparently so little here? You have talked about some of the economic reasons . . .

KRAMER: Our system doesn't exist over there. We still work under the economics of our system. Over here one sees no vestige of a movement of young people to reflect the times in which they live, to do exciting things and progressive things, mostly because it is very hard to do on the economic base on which we operate. In Europe, particularly in France, time and time again you see 26- and 27-year-old people, with perhaps only a smattering of experience at best, put together an idea for a film and go out and shoot it. It may be (Continued on Page 24)
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KRAMER SPEAKS OUT

Freedom of Screen Strengthens U.S. Image

(Continued from Page 22)

rough-hewn and in some instances it may get too much attention from the critics for that very reason; nonetheless, it has a vitality, it does teach us something about what a segment of their population is thinking, under what conditions they are living, and how they are reacting to certain influences that are all around us. That is important.

Q. Do you think, given the times in which we live, that there is a particular responsibility film-makers should live up to, or don't you think of film-making in such terms, that is, in the context of our time?

KRAMER: I don't think of it in those terms at all. I think, first of all, that "film-makers-should-live-up-to" is a generalization. I don't think film-makers gravitates in certain ways toward both responsibility and response to the times in which he lives. This is as it should be. I don't think the film-maker has any responsibility except to do the best job he is able to do and to be a craftsman in doing what he is doing. This entails no responsibility in terms of the kind of subject he makes. This happens, and when it happens it happens naturally, as it happened in France, in Italy, in England. It will happen late here because of the economic base of film-making. But I don't think there needs to be a formal drive for responsibility.

Q. Yet the film itself has its social and psychological effect, and the man who is involved in putting this out into the world . . .

KRAMER: I would argue that point with you. I take a dim view about what a single film really accomplishes in terms of swaying people's judgment. An entire outpouring of a product may create a kind of belief as to what America is or what it reflects by virtue of its films. But even then I am not sure about what happens. It is difficult to know what people are thinking or how they are reacting to a film. I have heard it said on many occasions that certain American films should not be made or shown abroad because they may contain something critical of our life, films about Negroes, or about America's responsibility in the area of nuclear arms. Many people, even intelligent people, think such films may give comfort to our enemies. That is a lot of nonsense.

First of all, any American film that contains criticism of the American fabric is accepted, both critically and by the mass public overseas, as being something that could never have been produced in a totalitarian state. This in itself builds tremendous respect for American society. Winston Churchill said many years ago that Europeans should stop criticizing Americans because Americans do a much better job of that themselves. I would wish that were completely true, but I think the whole pressure is in the other direction today. Now we are supposed to close our eyes, not examine anything, not pull at the fabric too much. I feel that freedom of the screen is one of our strongest propaganda weapons.

Q. Have you ever given much thought to what happens to the person who views a film? I mean, what happens to him psychologically? Is a film a kind of fantasy, an escape from reality, or is it real contact with a new kind of reality? What happens to the person in the movie theatre?

KRAMER: I really don't know what happens to the person in the motion-picture theatre. I do care about the reaction of movie patrons to my films. But I don't know what happens to them.

Q. A couple of years ago, Maya Deren wrote an article on "Cinematography: the Creative Use of Reality," and said that the "film process permits some intrusion by the artist as a modifier of the [photographic] image, but the limits of its tolerance can be defined as that point at which the original reality becomes unrecognizable or is irrelevant." She is concerned with the point at which the film-maker can intrude on the representation of reality and the limits to which he can distort that reality in the interest of the art of the film. Do you feel there are limits on the distortion of reality, say in the changing of the time sequence of reality, or the time-space sequence?

KRAMER: I honestly have no answer to that. I don't know what it means.

Q. You are impatient with that kind of thinking about films?

KRAMER: As soon as I start to talk about it — well, look, the tinkling sound of my own voice pleases me as much as hearing one's own voice pleases anyone else. But as soon as someone begins to define in abstract, intellectual terms the reaction of the audience syndrome, or the kind of creative process that occurs, looked at, you know, from a 75-degree angle or whatever, I haven't got answers. I think you feel certain things and so you do them. Now, if you are basically creative, it is hard to ascribe motivation. You are just creative and you work on it and there are so many phases to it, so many ups, downs, and middles that it is hard to pinpoint it.

Q. So that if you begin to analyze it yourself, you . . .

KRAMER: Yes. And the art of self-analysis is a tremendous art in itself, which I have not mastered. I really do not even know where I stand in the body politic of film-making. As a film-maker, I have been under attack as many times as I have received a nod of recognition. So my own sense of where I stand is nowhere near as clear as that of the fellow across the street.

Q. Are you hopeful about the future of the motion picture as an art form? Or are you concerned primarily with what you are going to do in your own area? Have you taken a look at the industry in general?

KRAMER: I rarely think of it as a whole. I think of it as many independent people making films. I don't know what the future of the motion-picture industry is.

Q. What about the future of the American motion picture itself?

KRAMER: In my opinion the American motion picture has room only to go up. I do not mean it is at an absolute low depth, but I think there is much room for ascent to the heights of artistic development, if only by some of the improvements we spoke of earlier, improvements in the economic distribution and exhibition situation. With the Old Guard passing from the scene and younger people coming in, the challenges are all to the good. Perhaps the challenge of television has not been met. Television tried to meet its own challenges from the motion picture by inundating itself with films. Now perhaps the motion picture may be coming into its own again as a very special event.

Q. Do you have any grounds for hope that if the American motion pic-
'Message' Films Must Be Entertaining

true moves up to a higher artistic level, the American people will support such pictures at the box-office?

KRAMER: I have no idea. It depends upon each individual film. There is no rule of thumb, and no slide rule. One film on a certain subject can fail miserably at the box-office and another on the same subject can be the box-office triumph of our time.

Q. It is said that the American people's tastes have been so debased for so many years by meretricious film fare that when good films come along . . .

KRAMER: I don't know; maybe, maybe. People always seem to respond to what combines the two great factors you look for—artistic achievement and public appeal. Occasionally you get the two of them together and it is a very pleasant feeling. I don't know how you get them together, it just does happen occasionally. At some times tastes can be adult, sharp, and discerning. At other times, one wonders.

Q. Do you see a relationship between film-making and the formulation of our character, the national character of the American people? Maybe it would take a sociologist to answer that question.

KRAMER: It might, and then even if you did have a sociologist, I would not believe the conclusions he reached. Given a top sociologist who would investigate this whole process, he would, in all honesty, have to include an appendix in which he would list all the exceptions to his conclusions. If his conclusion was that the American taste was low and did not respond to certain higher things to which it did respond, and the number of those things is quite substantial.

Q. I suppose he would have to consider all the other factors, in addition to films, that conceivably influence the American character.

KRAMER: That is true. Anyone who tries to predict reaction is approaching from the hindsight. Let us presume for the moment that a poll is correct that shows the people want a particular thing at this time. By the time you get it on the film, that may not be the public's preference any more. Preferences change rapidly. My own feeling is that you have to leave that great unknown as a great unknown. Part of the success in entertaining people has in it the element of mystery. What you produce has to surprise people often enough to make them want to come into the theatre to be delighted and entertained by the surprise.

Q. I suppose there is a vicious circle here: if the Old Guard, as you say, has been saturating us for fifteen or twenty years with meretricious films, this would certainly have an effect on our taste, a bad effect on it, which in turn would confirm the Old Guard in their conviction that the public taste will not accept quality in motion pictures.

KRAMER: It should not be presumed that everything made in the last twenty or twenty-five years was bad; there were some good things. Also it should not be presumed that motion pictures alone influenced the taste of the public. As a matter of fact, books and magazines and radio and television have actually gotten a lot more into the underbelly of taste, I think, than has the motion picture. One just doesn't know, for sure, what combination really "works" with the public.

Q. You said earlier that you do not think of film-making in terms of social responsibility. Yet some of your most important films have dealt responsibly with serious and controversial social issues of our time—race relations, nuclear war, war crimes and guilt. Doesn't this indicate that you do take your own responsibility very seriously?

KRAMER: If you were to ask me why I have made this kind of film, I think in all fairness you would probably have to try to examine it as I myself have tried to do and you would come up with no clear answer whatever. I imagine it would involve such things as my experiences in my youth, what influences I was subject to, what it was I rebelled against, what touched me, what led me into a way of thinking—all of the things that make what I am today as a person. Again, I would think that it comes down to the fact that it is emotional—you have to put it on that basis because it is the truest one in this instance. The selection of what one does and how one does it, with what verve and with how much willingness to override opposition, all this has an emotional base. You feel it about each separate subject. I may feel it about one and not about another. There are things to be made and done if one is thinking about contributing something to the times in which we live. Many things probably should be done that I would never touch simply because I don't gravitate toward them. On any formula basis, I would seem to be shirking my responsibility if I don't touch those things. But I don't feel that way about it. I feel I am in an entertainment medium. Maybe I feel that more strongly than others feel it because I know that if I don't make it entertaining I am lost.

Q. It doesn't bother you when people refer to you as the producer with a "message"?

KRAMER: Sure it bothers me, but it depends on what they mean by "message." I don't think it is true that I start off with the idea of a "message" as a keynote in a film. It is just not so. If to make a film contemporary and provocative, if to make drama out of what is already drama, if to translate that into film to communicate a "message," then I am guilty. I think everything has a message; I don't care what it is. I am going to do a comedy now because I want to accept the challenge, to see what I can do with comedy material. But nothing has more message than comedy. One of the basic premises of comedy is human greed. But as soon as you say, "Don't be greedy, folks," that's a message. It depends on how you handle it and what you are talking about.

Q. I don't know why you should be sensitive about "message"? If your films stand up as art, then . . .

KRAMER: It is presumed, when you use the word "message," that there is a connotation of two things: first, that it is an unpleasant subject and, second, that it cannot possibly interest the mass population. Both of these are false. We certainly do not think of our films in those terms, or believe that they should be described that way.

Q. Other producers and directors might have some of the same feelings about the big problems of our time but they do not translate those feelings, as you have, into films. Something stops them.

KRAMER: Some may think I am doing those films badly. I am not trying to defend the title of minority leader, you know. I hope not to be; I hope to pass into the majority, sooner or later.
FINANCIAL REPORT

(Continued from Page 6)

earnings of MCA (other than earnings required for dividends on its preferred stock) for corporate purposes during the foreseeable future."

Paramount '61 Net Off $1,358,000

Paramount Pictures’ consolidated net income for 1961 was $5,668,000 ($3.35 per share), compared to $7,026,000 ($4.20) in 1960. But profit on sale of investments of $1,480,000 (88c) brought the final '61 net to $7,148,000 ($4.23).

According to the report, net income for 1961 would have been $1,147,000 (68c) higher "had it not been for a change in accounting procedure for the amortization of research and development costs." The latter, it is generally assumed, stemmed principally from the pay-TV experiment the firm has been shouldering in Etobicoke. Paramount recently assumed all operating costs of the test when stockholders of Famous Players (a subsidiary running the pay-as-you-see project) protested the mounting losses.

UA Earnings Still Moving Up

United Artists' net earnings continue their upward climb—this time a 15.5 per cent increase for 1961 over '60. Chairman Robert S. Benjamin reported that net for the past year, after provision for income taxes of $3,239,000, totaled $4,042,000 ($2.34 per share), compared to $3,498,000 ($2.02) in 1960. The latter figure was before a special credit arising from adjustment of prior years' reserves. Gross worldwide income for '61 amounted to $112,717,000, against $108,531,000 a year earlier.

Record First Quarter for MCA

Unaudited net earnings of MCA, Inc. (whose proposed merger with Decca Records is pending) for the first quarter ended March 31, 1962, were the highest in the firm's history. Net after taxes totaled $4,203,841 ($1.04 per share), including a non-recurring item of 46c per share. Before taxes, the earnings amounted to $7,338,346.

Bache: Hold Movies for Long Term

Continue to hold movie stocks for long and intermediate term appreciation—that is the advice offered investors in the current Bache Selected List. The advisory service, obviously keeping in mind the risks involved in film production, classifies all cinema issues either of medium or speculative value.

United Artists continues a Bache favorite, with the advice hold for long and intermediate, buy for income. The stock is rated of medium quality. Other rankings include: American Broadcasting-Paramount (speculative)—hold for long and intermediate terms; Decca Records (speculative)—hold for long and intermediate; Loew's Theatres (speculative)—buy for long term, hold for intermediate; M-G-M (medium)—hold for long, intermediate and income; Paramount (medium)—hold for long and intermediate; 20th-Fox (speculative)—hold for long term, switch for intermediate.

FPC Profits Up, Plans New Theatre

Famous Players Canadian Corp. stockholders were informed by president John J. Fitzgibbons at the annual meeting last week that FPC's first-quarter results this year were ahead of the similar 1961 period. He hailed the lessening of TV competition with exhibition and declared that the firm soon will be building new theatres again. At the same time, Fitzgibbons revealed that the International Telemeter pay-TV test Famous Players is overseeing in Etobicoke for parent Paramount is making "progress," but still is not showing a profit.

Plans are in the work, the chief executive said, to construct Toronto's first new movie house in several years, in or near a shopping center, "where the people are." The introduction of Sunday movies, in addition to a presumed TV saturation point, has influenced this expansionist thinking. According to Fitzgibbons, low income families have proved better Telemeter customers than their wealthier brethren. Some 1,000 subscribers in the Mimico-New Toronto area have been added to the feed list, but the total number of Telemeter customers remains at about 5,800, reflecting a drop in Etobicoke viewers.

Wometco on the Rise

More than 300 Wometco Enterprises, Inc. (OTC) stockholders attending the annual meeting were treated to a "first"—a closed-circuit theatre television presentation of "The Wometco Story"—then entertained further by announcement of a 50 per cent increase in first-quarter earnings. The fast-rising, theatre-operating, Florida-based firm also revealed further expansion in the exhibition field.

President Mitchell Wolfson, announcing that earnings for the first period ended March 24, 1962, were $449,088 (41c per share), a 50 cent hike over the $301,293 (27c) recorded a year earlier. Gross income for the '62 span totaled $4,436,441, against $3,434,453 in '61. In addition, the topper said that Wometco had entered into a lease for a new theatre, the Palm Springs, to be constructed this year in Hialeah, Fla. Building (Continued on Page 29)

FILM & THEATRE STOCKS

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(Allied Artists, Cinerama, Screen Gems, Trans-Lux, American Exchange; all others: New York Stock Exchange.)

Over-the-counter

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(Quotations courtesy National Assn. Securities Dealers, Inc.)
‘State Fair’ Gets the Big Treatment
In Texas and New York Campaigns

Texas being synonymous with bigness, it was a foregone conclusion that 20th-Fox would stir up a king-size promotional storm for its “State Fair.” In fact, the showmanship spread all the way from the 11-city world premiere in the Lone Star state to New York, where a charity bow drummed up Yankee interest in the latest screen version of the Rodgers and Hammerstein musical, and the circuits got a closer look at the selling arsenal waiting for their openings. But it was in Texas, oh yes, that most of the “State Fair” shouting was done. Interstate and Texas Consolidated Theatres, which staged the mass bow in eleven of its houses throughout the state, thought enough of the drive to issue a special, jumbo size, edition of its Weekly Digest, extolling the combined showmanship efforts of the circuit and 20th-Fox fieldmen.

The massive tribute to “State Fair” tub-thumping, according to vice presidents Raymond Willie and W. E. Mitchell, “only begins to report the many and varied promotions in the area of newspaper publicity. We have made no attempt to include more than a token sampling of the scores of photographs that we have received, each giving evidence of a well thought-out exploitation effort.”

20th-Fox supplied a raft of campaign material and extremely willing stars Ann-Margret, Pamela Tiffin and Pat Boone, who made news-making personal appearances in numerous Texas cities on behalf of the picture. Local queens were chosen, bands blared, the red carpet was rolled out and, over-all, in the words of the circuit’s executives: “This was the absolute topper.”


Chasman, Hock, Coleman
Appointed to New UA Posts

United Artists’ clever, hard-hitting showmanship department is ever on the alert for ways to enhance its effectiveness. National promotion chief Fred Goldberg recently announced several personnel changes in his department aimed at developing new and better methods of merchandising and advertising.

David Chasman was promoted to executive director of advertising, a newly created post. Mort Hock moved over from Paramount to replace Chasman as advertising manager. Additionally, Val Coleman was upped from assistant publicity manager to exploitation coordinator.
Bull's-Eye Circulation!

492 LEADING FINANCIAL FIRMS

The Movie Industry's "MONEY MEN"

read

Film BULLETIN

GUARANTEE

Concentrated Coverage of the Richest Movie Market

Film Bulletin Reaches the Policy-Makers, The Buyers, The Bookers of over 12,000 of The Most Important Theatres in U.S. & Canada!
FINANCIAL REPORT

(Continued from Page 26)

is slated for a late June start, with a target date for completion of Thanksgiving Day, 1962.

Prior to the start of the business session at the Carib Theatre, Miami, holders witnessed a photographic tour of the firm’s properties and facilities, run on video tape from one of its TV station studios and relayed via microwave to the theatre.

Executive Transactions

Security transactions by officers and directors of film and theatre companies were few and relatively light, as reported by the SEC for the period February 11 to March 10, 1962.

Metro-Goldwyn-Mayer vice president Raymond A. Klune exercised an option to purchase 1,200 shares, raising his total holdings to 1,300. Assistant treasurer William H. Harrison and secretary Joseph A. Macchia disposed of their entire holdings of 100 and 200 shares, respectively. Allen & Co., headed by Charles Allen, Jr., a director of Warner Bros., sold 8,400 shares of the film firm, leaving 131,600. Director Roger W. Hurlock continued to buy into Allied Artists, a purchase of 500 lifting his total to 28,700 shares.

Sidney M. Markley, former vice president of American Broadcasting-Paramount, exercised an option to buy 650 shares, raising his total held to 1,170. Irving H. Levin, an officer and director of National General (nee NT&T), purchased 8,900 shares to bring his total to 13,059. Paramount vice president and director George Wulfter picked up 250 shares; he now holds 395. Screen Gems officers Robert Seidelman and Russell Karp purchased 200 and 300 shares, respectively, to lift their totals to 1,518 and 500 shares.

Disney ‘Sleeping Beauty’ of Wall St.

“Walt Disney is scoring at theatre boxoffices with one hit after another, but in Wall Street it is a sleeping beauty. At $37 3/4, the shares are still 20 points below their peak 1959 level, when earnings were less than half those currently being reported.” That roseate sum-up is found in a recent analysis of the film company by Goodkind, Neufeld & Co., Inc., New York investment firm.

The researchers see record-breaking profits for Disney in 1962, thanks mainly to “its most notable successes” in the motion picture production field. According to Goodkind, Neufeld: “In the first quarter ending Dec., 1961 Disney made $1 a share, which compares with 7 cents in the like period of fiscal 1961 and a 10-cent deficit the previous year. For all of 1962 (ending Sept. 30) the company seems likely to net substantially more than the record $2.75 per share of fiscal 1961.” Such films as “Parent Trap,” “The Absent-Minded Professor” and “101 Dalmatians,” notes the report, have been instrumental in reaping robust profits for the company, and should continue to bring in revenue for the remainder of this year. "Moon Pilot" is touted highly, too.

Loew’s 6 Mos. Net Rises

Loew’s Theatres net income for the 26 weeks ended Feb. 28, 1962, totaled $1,168,600 (44c per share), an increase over the $953,700 (36c) for the similar period a year earlier. Gross revenues in 61 totaled $20,205,000, compared to $17,553,000 the year before. Net for the second quarter ended Feb. 28, was $640,200 (24c), a rise from the $549,000 (21c) in the comparable 1960 session.

According to Loew’s chairman Laurence A. Tisch, the sale of radio station WMGM for $10,950,000 was consummated during the current quarter ended Feb. 28. After deducting related income taxes of $2,810,000, a net gain of $7,630,000 ($2.85) was realized from the transaction, but was not included in the over-all net figure for the quarter.

Technicolor Sales, Profits in Strong Rise

A record-breaking profit statement for 1961, followed closely by an improved first quarter in ’62 were the back-to-back announcements issuing in the past fortnight from Technicolor, Inc.

Patrick J. Frawley, Jr., chairman of the board and chief executive officer, revealed that earnings of Technicolor for the first period of ’62 were $567,326, up from $451,479 for the similar 1961 span. Likewise, first-quarter sales totaled $14,796,100, compared to $11,807,564 a year earlier.

Previously, it was announced that sales in ’61 increased to $55,026,550 from $28,458,545 in ’60. Net income per share amounted to 67c, a tremendous improvement over the 16c per share registered the year before. Ten cents of the 67c was non-recurring. Frawley pointed out that the motion picture division of the company upped its sales in ’61, adding that of the top 15 boxoffice grossers, 12 were in color by Technicolor. “There seems to be a marked trend, world wide, back to the motion picture theatre for entertainment,” he declard.

Brandt New T-L President; 1st Q. Up

Trans-Lux Corp. announced an increase in first-quarter earnings and got itself a new president—Richard Brandt—last week.

For the first period ended March 31, 1962, T-L had earnings of $192,900 (25c per share), compared to $186,500 (24c) a year earlier. According to chairman Percival Furber, who announced the earnings at the annual stockholders meeting, the ’62 figure would have been 2c per share higher but for a change in accounting methods.

At a subsequent board of directors meeting, Brandt, formerly vice president and head of the entertainment division, was elected president of Trans-Lux, replacing Furber, who remains as chairman and chief executive officer. Aquila Giles was upped from vice president to executive v.p.

AB-PT 1st Quarter Off

American Broadcasting-Paramount Theatres estimated net operating profit for the first quarter of 1962 totaled $3,042,000 (70c per share), off slightly from the record $3,425,000 (79c) in the similar ’61 session. In the ’62 quarter there was a net capital loss of $133,000, compared to a net capital gain of $3,914,000 a year earlier.

In making the announcement, president Leonard H. Goldenson noted that the decline in the theatre division revenues was due to poor weather conditions during January and February. However, he said that releases for the coming months look promising.

In other AB-PT business, David Wallenstein, president of Balaban & Katz, Chicago, was nominated by management to fill the vacancy on the board of directors of the parent firm caused by the recent resignation of Oliver Treyz.

Dividends Down in March

Cash dividends paid by seven motion picture companies in March totaled $2,695,000, substantially off from the comparable March, ’61 figure of $3,627,000 paid by eight firms. According to the Commerce Department, $5,828,000 in dividends was paid in the first quarter of 1962, compared to $6,692,000 in the similar span a year ago.
New Young Bride

May

FOREVER MY LOVE Technicolor. Romy Schneider, Karl Boehm, Magda Schneider, Producer-Director Ernst Marischka. 147 min. 4/12/62.

April

COUNTERFEIT TRAITOR. The Technicolor. William Holden, Richard Conte, George Seaton. Director Seaton. WW II espionage drama. 135 min. 4/16/62.


HILL IS FOR HEROES Bobby Darin, Fess Parker, Steve McQueen, Nick Adams, Bob Newhart, Producer Henry Blanke. Director Don Siegel.

COMING

BECKET Laurence Olivier, Laurence Harvey, Producer Hal B. Wallis. Director Peter Glenville.


PICK OF THE DIA. Bob Bogard, Producer-Director A. L. Stone. One man's war against the Nazis during World War II.

SEVEN SEAS TO CALAIS. Rod Taylor, Hedy Vesel, Irene Worth, Producer Paolo Moffa. Director Rudy Mate. Based on the life of Sir Francis Drake.


VIOLENT DAWN. Broderick Crawford, Valentina Cortese, Guy Madison. Producer-Executive Director Giorgetto. Drama-Suspense story of hostages held by the Nazis.


PARAMOUNT

November


January


THE STORY OF BOBBY DARIN. Bobby Darin, Stella Stevens. Producer-Director John Cassavetes. Drama set against the modern jazz world. 100 min. 2/19/62.

February


March


July


SWORDSMAIN OF SIENA Eastman Color, Stewart Granger, Dirk Bogarde, Producer-Director Elia Kazan. Adventure drama.


CAPTAIN SINBAD Guy Williams, Pedro Armendariz, Homero Giron, Producer Derek Wilson. Director Byron Haskin. Adventure fantasy.


I THANK A DOG. Susan Hayward, Peter Finch, Producer-Anatole Litvak. Technical award. Screen version of the dramatic best-seller novel by Cornell Woolrich.


PAINT YOUR WAGON. Color. Leslie Caron, Brandon deWilde. Producer-Director Arthur L. Stone. One man's war against the Nazis during World War II.


SEVEN SEAS TO CALAIS. Rod Taylor, Hedy Vesel, Irene Worth, Producer Paolo Moffa. Director Rudy Mate. Based on the life of Sir Francis Drake.


VERY PRIVATE AFFAIR. A Brigitte Bardot, Marcello Mastroianni, Producer Christine Gouze-Renal, Director Louis Malle.

VILLAGE OF DAUGHTERS. Eric Sykes, Greogre Ashton, Producer George Brown, Director George Polfus. A salteman chooses a bride for a millionaire.

VIOLENT DAWN Broderick Crawford, Valentina Cortese, Guy Madison, Producer-Executive Director Giorgetto. Drama-Suspense story of hostages held by the Nazis.


February

PHATE-AMERICA

March


VINTAGE DUSK. Bob Hope, Barbara Stanwyck. Producer-Director Melville Shavelson. Comedy-drama of a bookkeeper who gets too close to a society matron becomes a "bookie" to cure her horse-playing habit.

May


INTRUDER. The. William Shatner, Leo Gordon, Jaqueline Bisset, Producer-Director R. A. Kohn, Israel Corporation, Screen action drama. 85 min.

OUT OF THE TIGER'S MOUTH. Loretta Hwang, David Pang, Producer Stanley Ruggles, Jr., Director Tim Whelan. Jr. 81 min.

June

AIR PATROL. William Parker, Merry Anders. Producer-Director Maxey Dun.


July

AIRPLANE. William Holden, Marilyn Monroe. Producer-Director Mark Robson. A concent cocktail at a San Francisco airport attempts to achieve unity.


May


SILENT CALL. CinemaScope, David McLean, Gall Russell. Producer Leonard Schwartz, Director John Bothe. A dog looks for his family, 63 min.
For only $2 a week you can buy this FULL COLOR SHOWMANSHIP PACKAGE for your SCREEN!

Here's What You Get in National Screen's New SHOWMANSHIP PACKAGE!

<table>
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<td>20.00</td>
<td>NARRATED COLOR DATES</td>
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<td>8.50</td>
<td>OUR FEATURE PRESENTATION (2 prints at 15 ft. each)</td>
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<td>PLUS THIS 2ND HIT (2 prints at 15 ft. each)</td>
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<td>PREVIEWS OF COMING ATTRACTIONS — (2 prints at 25 ft. each)</td>
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<td>WE PROUDLY PRESENT PREVUES OF OUR NEXT CINEMASCOPE ATTRACTION — (one print)</td>
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<td>$10.00</td>
<td>“COMMONWEALTH” HEADER FOR COMING ATTRACTIONS</td>
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<td>HOLLYWOOD “BUSY BEE” HEADER FOR COMING ATTRACTIONS</td>
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<td>33.75</td>
<td>DAY LEADERS — (choice of 15 at 10 ft. each)</td>
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<td>9.00</td>
<td>GO TO CHURCH TRAILERS (2 different subjects at 34 ft.)</td>
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Regular Price $129.70

A whole year's supply of Special Trailers... in FULL COLOR... that are a must in any well-operated theatre! Individually they'll cost you $129.70... but on National Screen's new SHOWMANSHIP PACKAGE PLAN... they cost you only $2 a week... a SAVING of $25.70... and you receive them all when you buy the plan... Pay for them while you use them... over a whole year!

Ask your NSS Salesman about the year's greatest "BUY" in Showmanship... and ask him about the new DeLuxe Showmanship Package, at the same time.
AN OPEN LETTER TO MARLON BRANDO

...about his obligation to the movie industry

HORNET'S NEST — OR TEMPEST IN A TEAPOT?

Furor Over "Advise and Consent"

Reviews

THAT TOUCH OF MINK
THE MIRACLE WORKER
LONELY ARE THE BRAVE
BON VOYAGE
RIDE THE HIGH COUNTRY
LISA
MERRILL'S MARAUDERS
LAD: A DOG
13 WEST STREET
SAMAR
NIGHT CREATURES
SATAN IN HIGH HEELS
NEARLY A NASTY ACCIDENT
“A PICTURE TO WIN POP!
‘LONELY ARE THE BRAVE’ RATES HIGH

“An unusual, moving and dramatic picture. It is a warm and compelling story told with feeling and a most effective use of the film techniques. Kirk Douglas brings all his expected rugged vigor to the role. Word-of-mouth buildup would seem to be a certainty.”

*MOTION PICTURE HERALD*

“A unique outdoor drama. The story of the struggle against the forces of the modern West. Thrillingly photographed. A tour de force for Douglas. The picture generates tremendous suspense.”

*BOXOFFICE*

“Lonely Are The Brave is an unusual picture, suspenseful and exciting one that will be boosted by favorable word-of-mouth. It is blessed with performances that are fulfilling. A moving story with abundant humor.

*MOTION PICTURE DAILY*

“Lonely Are The Brave is an accomplished compendium of thrills and suspense. An unusual film. Douglas delivers as ever a convincingly vigorous performance.”

*HOLLYWOOD REPORTER*

“An extraordinary motion picture. There is exciting action, there’s wonderful humor. Sure to spur word-of-mouth. It has broad appeal beyond the action and adventure set, and could be a big box office surprise. This one will be a solid grosser, with the possibility of really big things.”

*INDEPENDENT FILM JOURNAL*
AND CRITICAL ACCLAIM.
ENTERTAINMENT OF WIDE APPEAL.”

FILM DAILY

WHO WAS STRONG ENOUGH TO TAME THIS REBEL?

The WOMAN... who used the love that once bound them!

The SHERIFF... who respected him, though hunted him down!

The FIGHTER... who mastered him, but couldn't beat him!

KIRK DOUGLAS

"Lonely are the Brave"

IN PANAVISION®

co-starring

GENA ROWLANDS - WALTER MATTHAU

MICHAEL KANE with CARROLL O'CONNOR - WILLIAM SCHALLERT

Screenplay by DALTON TRUMBO - Directed by DAVID MILLER - Produced by EDWARD LEWIS
Based on the novel by EDWARD ABBEY - A Joel Production - A Universal International Release
April 16, 1962

TO THE INDUSTRY:

I am delighted to call your attention to one of the finest pictures our company has ever made:

Mark Robson's production of LISA.

It is difficult for me to recall when I have been more deeply moved by a motion picture. Mark Robson who gave us such films as FROM THE TERRACE, PEYTON PLACE and INN OF THE SIXTH HAPPINESS has done it again.

LISA is a uniquely "different" and emotionally thrilling motion picture of which the entire industry will be proud.

Sincerely,

Glenn Norris
General Sales Manager
20th Century-Fox
COSTLY PRODUCTION ‘INSURANCE’. What are the factors behind Hollywood’s spiraling cost of production? And where is it leading the American movie industry? The major studios’ policy of turning out fewer and fewer and costlier and costlier films has created a situation that is steadily becoming more hazardous for the entire business, and inducing apprehensive speculation about the industry’s future among observers in Wall Street and the press. Murray Schumach, Hollywood correspondent of the New York Times, discussed this trend in a recent dispatch, and made some keen observations that are worth repeating here:

The key word in Hollywood today is ‘insurance.’ But the movie industry’s conception of insurance may be short sighted to the point of suicide. For Hollywood’s premium may turn out to be higher than its total insurance. The process of this insurance is quite simple. And many observers say it is proof of the lack of judgment among top movie executives, or the fear of exercising judgment. The ‘insurance system’ of making movies, which developed from a lack of creative talent, has begun to affect even the most creative men in the industry.

Hollywood’s insurance system starts with the purchase of the story. The idea is to buy Broadway hits and best-selling novels or, failing that, to acquire plays that are less successful and novels that did not quite make the best-seller list. Once the competition for these properties is keen, the price is very high.

Tied in with this sort of behavior is the next step in the insurance process—the acquisition of a top star or two. Stars, the studio executive or producer generally believes, are another good form of insurance. And stars are more likely to work on a prestige play or novel than on an unknown original story written for the screen. The original story may be a better subject, but it does not have what Hollywood calls ‘penetration.’ It is not ‘pre-sold.’

Now that the studio executive or producer has insured himself with expensive property and stars, the next form of insurance is unavoidable: the lavish production. One does not stint on sets or costumes under these conditions. The result is a very expensive movie.

“There is an entirely different kind of insurance: the spectacle. The huge success of ‘Ben-Hur’ is greatly responsible for this. But ‘Ben-Hur’ was not dependent on an expensive property, nor did it, at any time, have topflight stars. The subsequent reasoning is, however, if ‘Ben-Hur’ can be so successful without big stars, how much more lucrative would a spectacle be with stars? This brought about ‘Spartacus’ with Kirk Douglas, Laurence Olivier, Tony Curtis and a host of others. It led to a remake of ‘Mutiny on the Bounty’ with Marlon Brando and to ‘Cleopatra’ with Elizabeth Taylor. Only one of these films, ‘Spartacus’ has been tested by the public. Universal now thinks it will come out ahead on this picture.

“But one thing all three of these so-called insurance projects already have in common: they greatly exceeded their original budgets. ‘Spartacus’ cost about $12,000,000. But that no longer seems very much, compared with ‘Mutiny on the Bounty’ and ‘Cleopatra.’ ‘Mutiny on the Bounty’ has probably exceeded $17,000,000 and ‘Cleopatra’ is in the $20,000,000 area, having acquired, although far from completed, the dubious honor of becoming the most expensive movie in history.

“It is generally estimated that a movie must take in about twice its cost to break even. This is somewhat less than in the case of spectacles where the distribution methods are different. Even so, ‘Mutiny on the Bounty’ will probably need at least $30,000,000 to be considered profitable, and ‘Cleopatra’ may need $40,000,000. The movies that have earned this much can be counted on one hand.

“Why, then, do the banks put up money for these ventures? Because the bank, since it is making the loan to a studio, figures that it has good collateral in the studio properties and in the film library that can be leased or sold to television. Moreover, a star means more to a bank than a script does.

“Artistically, what does this insurance approach to moviemaking mean? Hollywood still turns out an occasional good movie for about $2,000,000 or $3,000,000. But Hollywood has virtually abandoned to Europe the low-priced movie of ideas and artistry. Hollywood is swapping its arts for insurance that is about as reliable as roulette—perhaps Russian roulette.”
NORMAN PANAMA AND MELVIN FRANK, WHO BROUGHT YOU THE FACTS OF LIFE, LIL' ABNER AND KNOCK ON WOOD, NOW TURN LOOSE BING CROSBY, BOB HOPE & JOAN COLLINS.

THE ROAD TO HONG KONG CO-STARRING DOROTHY LAMOUR WITH ROBERT MORLEY AND A RAFT OF SURPRISE GUEST STARS. ORIGINAL SCREENPLAY BY PANAMA AND FRANK.

PRODUCED BY MELVIN FRANK DIRECTED BY NORMAN PANAMA.
An Open Letter to Marlon Brando

Mr. Marlon Brando
Hollywood, Cal.

Dear Mr. Brando:

This is in no way intended to impugn your talent or to diminish your stature as one of the finest actors in motion pictures, but it does seem high time someone suggested to you that you have an obligation to the industry which has brought you such world-wide fame and acclaim, rather inordinate wealth.

It appears, from various remarks attributed to you in the press, that your ethical standards do not include a sense of loyalty to this business. And, lest you promptly draw the cloak of Thespis around yourself and refuse to tarnish your noble profession with discussion of crass commercialism, let us hasten to point out that motion pictures are as much industry as art. It is an entrepreneur who initiates the enterprise that emerges as a movie, and the elements that go into the shaping are many and varied. Surely, your experience should have made you well aware of this, yet one gets the impression that all of the factors—from investor to director—are as naught compared to the actor.

We have particular reference to a careless and capricious comment put into your mouth by a Hollywood columnist recently. It referred to the production of "Mutiny on the Bounty," on which Metro-Goldwyn-Mayer has expended some $20 million, including, we understand, approximately one million dollars in salary for you. In reply to a rumor that the firm wanted you back for re-takes on the film you were reported having said: "It’ll be a cold day in hell before they get me to go through any of that again."

Such an outburst of displeasure with an enormously costly and important production is not only an unfair airing of reported personal differences that should have been left on location, but a rather dismal display of business acumen. This kind of back-of-the-hand talk for public consumption can only serve to damage your reputation both within and without the industry—and, consequently, weaken your financial position—and, at the same time, injure the company which gambled on the project.

Even after you viewed a rough finished product of "Mutiny" you casually tossed off over a year of filming by saying it looked "pretty good." Is that the very best observation you could make about this production into which so much money and talent have been poured, and, which, incidentally, we hear from good sources, is an outstanding piece of movie-making?

It has, after all, been companies like M-G-M that have been extremely generous to you, financially and through the fame they have allowed you to gain by appearing on the screen. For by your own admission, you enjoy very much the fruits of your career. As you told one columnist: "As lives or professions go—if you’re successful—acting is one of the best professions from any aspect that a person can have. I don’t have to work hard. I can go where I want to go, meet anyone I want to meet from Nehru to the Emperor’s brother."

You decry time and again the failure of the industry to recognize the value of the actor. No one denies the importance of the performer in the making of a film, but remember that the story source is a crucial factor, as is the screenplay, the direction, the camerawork, the editing—and, oh yes, the money to put it all together and get the finished film out into the market, where the public can see it and express its approval or disapproval. Countless decisions are made by businessmen who are bold gamblers—and must have a strong appreciation of the artistic if they are to be successful.

Perhaps your own experience in producing, directing and starring in “One-Eyed Jacks” is the best example of the danger inherent in selling short your contemporaries in other phases of the business. The ‘way-out-of-line cost of the picture, the fact that it left something to be desired from an artistic standpoint and its rather cool reception by the public all suggest that it might have been better to leave the production, directing and writing to people who specialize in those endeavours. For despite your continual criticism of the way the business is run, those who run it are far better suited to do than you—and have been running it with some notable success for many years.

What we urge, Mr. Brando, is a change in your attitude toward motion pictures. Is it that difficult to feel a sense of responsibility to and consideration for the industry that has brought you so much? We do not suggest that you become a thum-peruner for the business at large or for the particular film in which you work. We ask only that you call a halt to the constant carping, snide indications of a lack of respect for the movie business as a whole. It only demeans you and your role in filmdom, and, frankly, neither of you deserves it.

Yours sincerely,

Film BULLETIN
The View from Outside
by ROLAND PENDARIS

Festivals, Haircuts & Salaries

What about this film festival business?
Among a number of items which have gotten out of hand in the movie business, which we will come to later, nothing tops—or bottoms—the film festival madness. And it’s about time we recognized the fact. At this point perhaps some few embattled readers who are aware of a particularly successful film festival will rise in high dudgeon and complain that I am indicting a whole institution when I should be aiming my fire only at the badly run festivals. The trouble is that there seem to be so many.

Let’s be realistic. What may once have been a sincere effort to encourage film-making art has now become a standard tourist attraction and promotion stunt. If less starlets have lost their bras in recent years at Cannes that does not necessarily make the film festival a triumphant marriage of art and commerce. No matter where you turn this summer, you are apt to run into a film festival. As often as not, what is called a festival is nothing more than a parade of standard films from the standard array of foreign countries. I have no idea what good this does any of the producers or distributors (unless they happen to be the winning entries), but it may help the local tourist trade. It has been my observation that the American companies are rarely if ever thanked for entering these festivals, but always roundly abused if they don’t. Maybe this would come under the heading of foreign aid. Whatever its heading, I seriously question whether it is to be encouraged.

Speaking of film festivals and whether or not they are to be encouraged, I am reminded of a number of other movie institutions about which the same questions can be raised. As a starter, I raise the question of hair. Men’s hair, to be exact. You may well wonder how men’s hair got into this column. Have you seen any of our actors off-screen these days? If you have, you probably know that too many of them wear their hair long. I was at an affair in an Eastern city recently where actors from Hollywood and New York were among the guests. You could pick out the Hollywood representatives from the rear, just by looking at the napes of the necks. If there were signs of a reasonably recent haircut, New York. If long wavy locks were flowing onto the collar, Hollywood.

The explanation is usually offered that Hollywood Western stars must wear their hair long. But only one of the crop of Hollywood performers I saw at this affair was a Western hero (I will admit his hair was definitely the longest). And when Elvis Presley was wearing his lovely locks at pre-Army length I do not recall that he was herding cattle or gunning for the rustlers at the pass. In brief, except in a cosmopolitan city where this kind of thing is just too much, today’s male performer seems to be a long-hair on the surface, wearing the hirsute badge of his trade and looking like the dickens. Even if I weren’t balding, I would condemn this trend.

We turn next to the question of how the stars get paid. This is admittedly is in quite a different league from the way their hair cut, but as long as I am on the subject—stars I might as well run the full course. Max Youngstein, who knows his way around the film business and is not one to say in silence, recently let loose with a telling blast. Among the items he characterized as the “economic idiocy” was the idea of paying a million dollars to a performer while in any other medium the same performer would be paid on the basis of success of the vehicle (A Broadway salary lasts as long as it runs; ditto a television fee; but a movie salary is a guarantee often with the added inducement of a percentage of the profits). As Youngstein points out, the million dollar salary came out of the picture budget, but it doesn’t necessarily go into the star’s pocket—not if the performer is paying taxes to Uncle Sam. It is merely a prestige symbol—a senseless and expensive one, which accomplishes nothing except fattening an actor’s ego.

As long as this column seems to be devoted to the performer, bless ‘em, I would also like to inquire why so many of the non-singers become recording “stars” instead of sticking to the own trade. The same applies to the serious actor who will let himself be used as a comedy foil on a television program in hope of getting a plug (although I am happy to note that at least one network has been avoiding this sort of thing in recent times.) And I will try to pass mercifully over the sham that ensued when a parade of Hollywood performers tried desperately to “be themselves” recently appeared on a midnight network show. They should have brought their writers. Better still, they should have watched themselves on the Late Late Show. But hold on. I am being carried away by peee. The fact is that at their own trade most of the actors are pretty good. Their own trade is acting—from a script, on a sound stage where you play to a director and a camera and the film editor is your very good friend.

It is unfair of the distributors and the producers to expect actors to be expert at other jobs. It is unfair to send a young kid out on a press tour without scripting and preparing him to cope with the questions of fairly perspicacious newspapermen. It is unfair also to rig the tax laws so that he has to ask a astronomical salary in order to get to keep an adequate amount when Uncle Sam gets his taking. It is also unfair, in my book, to use actors’ private lives callously as publicity material. It is unfair, but if the publicity men don’t do it there are always a few journalistic vultures around to handle the assignment.

We are ruled up today, aren’t we? But let’s not end this column on a nasty note. Let’s make pointed note, rather, of the fact that despite the idiocy of multiple film festivals, long haired actors, overpaid actors, amateur singers and the like, or other entertainment medium has yet been able to equal the American motion picture in the lasting impact of a single vehicle. No star in any other medium has topped Elizabeth Taylor in impact, either—and that was before the new invasion of Rome by the barbarians.

While we are heaping praise on the movies, let us also note that our technical geniuses have not been lagging. I have high hopes for the excitement which will be generated by the new Cinerama and the new concepts in theatre design; I still cling to the idea that 3-D will be back before too long in practical form. I even think more of the actors will be getting haircuts. As for the film festivals, I suppose they will always be with us. Maybe the basic question is whether we should always be with them.

Now if we can only do something about the income tax this column will not have been in vain.
Movie Stocks on Toboggan as Bears Hold Siege on Market

Movies continued to toboggan during the past two weeks as the entire market failed to halt the steady slide. At the May 10 deadline, the Dow-Jones industrial average had closed at its lowest point since Feb. 14, 1961.

Fifteen of the 18 cinema issues covered in the Film BULLETIN chart dropped over the past fortnight, while three managed to withstand the strong downward pull, M-G-M, which one observers felt had declined to a point where its yield was attractive, advanced 7/8, despite losing some ground late in the session. United Artists, buoyed by an impressive product announcement for the remainder of the year, moved up 11/4, and American Broadcasting-Paramount jumped a smart 2 1/2 points.

Heaviest losers were: Walt Disney and Columbia Preferred, each of which slumped 4 1/2 points; Paramount, down 3 1/8, most of it following president Balaban's message to stockholders; Stanley Warner, registering a 3-point loss, and Cinerama, which has dropped 2 5/8 on the heaviest trading (108,900 shares). A good indication that the bears had taken hold was found in the fact that five companies showing improved profit statements during the period—Decca, Warner Bros., Screen Gems, National General and Seven Arts—all declined in price. In addition, all six movie shares in the over-the-counter list dropped over the past fortnight.

MPI Statement Reveals Film Investments

In its fourth annual report to shareholders, Motion Picture Investors, Inc. revealed the details of two interesting deals into which it entered to help stimulate the flow of product to theaters.

In the fiscal year ended March 31 MPI realized a "substantial" profit from its contract with Allied Artists for the release of Friendly Persuasion", "The Oklahoman" and "Wichita". Not so successful was MPI's move to assist in the financing of production costs for "The Deadly Companions", which is being distributed by Pathe America. The initial loan of $150,000 to Carousel Productions, Inc., producer of the film, had been reduced to $130,000 and is now represented by a note in the amount of $122,690.04. However, in view of the picture's slow play-off, the MPI statement reports, it appears "improbable that future receipts will be sufficient to recover the unpaid balance" of the loan, and it has therefore been written down to $65,000.

MPI net assets as of March 31 were $348,682.91. Outstanding shares numbered 43,619. The company holds stock in all major film companies except 20th-Fox.

Seven Arts '62 Profit Up

Seven Arts Productions, Ltd., which boasts participation in such motion pictures as "West Side Story," and various other entertainment vehicles, in addition to its television distribution activities, jumped from a loss of $1,090,212 for fiscal 1961 to a profit of $1,100,555 (85c per share) for the fiscal year ended Jan. 31, 1962.

In a letter to shareholders, president David B. Stillman reported that Seven Arts total revenue for the term was about $18,000,000, of which $13,000,000 represented rentals from TV distribution via the firm's subsidiary, Seven Arts Associated Corp. The balance, he added, representing income from theatrical distribution, was offset by amortization taken on a cost-recovery basis.

Paramount Still Cost-Cutting—Balaban

Paramount Pictures will hold its annual stockholders meeting June 5 to elect 11 directors to the firm's board and, among other matters, to vote on a resolution that would impose certain restrictions on future stock options.

According to the proxy statement, the principal officers received the following remuneration last year: Barney Balaban, president—$124,000; vice president Y. Frank Freeman—$57,200; vice president and secretary Paul Raibourn—$59,800; v.p. George Weltern—$62,400; Adolph Zukor, board chairman—$52,000; v.p. Jacob H. Karp—$78,000.

Previously, in a message to the firm's stockholders, Balaban had said that Paramount was continuing with its policy of consolidation and cost-cutting to meet the rising cost of production and the "competition we have had to meet from other aspects of the entertainment field."

(Continued on Page 22)

FILM SHARES FAR DOWN FROM MAY, '61

What a Difference a Year Makes!

The chanciness of movie stocks—every bit as unpredictable as the films and stars they represent—has made itself felt on the market over the past year. The object of much of Wall Street's affection in the Spring of 1961, cinema shares are back on the shelf this season, and the prospects of another romance with investors before fall are highly unlikely.

That the decline in movie prices is temporary, awaiting merely another powerful line of theatrical product to switch the arcan back into high gear, is an accepted fact on the street, but a fact it definitely is. According to the Financial Report statistics department, 12 film and theatre stocks were down as of May 1 from the comparable rate in 1961. Only two were up. The drops range from 1/4 in Decca (currently stirring plenty of interest via its planned marriage with MCA) to a huge 331/2 point plunge by Paramount (attributable to lackluster product and its pay-TV flop in Etobicoke). The average decline is sizable: a shade under 12 points.

In the May 1 (1961) issue of Film BULLETIN, we wrote: "The romance between Wall Street and movie stocks continue apace." Now it seems the ardor has cooled considerably, many observers see the 'plus factors in motion pictures as pretty well discounted, and some issues poised for another take-off. Little in the way of an upsurge is seen before fall, however, because most of the companies' big (picture) guns are slated to go off during the coming holiday season, thereby postponing any realization of important revenue until later in the year. In fact, one firm, 20th-Fox, does not figure to improve to any great degree until 1963, after its highly-heralded "Cleopatra" has been finished and placed in release. One exception, Walt Disney, appears ready to take a ride at any moment, as substantial grosses continue to roll in from successful films, and more of the same will soon

(Continued on Page 22)
“I Do Not Like the Picture”
SENATOR JOHN SPARKMAN

I regret very much to say that I do not like the picture “Advise and Consent.” It is almost wholly without merit as a true presentation of the Senate or of the operation of our government. I feel that a false impression will be created by the showing of this picture both in this country and in foreign countries where it may be shown.

"Good Drama and Good Fiction"
SENATOR HUBERT H. HUMPHREY

I was one Senator who enjoyed this motion picture. I was not as critical of it as some others. I have heard it said that “Advise and Consent” did not accurately portray the character and mood of the United States Senate. I do not think this was the only intention of the producers. If it had been, they would have given us a newsreel. “Advise and Consent” was drama. It was fiction. I think that it was good drama and good fiction. Yes, the motion picture may give an inaccurate impression of our government to some of the people overseas. I think that in a free nation, we must be willing to risk occasional erroneous impressions. I would rather allow freedom for the arts than absorb them into our propaganda program.

Foreign Reaction Would Be Regrettable
SENATOR JOHN J. WILLIAMS

While I have not yet seen the film version of the novel, I did read the book and consider it a complete distortion of the manner in which the Senate and the Government in general operate. I suppose that since the film is based on a novel and is not intended in any way to be a documentary, a faithful portrayal of the situation should not be expected. Nevertheless, it is true I suppose that many people, particularly in foreign countries, will consider that the book and the film, because of their obvious locale, do present a true picture. Such a reaction would be regrettable, but, unfortunately, understandable.

No other film maker has quite the flair for stirring controversy that comes so naturally to Otto Preminger. Whether he is twitting Hollywood’s old taboo on sex with a lark like The Moon Is Blue, or hammering at the industry’s ban against the subject of narcotics with a serious work like Man With The Golden Arm, Otto the Bold manages to keep himself and his films in the dead center of a blazing public conflagration that is kept aglow by a stream of combustible publicity.

His latest movie is Advise and Consent, from the bestselling novel by Allen Drury about American statesmen and politicians, and it is following the pattern of Preminger pictures by attracting plenty of headlines from Washington, D.C. to the capitals of Europe.

The ruckus started when Preminger and Columbia Pictures, which will release Advise and Consent this summer, invited a group of U.S.

(Continued on Next Page)

“Distorted Picture of Our Government”
SENATOR STEPHEN M. YOUNG

The motion picture “Advise and Consent” is an interesting picture. Without a doubt, it will be a huge success from a box office standpoint.

The book “Advise and Consent” is a great book, in my judgment, and intensely interesting.

While I liked the film in most respects, I fell had the writer adhered more accurately to the book, it would be a better film.

The unfavorable and distorted picture of our government and its Senators is likely to be conveyed to people of foreign countries in some respects. In my opinion, the following are some reasonable and proper criticisms:

The President of the United States in the film was miscast, in my opinion.

The obnoxious Senator, whom many readers of the book considered as depicting the late Senator Joseph McCarthy, indulged in antics in an alleged committee meeting that would not have been tolerated by any chairman of a committee or subcommittee of the Senate.

In the book, the young Senator shot himself. The shot was heard by his friend in the same office building but on another floor. The other Senator knew instinctively what had occurred. In the film this scene is not authentic or convincing, in my opinion.

In some instances there was a tendency to degrade the Senate and depict Senators lacking in character. For example, the very conclusion of the film is unfortunate, in my opinion. In “Advise and Consent” author Drury depicts the Vice President as a very amiable, friendly, rather mediocre pleasure loving politician. He presides over the Senate, however, in an entirely proper and adequate manner, and when suddenly by reason of the death of the President he becomes President of the United States, he emerges into greatness. I suggest you reread the last chapter of Mr. Drury’s book. Why did the film end in the manner the author ended his book? Instead, we behold eight or more men, looking like thugs, coming into the entrances of the Senate Chamber, and these cari-
‘ADVISE AND CONSENT’

In the doorway of FBI operatives, after blocking the doorways for the purpose of protecting the Vice-President, now President of the United States, have word that he is the death of the President. The roll call on confirmation of the nominee for Secretary of State is proceeding to a conclusion. The voice is a tie. He asks the presiding officer to hold his vote. The nomination is rejected. Then he bangs the gavel and steps down and says to the Majority Leader, "I prefer to name my own Secretary of State." Thus ends the picture on a selfish note. This is in sharp contrast with the book.

Incidentally, although many scenes for the film were made in Washington and in the Capitol, on the roll call vote Senators voted "Yes" and "No". Were you to sit in the Senate Gallery and listen to scores or hundreds of roll calls, you would never hear the words "Yes". You would hear "Yea" and "Nay".

In addition, I have other criticisms, but this letter is unduly long. Furthermore, I do not claim to be a drama critic. I am simply expressing my personal views.

(Continued from Page 10)

Senators to a preview of the film. Word soon leaked to the press that some of the honored guests felt the picture portrayed the Senate and even the White House in an unfavorable light. Sen. Stephen M. Young of Ohio was quoted as expressing the view that it will present a damaging image of the U.S. in foreign countries. The bald and bold producer-director retorted that his film is fiction and a faithful adaptation of the novel.

Seeking to learn whether Preminger has stirred up a hornet's nest or a tempest in a teapot, Film BULLETIN asked Senator Young and several key members of the Senate Committee on Foreign Relations to detail their reactions to Advise and Consent. Their replies are on these pages.

May I add, I hope I am wrong in my view that people who see the film both here and abroad are likely to have an unfavorable and distorted impression of American public life and of our Senators who in reality are not selfish individuals.

It is my view that if in fact a book is filmed and the title of the book used, the film should be as authentic as possible.

* * *

Issue of Free Speech

Senator J. W. Fulbright

I have not seen this film, so I am unable to answer your questions concerning it. Since the film was produced by a private company and no Government funds were involved, I would want to make clear that any opinion I might express would be personal.

I am aware, of course, of the general criticism concerning the quality of American films sent abroad. It must be kept in mind, however, that Government regulation of the content or distribution of films would be contrary to our constitutional safeguards of free speech. Regulation, therefore, must be voluntary within the industry, and I hope this responsibility will not be taken lightly.

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"That Touch of Mink"

**Business Rating 3 3 3**

Grant and Day give lightweight farce powerful marquee value. Strong grosser for metropolitan market. Handsome production.

The commercial ingredients are here—especially in the marquee value of Cary Grant and Doris Day—for another Universal fan hit, but farce is no "Lover Come Back" or "Billow Talk:" in terms of original, clever, amusing comedy. Nevertheless, loaded with slapstick and suggestive dialogue and situations, running the range from exciting Manhattan to romantic Bermuda, and decked out in beautiful clothes and lavish sets, "That Touch of Mink" leaves little question as to its boxoffice potential in metropolitan areas. With two of filmland's most popular personalities in the leads, audiences will be enticed to come in, and once in, they will get generous servings of racy complications and risque innuendoes, if not much real wit. Delbert Mann has directed all of this nonsense with more of an eye for pace than deft comic touch. Grant and Miss Day give their familiar, slick performances. He is all suaveness and charm as the successful and handsome bachelor intent on maintaining his free-lance romantic status. His high point comes when he races out of New York's Athletic Club wrapped only in a towel to "rescue" Miss Day from a lecherous unemployment office suitor. She amusingly retains her small town "good girl" composure even after she's been presented with one of the most expensive minks in captivity. She comes off well in her big scene when, after finally deciding to give in to Grant in Bermuda, she drinks herself into stillness while trying to build up courage. First-rate support is supplied by Gig Young, Grant's psychoanalyst-bound financial advisor; Audrey Meadows, Miss Day's Automat-worker roommate; and John Astin, the "creepiest" of unemployment office clerks. The Stanley Shapiro (he co-produced with Martin Melcher)-Nate Mon- aster screenplay finds Miss Day and Grant starting out their relationship on a platonic basis. She nervously agrees to go to Bermuda with him, but she breaks out in a nervous rash their first night there, and Grant reconciles himself by sleeping in the next room. They return to New York the following day. Miss Day, irked with herself because of the unsophisticated panic that brought on her ailment, flies back to Bermuda, phones Grant and begs him to join her. Grant arrives to find her roaring drunk and the trip number two ends in failure. Back in New York, Young, suspecting that Grant really loves Miss Day, suggests Miss Day go to a motel with Astin. Young will then tell Grant, Grant will give chase, and all will end well. After a number of slapstick hurdles are overcome, Grant "res- cues" Miss Day and proposes marriage. Back in Bermuda for their bridal night, Grant suffers an attack of nerves, and this time he breaks out in spots. But we know all soon will be right.

*Universal-International, 99 minutes, Cary Grant, Doris Day, Gig Young. Produced by Stanley Shapiro and Martin Melcher. Directed by Delbert Mann.*

"Bon Voyage"

**Business Rating 3 3 3**

Disney turns out another lively, hectic family comedy that will delight all ages. Technicolor. Big grosser.

Bravo, Walt Disney, you've done it again. A sparkling, hilarious, thoroughly enjoyable live-action comedy about the misadventures of an average American family finally taking that long planned for holiday in France. One of the best family attractions to come along in some time, this Buena Vista release will roll up big grosses in all Disney-prone situations. It boasts a bright and talented cast consisting of Fred MacMurray, Jane Wyman, Michael Callan, Deborah ("Gidget Goes Hawaiian") Walley, Tommy Kirk and little Kevin Corcoran; handsome Technicolor wrapping utilizing the locales of the luxury line SS United States, the boulevards of Paris, and the sun-drenched beaches of the French Riviera (William Snyder's shots of Paris are enough to make us all run to the nearest travel agency); and a series of harmless complications which each and every member of the audience will find sympathetic. Director James Neilson plays it strictly for laughs from the opening champagne farewell party aboard ship, through the various shipboard activities (romantic and athletic) at sea, a frantic cab ride down the Champs Elysees, a trip through the sewers of Paris, to the climactic Bastille Day celebration in the streets along the Riviera. Although some of the 130 minutes running time could be eliminated without hurting the story, "Bon Voyage" still emerges one gay and lively cinematic lark. MacMurray is at his professional best as "dead old Dad," guiding his family on their first European jaunt, while Miss Wyman lends vivaciousness and charm as his shopping-spreet happy wife. Miss Walley is appropriately love-smitten as their daughter, and Callan is good as the playboy architect she falls in love with. Kirk plays to the hilt the teen-age son who sows his wild oats in Paris complete with beret and mustache, and Corcoran is the typical always-in-hot-water youngster who manages to lose MacMurray in the Parisian sewers. Bill Walsh's screenplay, based on the book by Marrjiane and Joseph Hayes, finds MacMurray growing more and more disturbed over the romance between Walley and Callan, especially since the latter isn't at all interested in marriage. On the Riviera MacMurray and Miss Walley help Callan see the error of his wastrel ways, and in the luxurious casino MacMurray flattens gigolo Ivan Desny when he makes a play for Miss Wyman. As they head back for Terre Haute the family find themselves a little wiser in all ways.

*Buena Vista, A Walt Disney Production. 130 minutes, Fred MacMurray, Jane Wyman, Michael Callan, Deborah Walley, Tommy Kirk, Kevin Corcoran. Directed by James Neilson.*

"Samar"

**Business Rating 3 3 3**

Mild action entry, with Geo. Montgomery, for duals.

George Montgomery touches all bases as producer, director, star and co-author of this Warner Bros. release. Set in the Philippines of 1870, mounted in Technicolor and dealing with a jungle trek to freedom to escape Spanish oppression, "Samar" is a fairly exciting adventure that will serve as a dualer in the action market. The location lensing adds the appropriate flavor, and an impressive array of danger-filled handicaps popped up during the 89-minutes running time — head-hunters, ty- phoons, fever and an epic climb up the 1000-foot cliffs of Samar's mountains. Montgomery portrays a soldier of fortune-doctor assigned to Samar's penal colony for Philippine political prisoners. Gilbert Roland is the kindly island head who decides to lead his people on the perilous journey to the legendary lost city of Sierra de Oro. Ziva Rodaan displays her sex appeal as the illegitimate daughter of a Spanish official now turned prostitute, and Joan O'Brien is Roland's wife. Nico Minardos is the tyrannical Spanish captain who comes to Samar to check rumors of insurrection there. The plot finds Minardos planning to take over the island from Roland. The latter decides now is the time to escape to freedom, forces Montgomery and Miss O'Brien to join the exodus, then captures Minardos and his men and takes them along, too. During the trip a romance springs up between Montgomery and Miss Radaan, head- hunters wipe out some of the group, Minardos is killed during a fight with the savages, and Montgomery is forced to ampu- tate Roland's arm after the latter is wounded by a poison dart. Sierra de Oro is finally reached.

*Warner Bros. 89 minutes, George Montgomery, Gilbert Roland, Ziva Rodaan, Joel O'Brien. Produced and directed by Montgomery.*
“The Miracle Worker”

Business Rating 3 3 3

Powerful, emotionally stirring drama about Helen Keller’s childhood. Strong attraction for class houses. Requires heavy promotion campaign in general market.

“The Miracle Worker” is a powerfully performed and cinematically imaginative motion picture. Commercially, it poses the question as to how the mass audience will respond to a story as emotionally exhausting as this is. Discriminating adult filmgoers will find it stimulating and rewarding. Much will depend in the general market on the campaign with which United Artists will back this release. The task is not a simple one, yet the chances are good that grosses will run well above average, because “The Miracle Worker” is quality movie merchandise. The critical reception should be very good. In transposing William Gibson’s long-running stage hit to the screen, producer Fred Coe has wisely retained the show’s two stars, Anne Bancroft and Patty Duke, the talented director, Arthur Penn, and the original author. Although the names of Miss Bancroft and Miss Duke mean little on a marquee just now, they will mean much in the future, for both turn in performances of Oscar calibre. They are certain to stir up plenty of word-of-mouth and want-to-see of major boxoffice significance. Penn’s direction is mobile, suspenseful and continually charged with the electrifying elements of two stubborn personalities physically battling one another in an attempt to retain their beliefs. Greatly aiding the production is cameraman Ernest Capan’s brilliant black-and-white tones, the fuzzy images evoking Miss Bancroft’s tormenting youth, and the world of silence behind the credits reflecting the unnatural world of little Miss Duke as the blind mute, animal-like Helen Keller. Miss Bancroft, presents the outspoken, determined teacher, Annie Sullivan, as a complex young lady on her first assignment, convinced that her method of instruction will get through to Miss Duke, yet continually haunted by the memories of her own half-blind youth in an institution (she’s still bothered by strong light) and the death of her younger,rippled brother in the asylum. Miss Duke, is superb as the confused, rebellious child, trapped in a world of silence and harshness, only too happy to take advantage of the over-indulgence of her unhappy parents. How Miss Bancroft forces Miss Duke to learn the finger language, eat with good table manners (a food-throwing, dish-breaking scene of masterpiece proportions) and finally accept a form of discipline will leave viewers absolutely limp. Each scene is a gem of acting versatility, especially those sequences involving physical contact between the two (an exchange of face slapping, rolling on the floor, etc.).

Good support is provided by Victor Jory, the blustering father; Nga Swenson, the miracle-hoping mother; Andrew Prine, the arcastic half-brother. After agonizing, violence-filled weeks, Miss Bancroft finally gets Miss Duke to tolerate her and learn how to spell a number of words. But the concept of words still elude Miss Duke. The latter is movingly accomplished when Miss Duke at last associates water with the finger symbols for it. Miss Bancroft is vindicated and a new world is opened for Miss Duke.


“Satan in High Heels”

Business Rating 0

Low-budgeter leans on sordid sex angles.

A sordid, seamy sex quickie about a scheming woman’s climb up the ladder of success, “Satin In High Heels” (minus a Code Seal) is destined for very limited playoffs. The film has plenty of exploitation angles — bosomy Meg Myles and Sabrina, a nude swimming sequence, an attempted murder, and a fashionable East Side night club run by gangsters, a cynical lesbian manager and a homosexual bartender. But it all adds up to much ado about nothing. The performances are amateurish (Miss Myles scores better as a singer than as an actress), Jerald Intrator’s direction is static and unimaginative, and Harold Bonnett’s screenplay is a compilation of clichés. The plot finds Miss Myles stealing some money from her dope-addicted husband, Earl Hammond, leaving the cheap carnival where she works as a dancer, and landing in New York. She’s introduced to lesbian manager Grayson Hall, and the latter decides to turn Miss Myles into a chic entertainer. Miss Myles runs through an affair with club owner Mike Keene, and then she takes up with his playboy son Bob Yuro. Hammond shows up on opening night and Miss Myles talks him into killing Keene. Hammond bungles the job and Miss Myles is put out on the street.

Cosmic. 97 minutes. Meg Myles, Grayson Hall, Mike Keene. Produced by Leonard M. Burton. Directed by Jerald Intrator.

Business Rating

$$$$ — Tops

$$ — Average

$ — Poor

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EXTRA! Make every patron a "ZOTZNIK" with a magic "ZOTZ" coin!...
It's zecret! It's zenzational!
It's Zotzmanship! (The magic word for showmanship!)

FROM COLUMBIA... THE FIRST and ONLY

...the magic word

starring

TOM POSTOI

JULIA MEADE  JIM BACKUS  FRED CLARKE

Screenplay by RAY RUSSELL  Based on the novel by
ZOTZ!

Watch ZOTZ get HOTZ!

Watch those saturations in INDIANAPOLIS & ATLANTA!... 
Territorial saturations in DALLAS & BOSTON! Watch those multiple runs run up grosses in LOS ANGELES & BOSTON! Watch those dates pay off in SALT LAKE CITY & DETROIT!

cent-minded

essor who discovers a super-secret fat will give your boxoffice the greatest lift since money!

Produced and Directed by WILLIAM CASTLE
“Lonely Are the Brave”  "Business Rating 3 3 3"  
Fascinating, suspenseful Western about cowboy vs. modern age. Kirk Douglas tops cast. Good b.o. potential.  
A fascinating, ironic and off-beat Western about an individualist at war with the regimented jet age, this Universal-International release stands an excellent chance of amassing some solid returns in the general market. Boxoffice power Kirk Douglas is the only name for the marque, but word-of-mouth should aid it greatly. Several notches above the average Western, and far superior to the current TV oater crop, “Lonely Are the Brave” has in its favor; some original characterizations; plenty of humor; action and suspense, including an ending reminiscent of “High Sierra”; tight and flavorful direction on the part of David Miller, and the treacherous Sandia mountains of New Mexico as its locale. As scripted by Dalton Trumbo, from Edward Abbey’s novel, “The Brave Cowboy,” the film tells what happens when free-roaming cowboy Douglas arranges to get thrown into jail to help an old friend escape (the latter has been helping wretches find work), and then finds himself on the run from posses, walkie-talkie jeeps and an Air Force helicopter. It’s this aspect of the man of brawn fighting the efficiency of the modern age, enhanced by the elements of a really exciting chase drama, which makes the film the engrossing experience it is. Douglas comes off well as the cowboy who cannot understand why people want to fence themselves in when there’s all that land to roam around in. Gena Rowlands (of TV’s “87th Precinct”) has some touching moments as the jailed friend’s wife, whom Douglas once loved. Walter Matthau is splendid as the efficient sheriff (saddled with incompetent deputies) who considers Douglas more crazy cowboy than criminal. One-armed Bill Raisch provides one of the film’s most thrilling moments when he forces Douglas into a vicious barroom brawl. Unable to convince friend Michael Kane to break out of jail, Douglas escapes and flies into the mountains with Whiskey, his horse. He eludes Matthau and his posse and manages to shoot down the helicopter when it comes too close. After further narrow escapes Douglas reaches the top of the mountains and heads for the Mexican border. His horse balks while crossing a major highway and both are hit by a giant diesel truck. Whiskey is put out of his misery and the dying Douglas is carried away in an ambulance.

“Ride the High Country”  "Business Rating 3 3 3 Plus"  
Veteran outdoor action stars Randolph Scott and Joel McCrea are teamed for the first time in this well-made drama of the Old West being released by M-G-M. And thanks to newcomer director Sam Peckinpah, what could have been just another routine oater comes off as a taut, humorous, action-filled shoot-em-up destined to please devotees of such fare. Scott and McCrea are at their rugged best as former “town tamers” down on their luck who become guards for a gold shipment from a mountain mine. Scott’s portrayal of a man both hero and heel and McCrea’s delineation of a dedicated, honest individual provide an interesting contrast in personalities, and the injection of a race between a camel and a horse, a drunken brawl in the mountain mine and a realistic bullet-flying finale supply a variety of excitement essential for films of this ilk. The handsome Metrocolor-CinemaScope mounting, filmed on location in California’s High Sierras, adds visual grandeur of the first-order. Colorful supporting performances are delivered by recolated Mariette Hartley and Ronald Starr, a sheltered young lady and an adventurous young drifter; Edgar Buchanan, drunken frontier judge; Jenie Jackson, a 303 pound saloon keeper; and a quartet of white-trash Southerners, the Hammons brothers, who plot to steal both Miss Hartley and the gold.


“Lisa”  "Business Rating 3 3 Plus"  
Chase-thriller about girl’s flight to Palestine. Strong promotion, word-of-mouth, will boost b.o. Color. C’Scope.  
From 20th Century-Fox comes this suspenseful Deluxe Color-CinemaScope adaptation of Jan de Hartog’s novel “The Inspector.” A poignant love story rich in foreign intrigue, and magnificently photographed in Holland, Wales and Tangier, “Lisa” relates how a Dutch Police Inspector, guilt-ridden for failing to save his fiancee from death in a Nazi concentration camp, willingly becomes a fugitive from justice to help an orphan survivor of Auschwitz reach Palestine. The journey is long and ripe with danger, and director Philip Dunne has injected Mark Robson’s polished production with all of the ingredients essential for a highly entertaining chase-thriller. Although Stephen Boyd (“Ben-Hur”) and Dolores Hart provide only mild marquee lure, an aggressive promotion campaign by Fox, plus word-of-mouth could catapult the film into the above-average grossing category among the general patronage. Boyd is credible as the self-sacrificing Inspector who finds himself falling in love with his tormented companion, while Miss Hart increases her stock as a dramatic actress as the Palestine-obsessed girl who believes she will never be able to love a man because she was forced to become a medical research guinea pig in Auschwitz. Outstanding support is supplied by Leo McKern, a bible-quotting barge captain who dabbles in smuggled goods; Hugh Griffith, a renegade Dachauan who sometimes takes immigrants through the British blockade into Palestine; and Donald Pleasence, Boyd’s Scotland Yard friend who allows the former and Miss Hart to slip through a police dragnet. Nelson Gidding’s screenplay finds Boyd and Miss Hart fleeing Holland on McKern’s barge and finally reaching Tangier. An American-backed organization urges Miss Hart to go to Nuremberg as a witness at the War Crimes Trials. Boyd persuades her to continue on to Palestine, and Miss Hart, after a medical examination, realizes that she is capable of a normal love. Griffith gets them on a gun-running boat to Palestine and they successfully escape a British warship and rival gunrunners. Miss Hart is seriously wounded during an encounter with the latter, but Boyd gets her to Palestine and a waiting Haganah patrol. Although Miss Hart now loves him, Boyd’s code of honesty forces him to give himself up to the British authorities.
"Lad: a Dog"

Business Rating 0 0 Plus

Canine cliffrhanger aimed at kid trade. Should draw lots of family business during holidays. Color.

The moppets are in for an old-fashioned canine cliffrhanger with this Warner Bros. release based on the famous dog stories of Albert Payson Terhune. Adults will undoubtedly find the exploits of collie Lad a little too precious and syrupy, but the youngsters won't mind at all. Exhibitors can count on plenty of family business during the holidays, especially since this Technicolor attraction is being packaged with a new animated featurette, "The Adventures of the Road Runner." The little ones are going to take to Lad in the same way their elders once took to Lassie, and before the 98-minute running time is over, they're bound to agree that Lad is just the greatest collie around. He melts the heart of aggressive business man Carroll O'Connor; fights off a copperhead snake; helps O'Connor's crippled eight-year-old daughter, Angela Cartwright, walk again; wins a gold cup in competition against an outstanding show dog; tries to rescue his unconscious mistress, Peggy McCay, from a burning barn (her author husband, Peter Breck, finishes the job), and brings about the capture of a vengeful poacher, responsible for setting the barn on fire. Directors Aram Avakian and Leslie H. Martinson have guided their sentimental saga with a intended young audience in mind, but the California scenery is always lovely to look at. The Lillie Hayward-Roberta O. Hodes script finds little Miss Cartwright grieving over the loss of one of Lad's puppies killed in the fire. She rejects the remaining one, but the puppy finally wins her over.


"Night Creatures"

Business Rating 0 0 Plus

Good special-effects, smuggling mystery. Strong summer entry for action houses, drive-ins. Color.

The excellent production values usually associated with British-made Hammer films are in evidence once again in this action-filled 18th century smuggling drama in Eastman Color. A dash of mystery, some supernatural overtones and the right touch of romance help make this Universal-International release a good summer attraction for action-hallyhoo situations and drive-ins. Thanks to some believable performances, impressive sets, tingling special effects, and the tight, fluid direction of Peter Graham Scott, "Night Creatures" figures to keep devotees of such fare guessing as to: (1) whether the King's Men will smash the cleverly organized smuggling ring in the village of Dymchurch; (2) the true identity of the ghostly "Marsh Phantoms" who ride out of the eerie darkness and cause men to die of fright; (3) whether or not the benign village Vicar is actually the notorious pirate supposedly buried in the churchyard. Peter Cushing is first-rate as the ex-pirate turned Vicar, a repentant man trying to redeem himself by depriving the tax men and giving the money to the poor. Good support comes from Yvonne Romain, the attractive bar maid who doesn't know she's actually Cushing's daughter; Oliver Reed, the Squire's son whom Miss Romain loves; Patrick Allen, Captain of the King's Men; assorted villagers secretly in league against the Crown; and Milton Reid, a mutilated mulatto, the unfortunate victim of Cushing's pirate days. Most of John Elder's screenplay is devoted to the villagers' attempt to outwit Allen and his men. Eventually Allen learns that the "Marsh Phantom" ploy is to frighten curiosity-seekers away from the cache of smuggled goods, and that Cushing is actually the supposedly dead pirate. Cushing admits his identity and the villagers come to his defense. But the hate-filled Reid attacks Cushing and kills him.

Universal-International. 81 minutes. Peter Cushing, Yvonne Romain, Oliver Reed. Produced by John Temple-Smith. Directed by Peter Graham Scott.

"13 West Street"

Business Rating 0 0

Suspense-meller about "solid citizen" vs. young gang. Adequate dueller for general market.

A law-abiding space engineer is set upon and viciously beaten by a gang of well-dressed teen-agers on his way home from work one night. His fanatical desire to bring the boys to justice himself, his refusal to be frightened off by threats from the gang, his continual interference with the police, and his own destruction of his marriage and his reputation make up the bulk of this melodrama from Columbia. With Alan Ladd, Rod Steiger and Michael Callan for the marquees, and some suspenseful direction on the part of Philip Leacock, "13 West Street" shapes up as an OK thriller for general market consumption. It will adequately serve either end of a double bill. Although exploration of the theme is superficial, there is excitement here to keep the average moviegoer engrossed. Ladd is appropriately solid as the vengeance-seeking victim. Steiger is good as the detective whose hands are tied by the fact that he has very little to go on; and Callan comes off well as the twisted rich boy leader with a hatred for "solid citizens." Dolores Dorn's beauty makes up for her lack of acting ability as Ladd's wife, The Bernard C. Schoenfeld-Robert Presnell, Jr. screenplay, based on Leigh Brackett's novel, "The Tiger Among Us," finds Ladd being beaten up a second time by Callan and his gang after Ladd refuses to lay off the case. His obsession grows to such proportions he pursues a vehicle he thinks belongs to Callan, discovers its occupant is only an innocent young girl, and ends up in jail. He's finally given a leave of absence from his work. Steiger gets a lead on the gang, and one of the frightened members hangs himself. A private detective hired by Ladd is killed while chasing Callan up a canyon road. Callan goes to Ladd's house and starts attacking Miss Dorn. He runs away as Ladd arrives, but the latter corners Callan in his palatial home and tries to drown the youth in the swimming pool. Ladd regains his sanity just in time.


"Nearly a Nasty Accident"

Business Rating 0

Weak British slapstick comedy strictly for kid trade.

This slapstick British import being released by Universal figures to appeal only to the youngest segment of the general market audience. Loaded with one corny sight gag after another, the film deals with an R.A.F. airman who causes a series of disastrous accidents. It will squeeze by as a dualler in areas where comedies of all levels are acceptable. Director Don Chaffey valiantly tries to stretch as much hilarity as possible out of the flimsy situations. Kenneth Connor is the airman menace, Jimmy Edwards, his distraught, walrus-mustached Group-Captain, and Shirley Eaton supplies the sex as a W.R.A.F. Corporal. The Jack Davis-Hugh Woodhouse screenplay finds Edwards attempting to get Connor dismissed from the service. While escorting Connor home, Edwards is thrown from the train into a mail net and Connor disappears. A wide scale search follows. Connor conscientiously tries to find his way back to camp, meets Miss Eaton, and brings on more accidents, including flooding South Wales. But ends happily.

“I feel that your magazine has been performing a valuable service to the industry. I, for one, appreciate it.”

—Jack Stephenson
Commonwealth Theatres
Washington, Missouri
AA-Bronston Team Again on 'Peking'

In an attempt to make boxoffice lightning strike twice, Allied Artists president Steve Broidy (above) and producer Samuel Bronson (below) announced arrangements for "55 Days at Peking," starring Charlton Heston, to be released by AA in the U.S., Canada, Japan and the Near East. The pair previously teamed on "El Cid," another Heston-starrer. Filming will begin in June, in Madrid, with worldwide roadshow premieres slated for Easter, 1963. In commenting on the deal, Bronson said: "Their (AA) enthusiastic and enterprising handling of 'El Cid' led so my decision to join with them again on this new project. The distribution pattern, first established with 'El Cid,' whereby a picture is handled by individual releasing organizations in each territory of the world, will be carried on with '55 Days at Peking.'"

O'Neil Named

Michael J. O'Neil was named president of Clark Transfer, Inc., succeeding the late James R. Clark as chief executive officer of the film, theatrical and publication delivery firm.

FCC on Feevee

Like alert exhibitors, the FCC also is concerned with the growth of community antenna systems as a lead-in to pay-TV, which would force local TV stations off the air. This was revealed by Philip F. Harling, chairman of the Joint Committee Against Pay-TV, who added that the FCC has asked Congress for the right to regulate CATV.

Hyman Visits Tri-States

Pictured during AB-PT vice president Edward L. Hyman's recent visit with Tri-States Theatres personnel in Des Moines are, seated, l. to r.: Hyman, Tri-States chairman A. H. Blank. Standing: L. McKechney, circuit real estate supervisor; Al Sicignano, asst. to Hyman; A. Don Allen and Don B. Knight, gen. mgr. and asst. gen. mgr. of Tri-States, and Walter Kaufman, asst. to Hyman.

Stellings Sells Interest

Former two-time president of TOA Ernest Stellings (left) announced disposition of a large part of his holdings in Stewart & Everett Theatres, Inc., North Carolina chain.

Joins COMPO Triumvirate

United Artists v.p. Eugene Picker will represent the MPAA on the 3-man governing committee and the executive arm of COMPO. He replaces the late A. Montague.

UA Offers Exhibitor 'Dream': $51 Million Release Program

"The strongest lineup of product ever offered the nation's exhibitors in the relatively short period between May and Christmas." That is the way United Artists executive vice president Arnold M. Picker described the firm's program of 19 major features, costing $51,000,000 and starring 61 of the industry's top marquee names. Picker's enthusiasm for the May-December card, which he termed "a motion picture theatre owner's dream," was shared and underscored by James R. Velde, vice president in charge of domestic sales. In a letter to the nation's theatre operators, he wrote: "I have never come to our exhibitors with a program of motion pictures as substantial and impressive as (this) . . . I think you will agree as you look at our list that there is absolutely no precedent in the long and expansive history of our business for such a series of films in such quantity, all of which are top-level product geared to every type of audience covering the entire range of the entertainment horizon." Of course, as befits so imposing an array of pictures, UA is ready with its usual hard-hitting campaigns, many of the large-budget, specially-tailored variety, to create a big demand at the boxoffice. Newsmakers like Stanley Kramer, Robert Wise, William Wyler and the Mirisch Brothers; stars like Bing Crosby, Bob Hope, Tony Curtis, Kirk Douglas, Burt Lancaster and Maximilian Schell; films like "West Side Story," "Judgment at Nuremberg," "Birdman of Alcatraz," "Follow That Dream," "The Manchurian Candidate," "The Miracle Worker" and "Two for the Seesaw"—this is a sampling of what United Artists has in store between now and the end of the year.
THE TWO SIDES OF CORMAN

To those well-versed in fantastic science-fiction lore, teen-age hot-rodgers out for a thrill, and gangsters spraying bullets against walls of cafes, the name of Roger Corman is a familiar one. Through such epics as "A Bucket of Blood," "Night of the Blood Beast," "Hot Car Girl" and "I Mobster," the enterprising producer-director has profitably catered to the tastes of a movie market desirous of action and willing to pay for it at the boxoffice. Worlds removed from this commercial tycoon is a seriously dedicated creator determined to bring socially significant, meaningful subjects, such as Southern school integration, to audiences thirsty for quality pictures.

The two sides of Corman are as different as night and day, but they are cemented by the 35-year-old entrepreneur's keen business sense and desire to keep motion pictures a thriving entertainment medium with the widest possible appeal.

How does a film man switch from exploitation quickies to such serious social documents as "The Intruder," the latest entry by Roger Corman (and his brother, Gene), a controversial film dealing with the rise of a rabble-rousing white supremacist in the deep South? He explains the seeming ambivalence this way: "I recommend a program which permits the theatremen to appeal to all audiences. I am sure that the wails would be fewer from the audience, Hollywood and the exhibition end of motion pictures if each picture was promoted according to its kind. Call it a classification system if you must, but it is a necessity to classify for the audience. Let it know that this week it's sexy stuff for the older heads. Next week tell them every member can come."

And as if to bear out his theory that there is room for both sides of Roger Corman, he presented it at an advance screening of "The Magic Voyage of Sinbad," even while MPAA Production Code officials were pondering whether or not to give "The Intruder" their Seal of approval.

After much deliberation, and an earlier rejection, a special Code Administration screening committee decided to grant the picture a Seal without a single cut (one of the chief reasons for the original denial was the film's use of the word, "nigger"). Moreover, the MPAA offered its help in overcoming local censorship situations. Commenting upon the Code decision, Corman said: "We are, of course, deeply gratified by this decision. We feel that it demonstrates an increasing maturity on the part of the Code administrators. It also evidences the kind of 'courage, conviction and integrity' which Eric Johnston recently urged upon our industry as 'the only enduring way we can best serve our public and our medium.'"

Certainly, the ambitious producer displayed those vital qualities in making the widely-discussed picture. He labored arduously to obtain the necessary financing. Then, filming in four small towns in Missouri, with William Shatner in the starring role, he even drew the ire of local citizens not anxious to have themselves linked with race hatred and bigotry. But it is generally agreed that the end result was worth the effort.

Obviously, Pathe-America head Budd Rogers, who is distributing the film, agrees. "We've gotten ourselves one of the important pictures of 1962," he declared recently. "The Intruder is a major film by anybody's standards. It deserves and must get the full treatment." P-A is not rushing this one into release, but instead plans openings at first-run theatres selected with care after the pre-release campaign swings into high gear. A dual world premiere is being held in New York City on May 14 at two theatres, the Forum and the Murray Hill.

The development of Roger Corman into an important film supplier is easily traced as one of those from-the-ground-up adventures. Beginning as a messenger boy for 20th Century-Fox, he collected invaluable experience along the way, contributing all the while to a storehouse of movie-making knowledge that even today draws its meaning from a fine blend of artistic values and the budgetary laws that so inexorably control any young independent producer.

After working as a story analyst for Fox, he functioned as an MCA executive, representing such stars as Ray Milland, Fred MacMurray and Joan Crawford. About three years ago, fortified by cash from sale of an original screenplay to Allied Artists, he teamed with his brother Gene to form his own production company.

Typically, the firm's first feature was titled, "The Monster from the Ocean Floor." Turned down by a bank when he requested $18,000 for its filming—on the premise that no one could make a picture for so little—he raised the money himself and turned out the feature for $15,000. Since then, Corman has produced and directed some 80 films for various major companies and his own outfit, Filmgroup, Inc.

Through all the growth and development, however, has run the vitally necessary thread of economy. Major distributors time and again have complemented the Cormans on their ability to stay within the budgetary limits and still turn out a profitable picture. With few exceptions, their productions have been shot in little more than a week at costs ranging from $45,000 to $66,000. And all but a few have performed well at the boxoffice.
'Re-energize, Re-vitalize, Re-style',
Rosenfield Urges Columbia Staff

Although the trend in all branches of movie business is definitely to "cost-consciousness," there is a vital need for full investments of time, effort and money in the promotion of product. That frank appraisal of economy and merchandising, and the benefits to be derived from a skillful blending of the two, was put before Columbia's field exploitation representatives by vice president in charge of advertising and publicity Jonas Rosenfield, Jr., at a recent session of home-office meetings to discuss upcoming summer pictures.

According to Rosenfield, the next ten weeks comprise the "most challenging release schedule in the history of the company," one which calls for a tremendous outlay of manpower, energy and dollars to inform exhibitors and the public about it. Purpose of the two-day conclave of pub-dumpers, he added, was to "re-energize, re-vitalize and re-style" Columbia's field coverage so as to elevate the area ad-pushers to active partnership in both national and local campaign creation and development. Both briefings and discussions in detail were held on the firm's major summer (June, July and August) releases, highlighted by analyses of local radio, television and newspaper approaches to each film.

Big gun in the company arsenal is, of course, Otto Preminger's already-controversial "Advice and Consent," slated for June release. Importance of the film on the Columbia card was indicated by a full promotional session held in the producer's offices, where Preminger discussed plans for the screen version of Alan Drury's Pulitzer Prize novel.

As the showmanship-conscious Preminger put it: "In these days, when movie-going is less a habit and more selective, I place great value on advertising and publicity to lure the public into the theatre." The producer and Columbia will cast the bait for "Advice" via a series of charity benefit previews in every state in the union prior to the regular premieres of the picture, which proceeds going to the charity of each state's Senators' choice. This, of course, serves the very valuable dual purpose of stimulating word-of-mouth about the release and, at the same time, overcoming unfavorable Senatorial reaction to "Advice" as a depiction of the U.S. Government. In addition, Preminger described plans for a series of three-way telephone interviews in each premiere city, combining local press representatives, the U.S. Senators of that state and himself. He added that he would attend the first four openings during the first week in June, in New York, Washington, D.C., Chicago and Los Angeles.

After conferring with Preminger, the Columbia conclave turned to talk of the over-all push for "Advice." National promotion chief Robert S. Ferguson, who previously had cautioned the fieldmen to explore new methods of meeting the challenge of "jet-age merchandising of motion pictures," outlined the up-to-date ad-publicity approaches to the firm's big one: special run-of-the-paper ads; co-operative advertising techniques; theatre and television trailers; unique radio spots; a Sunday supplement advertising program, and an unusual exhibitor press book in the form of an attache case. Also getting a close look-see was the extensive merchandising program for the film, which includes tie-ins with 16 major U.S. advertisers and manufacturers.

The remainder of the sessions were devoted to general discussions of advertising and publicity problems in individual areas of the country; screening of trailer material and special film footage; discussions of "The Notorious Landlady," "H.M.S. Defiant," "Zoot," "The Interns," "The Wild Westerners" and "The Three Stooges in Orbit," and workshop sessions involving the fieldmen and executives of the book, record, travel and fashion manufacturers already tied-in with Columbia's summer release schedule.

Also attending the meetings were Ira H. Tulipan, assistant national promotion chief; Horstense Schorr, publicity manager; Richard Kahn, exploitation boss, and John C. Flinn, studio director of advertising and publicity.

Obviously, Columbia is not content to sit back and hope the money invested in production is returned with interest by moviegoers. It is opening its purse strings again, carefully and intelligently, to obtain the maximum in promotional power, so that the boxoffice job gets done properly.

SIGN OF THE TIMES. Now there's a spectacular sign plugging "Boccaccio '70" on the West Coast, too. Embassy Pictures activated this one in Los Angeles months prior to the opening of the film. Rotating sign is similar to original Levine splash in New York. The indefatigable showman plans to erect others in Paris, Rome, London and Tokyo to coincide with global premieres of "Boccaccio."
FINANCIAL REPORT

(Continued from Page 9)

Decca First Quarter Up

True to president Milton R. Rackmil's predictions, Decca Records' net earnings rose sharply for the three months ended March 31, 1962. Powered by rental revenue reaped by its subsidiary Universal Pictures, the firm recorded a net of $2,135,868 ($1.66 per share), a hefty increase over the $963,815 (75c) of a year earlier.

Warner Bros. First-Half Net Rises

Warner Bros., consolidated net income for the six months ended March 3, 1962, totaled $4,074,000 (84c per share), compared to $3,564,000 (79c) in the similar 1961 period. The latter per-share figure is after giving effect to the 4-for-1 split. Film rentals including television sales, etc. were $40,931,000 against $43,394,000 in '61.

Nat. Gen. 1st Half Net Jumps 109%

Cost controls and operating efficiency were credited by president Eugene V. Klein for a spectacular 109 per cent rise in earnings of National General Corp. (see NT&T) for the fiscal first half of 1962 ended March 27. Earnings jumped to $1,301,347 (46c per share) (including a non-recurring gain of $411,270 from sale of the Cinemiracle process and "Windjammer") from $622,164 (22c) a year earlier.

Net income for the second quarter totaled $918,957 (33c), compared to $736,738 (26c) for the similar '61 span. According to Klein, National's net from operations in the second session—$958,797,000—was greater than operating income for all of fiscal 1961.

Company-wide emphasis on economy and efficiency aided immeasurably in the upswing, achieved on total income during the second quarter of $11,651,551, against $12,066,045 in the comparable '61 period. Likewise, total revenues for the first half this year amounted to $21,504,939, under the $21,911,580 a year ago.

Klein noted that plans are progressing satisfactorily to expand over-all company activities, including strengthening the theatre circuit (214 houses strong as of March 27) and exploring new, more profitable uses of some theatre properties. He explained the diversification idea thusly: "Many of our prime location theatre properties offer substantially greater profit possibilities with redevelopment into modern commercial and residential complexes. Full-scale use studies are now being conducted on several of the properties and specific building programs will be launched as soon as practicable."

20th-Fox Stockholders Meet

Twentieth-Fox holds its annual stockholders meeting this week (15) to elect 12 directors of the corporation and transact any other business that may come before it, including a vote on a resolution for cumulative voting proposed by Lewis D. and John J. Gilbert.

Remuneration of officers and directors for the last fiscal year, ended Dec. 30, 1961, as revealed in the proxy statement, includes the following: president Spyros P. Skouras—$35,990; executive vice president and chairman of executive committee W. C. Michell—$77,000; Peter G. Levathes, executive v.p. in charge of production—$95,800; v.p. Joseph H. Moskowitz—$84,500; v.p. Murray Silverstone—$111,000. The statement also notes that the salary reduction plan (25 per cent over $500 and up to $1,000 per week, and 50 per cent of that portion over $1,000) continues until June 30, 1962.

UA Lists Executive Remuneration

United Artists stockholders will be asked to elect nine directors at the annual meeting, June 12.

Remuneration of officers last year, according to the proxy statement, included the following: $52,000 paid to the law firm of Phillips, Nizer, Benjamin, Krim and Balboni for the service of president Arthur B. Krim, and $52,000 for the service of board chairman Robert S. Benjamin. The law firm also was paid $140,000 as a retainer for legal services. Other remuneration: Robert F. Blumofe—$44,200; Joseph Endo—$40,600; Leo Goldberg—$52,000; Herbert L. Golden—$45,000; William Heineeman—$30,500; Arnold M. Picker—$52,000; Max I. Youngstein—$52,000. Additionally, Eugene Picker has bee employed as a vice president, subject to 60-days cancellation notice by either side, at a weekly salary of $1,000 for the first ten weeks, $300 a week thereafter until Jan. 1, 1968, and $1,000 a week after that date.

Film Shares Far Down

(Continued from Page 9)

be put on the market.

A breakdown of the individual film companies, and their 1961-62 quotations, follows:

Allied Artists—Now settled at its 1961-62 low, it should perk up sharply as "El Cid" grosses make themselves felt and a wide play brings in added revenue. Another prospect to

FACTOR & THEATRE STOCKS

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Theatre Companies

| AB-PT            | 33 1/2      | 35 1/2      | + 2 1/2 |
| LOEW'S           | 35 1/2      | 33 1/2      | - 1 1/2 |
| NATIONAL GENERAL | 7 3/4       | 7 3/4       | - 1/4   |
| STANLEY WARNER   | 29 1/2      | 26 1/2      | - 3     |
| TRANS-LUX        | 14 1/2      | 13 1/2      | - 1/2   |

*(Allied Artists, Cinerama, Screen Gems, Trans-Lux, American Exchange; all others on New York Stock Exchange.)*

* * *

Over-the-counter

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<thead>
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*(Quotations courtesy National Assn. Security Dealers, Inc.)*
boost this company’s earnings is "Billy Budd", due for June release.

Cinerama—This revitalized company has plans for expansion in the fields of production and exhibition, and a dynamic management to execute them. One of the two cinema stocks to advance over the past year, it could set a new ’61-62 high (current high is 221/2) once its co-productions with M-G-M ("How the West Was Won" and "The Wonderful World of the Brothers Grimm") begin to reap revenue at the boxoffice.

Columbia—Since the high-grossing "Guns of Navarone," performance has been sub-par, and the stock has dropped almost ten points since May, 1961. One heavyweight looms on the June horizon in "Advisie and Consent," while "Barabas," a biblical spectacle, figures to boost the firm’s fortunes later in the year.

Decca (Universal Pictures parent)—Despite a drop in 1961 profit, Decca has stayed within a point of its price a year ago—thanks mainly to the promise held out by president Milton R. Rackmil that ’62 would be a record year. First-period figures tend to substantiate his prediction, but the product awaiting release holds a large part of the answer for the full year. Over-shadowing even this, however, is the impact of the pending merger with MCA, if and when effected. The erratic behavior of both companies’ shares give cause for pause.

Walt Disney—Resting midway between its 1961-62 high and low, and over seven points off its price a year ago, Disney must rate a sleeping giant. Returns from its highly successful theatrical product should brighten the books in the second half, along with early returns from promising new releases. A sharp rise is indicated when the market gets squared away.

Metro-Goldwyn-Mayer—M-G-M is looking for another "Ben-Hur" in one of its massive upcoming entries ("Mutiny on the Bounty," "How the West Was Won," "Brothers Grimm"), but until they are released, and largely because of the cost and delay in their making—in addition to a couple of expensive b.o. flops—the stock probably will make its recovery slowly for the next few months. It is over 21 points behind its year-ago quotation, and less than two above its ’61-62 low water mark. "Bounty," now set for fall release, appears to be big enough to do the trick, although no great upward surge from its grosses can be expected before early ’63.

Paramount—The biggest loser of all over the past year, Paramount has neither anything really spectacular in the motion picture line, nor any solid hopes for its fading pay-TV experiment in Eutopic to improve its outlook. Now a shade above its ’61-62 low, Paramount will require a minor miracle in the form of another "Psycho" or a sudden emergence of freeves in the U.S. to make any marked gain before the end of the year.

20th-Fox—For the past few years beset by production problems that have resulted in large operational losses, 20th is banking heavily on the $25 million "Cleopatra" to get it back in the black. Of course, that won't be available until the winter season, so the firm, having dropped 241/2 points below its comparable ’61 figure, now resides perilously close to its 1961-62 low, and figures to have to wait until the big one comes along to make any appreciable headway toward regaining its former stature on the Street. However, with Darryl F. Zanuck’s "The Longest Day" slated for a Sept., or Oct. roadshow bow, and keeping in mind "Cleo’s" potential drawing power, Fox is being touted in many quarters as a good bet for long term appreciation.

United Artists—Like many of the other movie stocks, UA lost ground between May, ’61 and present. How much of the decline was due to mediocre product performance and how much to a general disfavor in which the industry found itself in investor circles over the past year, is hard to determine. But one fact seems obvious: fueled by high-powered products like "West Side Story" and "Judgment at Nuremberg," both of which roadshow releases are bringing in gradually increasing revenue as more engagements are set, and ready with a star-studded schedule between now and December, this company is ready to make a strong move up.

WARNER BROS.—Now at 151/2 (equal to a pre-4-for-1-split price of 62), the stock is slightly off its figure of a year earlier. Buoyed artificially to an astronomical 94 in anticipation of the split, Warners' has since settled to a level more in line with its theatrical output, which has been below par of late. This firm, too, has some smart-looking pictures in store for showing this year, led by the promising "Music Man." Returns from this one, at least, should help lift the stock by the end of ’62.

Theatre companies:

AB-PT—The theatre-broadcasting combine has been trimming its marginal movie sites and making changes to solve its TV programming problems. Now that it feels both its houses are in order, management looks to an improved fiscal situation and a corresponding rise in the price of the issue. It has a lot of lost ground to recover, having slipped over 25 points behind last year’s May 1 quotation to a 1961-62 bottom.

Loew’s—The only other cinema stock (beside Cinerama) to advance since last May is Loew’s. The firm’s management has written off heavy expenditures for new hotel construction, and this clear path—added to the disposition of unprofitable theatres—points to a surge upward for this firm’s shares.

National General (now NT&T)—Here, too, management is looking toward diversification to carry a heavy operational load. Even the title of the firm has been changed to recognize this trend. There is plenty of showmanship in the theatre portion of National’s business, which remains an integral part of the overall operations. Like the other circuits, its houses have been trimmed to a profitable number, modernized and streamlined, and building is taking place in shopping centers and other population focal points. Almost the same price as a year ago, NG could advance sharply within the next year.

Stanley-Warner—Development expenses in its diversified undergarments field, coupled with a slack theatre year, dropped profits and depressed the price of the stock somewhat. But all that is over, according to management.

Trans-Lux—Despite a slight increase in profits, T-L has dropped off sharply since last May and now rests at a 1961-62 low. Expansion and diversification is the by-word, however, and a rise is anticipated.

### COMPARATIVE MAY 1 STOCK PRICES—1961, 1962

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<td>WARNER BROS.</td>
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**Theatre Companies**

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*—after 4-for-1 stock split
F I L M  B U L L E T I N — T H I S  I S  Y O U R  P R O D U C T

JUNE SUMMARY

The early June release chart already has reached a solid 22, with some additions expected to make it a really big session. John Wayne leads the pack with five pictures. 20th-Fox and Universal are tied for runner-up spot on the strength of three films, while M-G-M, Columbia, Warner Bros., and Allied Artists all have slated two releases. American-International, Continental and Paramount each has one at the ready, but Buena Vista and Pathé America have not yet announced any product for the coming month.

M E T R O - G O L D W Y N - M A Y E R

October

BRIDGE TO THE SUN (Carol Baker, James Shigeta, James Yagi, James Babus, Vaults Director Elia Kazan, based on the autobiographical novel by Gwen Terasket). 112 min. 8/21/61.

November


December


January

MURDER SHE SAID (Margaret Rutherford, Arthur Kennedy, Mirren Furlow, James Robertson Justice, Producer George Brown, Director George Pollock, Murder mystery. 87 min. 1/22/62.

February

FOUR HORSEMEN OF THE APOCALYPSE, The CinemaScope, MetroColor, Grant For, Ingrid Thulin, Producer Charles Boyer, with Anna Magnani and Millo Milles, Producer Julian Blaustein, Director Vincente Minnelli, Film version of the popular novel by Vicente Blasco-Ibañez. 153 min. 2/19/62.


March

SWEET BIRD OF YOUTH (CinemaScope, MetroColor, Elizabeth Taylor, Jonathan Scott, Producer Alfred Hitchcock, with Robert Mitchum, Dirk Bogarde, packed 2 million dollars. 93 min. 5/5/62.

April


May

RIDE THE HIGH COUNTRY (CinemaScope, Color, Joel McCrea, Robert Mitchum, Producer George B. Seider, directed by Sam Peckinpah. Outdoor drama set in the High Sierras in the 1870's. 94 min. 1962.

June

DAMON AND PYTHIAS (Guy Williams, Don Burnett, Producer Samuel Morse, Director Curtis Bernhardt. Screen version of the famous classic.

LOLITA (James Mason, Shelley Winters, Sue Lyon, Producer. Samuel Morse, Director Stanley Kubrick. Film adaptation of Vladimir Nabokov's novel 152 min. 12/25/61.
FULLER DRUM Song Color, Panavision, Nancy Kwan, James Shigeta, Jeanelle Hall, Misao Umezaki, Producer Ross Hunter, Director Henry Koster. 113 min. / 11/3/61

March

DESSERT PATROL Richard Attenborough, Michael Craig, John Gregson, Producers Monte Berman, Robert S. Baker, Director Guy Green. 105 min. / 1/8/62

LOVER, COME BACK Color, Rock Hudson, Doris Day, Tony Randall, Producers Stanley Shapiro, Martin Melcher, Director Delbert Mann. 90 min. / 2/7/62


April

NEARLY A NESSY ACCIDENT Jimmy Edwards, Kenneth Connor, Shirley Eaton, Rosanna Stevens, Producer Bertram Ostrer. Director Don Chaffey. 86 min.

APOLLO 1200BC Color, John Barrymore, Directors Robert Stevens, John J.ats. 20th Century Fox. 125 min. / 1/8/62

SOLDIER, THE Color, Harry Cohn, Producer Mario Rizzi, producer-lincoln Colton, Producers Sylvntel Bartyt, Director Delbert Mann. 125 min. / 2/16/62.

April

THAT TOUCH OF MINK Color, Panavision, Cary Grant, Doris Day, Gig Young, Producers Stanley Shapiro, Martin Melcher, Director Delbert Mann. 120 min. / 4/1/62

MAY

DAD THE EARTH CAUGHT FIRe, THE Color, Robert Redford, Producers Ross Hunter, Director Yul. 90 min. / 1/12/62

LONELY ARE THE BRAVE Panavision, Kirk Douglas, Gena Rowlands, Michael Kane, Producers Edward Lewis, Director David Miller. 107 min.

NIGHT COMES ON Color, Cliff Robertson, Patrick Allen, Yvonne Orlows, Roland Reit, Producers John Temple, Director Peter Graham Scott. 110 min.

SIX BLACK HORSES Color, Audie Murphy, Dan Duryea, Joan O'Brien, Producer Gordon Kay, Director Harry Keller. 70 min. / 10/10/61

July

INFORMATION RECEIVED Sobina Sesselsam, William Sylvester, Hermoine Baddeley, Edward Underwood, Director Robert Lynn.

MAY

GATHERING CRISTO, THE Color, Sidney Poitier, Claire Bloom, Gig Young, John Ireland, Producer Richard Zanuck, Director George Cukor. 140 min. / 4/1/62.

-a- STOCK EMERGENCY Color, Rod Steiger, Robert Strauss, Claire Bloom, Gig Young, John Ireland, Producer Richard Zanuck, Director George Cukor. 140 min. / 4/1/62.

From Ireland's Lewises' survey in an American suburb.

NIGHT COMES ON Color, Cliff Robertson, Patrick Allen, Yvonne Orlows, Roland Reit, Producers John Temple, Director Peter Graham Scott. 110 min.

July

ACT OF MERCY Leslie Caron, David Niven, Producers Monte Berman, Elia Kazan, Director Anthony Asquith. Drama of romance and adventure in Latin America.

BLACK GOLD Phillip Carey, Diane McBain, Producers Jim Barlow, Director Leslie H. Martinson. Drama of Oklahoma oil boom.

CHIEFMAN REPORT, THE Technicolor, Shelley Winters, Ernie Zehmbitzki, Jane Fonda, Claire Bloom, Gig Young, John Ireland, Producer Richard Zanuck, Director George Cukor. 140 min. / 4/1/62.

August

COMMERS Colour, Jack Lemmon, Lee Remick, Producers Maurice/Arthur P. Helm. John Ireland, Director Blake Edwards, Young couple's struggle to save their own lives.

GAY PURR-nE Technicolor, Voices of Judy Garland, Robert Goulet, Red Buttons, Producers Henry G. Saperstein, Director. A love story of Paris cats.

September

GATHERING CRISTO, THE Color, Sidney Poitier, Claire Bloom, Gig Young, John Ireland, Producer Richard Zanuck, Director George Cukor. 140 min. / 4/1/62.

Panasonic Television, The Technicolor, Cliff Robertson, Producers Lee D. Cassady, Claude A. Boyer, Director John Ireland, Producer Blake Ireland, Director of the film.

PT 109 Technicolor, Panavision, Clift Robertson, Producers Robert Perske, Dorothy Arzner, Director Blake Ireland, Producer George Sherman. Comedy set in Rome.

November


To Better Serve You...
AMERICA'S OFFICIAL ENTRY IN
THE 1962 CANNES FILM FESTIVAL

EUGENE O'NEILL'S

LONG DAY'S JOURNEY INTO NIGHT

Thank You for Selecting It...

Thank You for Making It...
Katharine Hepburn, Ralph Richardson, Jason Robards Jr., Dean Stockwell, Boris Kaufman, Dick Sylbert, Andre Previn, George Justin and Sidney Lumet.
GOOD NEWS ABOUT PRODUCT

... from UNITED ARTISTS
VIEWPOINTS

... from 20TH CENTURY-FOX
NEWSMAKERS

... from JOE LEVINE'S EMBASSY
VIEWPOINTS

FINANCIAL REPORT
Film Stocks Show Good Price-Earnings Ratio

Reviews
ADVISE AND CONSENT
MR. HOBBS TAKES A VACATION
Films of Distinction

THE ROAD TO HONG KONG
THE CABINET OF CALIGARI
I LIKE MONEY
Joe Hyams (left), Warner's national publicity director and Kevin Genther, Southwest field man, map out campaign big as all Texas. Team clocked over 3000 miles on speedometer.

Ernie Grossman (left), national exploitation director and own Frank Casey. Team reports that station wagon technique them to plant many newspapers never before per tacted by a movie company.

Bill Latham (left) Asst. Studio Publicity Director and New England field man Floyd Fitzsimmons had field day in densely populated north-east, set record for number of newspapers contacted in one day.

Al Dubin (left), Canadian publicity director and J. D. Wood east field man, have just landed a big one. No wonder whistling Dixie and 76 Trombones.
Unprecedented caravan of eight brand new 'Music Man' station wagons* visits every market, big and small, to launch greatest movie press campaign ever.

*Warner Bros. is happy to sell the U.S.A. in a Chevrolet!
Everybody say: “One picture worth a thousand laughs.” The picture is “MR. HOBB'S TAKES A VACATION” soon.
GIROUX AND AA. “My objective in Allied Artists is to help the company improve its financial position so that it can meet the present-day demands of the movie business.” This is how Claude A. Giroux, the Canadian-American industrialist, views his principal function as a new member of the AA board of directors. He believes that the need is for more big-scale films, and plans to invest within the company to enable it to produce or acquire such product for distribution. Giroux, who had been reported several months ago as seeking to buy a controlling interest in Allied Artists (he owns over 80,000 shares), now has put aside this aim and intends to collaborate closely with the present management to improve the company’s status in the industry.

PENNY-PINCHING PROMOTION. The blast against Paramount by actor Lee Marvin for its tight-fisted promotional effort in supporting his film on behalf of “The Man Who Shot Liberty Valance” (reported in a recent issue of Variety) was seconded by quite a few advertising men. Marvin charged the film company with “not allowing up expensive production with the same money it takes to create an audience.” This kind of penny-pinching attitude toward selling a multi-million dollar production is becoming typical, movie ad executives say. They are even encountering opposition from purse-string pullers holding screenings of new films for the press and opinion makers. “Imagine”, one irate howman observed recently, “being refused a few bucks to screen a good picture for a couple dozen newspaper people, disc jocks and commentators who can give us publicity worth untold thousands of dollars! But that is the kind of thinking that prevails in the top echelon of some film companies today.”

CHAPMAN REPORT RATING. Warner Bros. officials are keeping their fingers crossed while awaiting the Legion of Decency rating on “The Chapman Report”, which was slated to be viewed by the Catholic classifiers last Thursday (24th). Certainly a “hot potato” insofar as subject matter is concerned, the Richard Zanuck production reportedly has been handled with good taste, but with all the sex-probing dynamite intact. Insiders anticipate a “special” listing by the Legion and a strictly-adult promotion campaign. Warners took over the production when it was pressured off the 20th Century-Fox schedule by some board members.

DISSENT ON DECCA-MCA. Most Wall Street analysts envision a great growth potential in the proposed Decca-MCA combine and are giving it sturdy approval. Only an occasional dissent is heard. One negative view is voiced by Schweickart & Co., whose analyst Stanley A. Nabi notes that “the value placed on Decca by the terms of the exchange seems unreasonably low.” A key factor, he suggests, is the relative earnings of the two companies, with Decca likely to report $5.00-$5.25 this year, against possible MCA profits of less than $1.90. Also significant in analyzing the deal, says Nabi, are the respective price-earnings ratios of the two companies: “Decca, selling at an estimated 8½-times 1962 earnings, has limited downside risk, compared to MCA, which still commands close to 26-times indicated earnings for the year.” The Schweickart report stresses that “on a consolidated basis, Decca will probably contribute close to 47 percent of 1962 earnings and end up with a mere 24 percent of the equity, while MCA, which will contribute about 53 percent of the total earnings, will hold 76 percent of the equity. Not to be ignored, too, is the fact that the combined management will hold about 54 percent of the common shares to be outstanding, or absolute control.” Should the Decca-MCA marriage take place, earnings this year will probably approximate $2.70 a share, or $2.25 for the package to be received by Decca, “obviously a far cry from the $5.25 estimated for Decca alone.” Thus, the researcher concludes: “Having recommended Decca stock for its earnings power and potential value last October, we would advise those who made commitments on our recommendation to vote against the exchange.” Supporters of the exchange of MCA-Decca stock contend that it will result in perhaps the most formidable movie organization extant with a future earnings potential far in excess of what the individual companies show today.
Before 'Cleopatra' Arrives

The high jinks at the 20th Century-Fox annual stockholders meeting — highlighted by the mocking suggestion that Liz Taylor be named to the board of directors—made some juicy headlines, but submerged the real news about the company. That news is the sudden emergence of the 20th Century ship, after several years of being battered by countless mishaps on its production course, into brighter seas and laden with a cargo of top-grade films.

Strangely enough, president Spyros P. Skouras, recognized as an adroit persuader, a showman-executive capable of holding an audience of stockholders in the palm of his hand, experienced some difficulty in bringing his good news to the annual gathering. The mood was not as friendly as in years before, probably reflecting the holders' loss of patience and urgent desire to be shown concrete results. In fact, when the dynamic, hard-working Skouras suggested that the more than 300 shareholders sit back and enjoy a look at scenes from forthcoming Fox films, there were cries from the floor of "Let's get on with business"—as though any phase of a movie company's business possibly could be more vital than the product itself. In any event, a special 21-minute trailer was shown, affording those present a glimpse of what the company is banking on to deliver the desired results, but it seemed to offer little balm to those who now demand only results.

Much has been made of the overriding importance of "Cleopatra" to 20th Century's future, and certainly no one can minimize the urgency of a $30 million investment, especially to a company that has been experiencing such difficult times as are reflected in a production loss of some $22 million. But a glance at the release schedule for the balance of this year is sufficient to indicate that those who see the firm's fortunes in 1963 resting entirely on this costly production may be somewhat off base. Without downgrading the enormous cost and profit potential of the Liz Taylor-starrer, it should be stated that there definitely is more than one egg in the Fox production basket. And as far as the immediate future is concerned, it is far more realistic to look to pictures that already have been completed or are close to release dates and more immediate income than to bank too heavily on the mammoth roadshow "Cleopatra," which will require at least all of 1963 and '64, via hard-ticket playoff, to recoup its astronomical expenditure. So, let's look at the balance of '62 and early '63.

Topping the list of releases before "Cleo" is Darryl F. Zanuck's "The Longest Day." Those who have seen rough cuts of this war drama term it of epic proportions—a star-laden, hard-ticket attraction that should rank high in the all-time grossing race.

"Hemingway's Adventures of a Young Man" is another potential box-office heavyweight. Producer Jerry Wald always has shown a remarkable regard for public taste, and in this one, the added stature of Paul Newman and the American literary giant's name should boost the film to strong returns in a wide variety of situations.

Jackie Gleason bids for top-star honors in "Gigot," the moving story of a mute French bum, which is set for a Labor Day bow at the Music Hall.

"The Lion," starring William Holden and based on a best-seller; "Nine Hours to Rama," a tense thriller about the assassination of Mahatma Gandhi, and "Mr. Hobbs Takes a Vacation," the James Stewart-starrer, which the Film BULLETIN reviewer calls one of the funniest seen in recent years, comprise the rest of the highly promising Fox program for 1962.

Of course, Skouras had to tell the dreary story of current profits—and losses. While income from theatrical film rentals increased slightly in the first quarter of 1962 over '61 ($23.6 million from $22.9 million), a new policy of writing off prospective losses on all films released during that quarter helped pull the final figure down to a consolidated loss of $513,000, compared to a profit of $1.6 million in the similar '61 span. Without the special amortization of some $2 million, profit for the first period would have been $1.5 million.

Taking into account the amortization, theatrical production-distribution resulted in a first-quarter loss of $2.5 million, an improvement over the $4.1 million loss a year earlier. According to Skouras, two other factors had a bearing on the first earnings statement of '62: (1) the decision not to lease to TV in the first session any of the old films, whereas in '61 income from this source totaled $6.4 million, and (2) the $2.5 million income received in the first period from NBC was taken into income the year before.

If all goes according to form, 1963 looks like the year Fox will show the signs of its comeback in terms of black ink. To this, the shareholders undoubtedly will say a hearty "Amen".
A Beacon of Hope from UA

When United Artists executive vice president Arnold M. Picker revealed a "motion picture theatre owner's dream": distribution between May and Christmas of 19 major features—17 new ones and two re-releases—costing over $50 million, that news provided a beacon of hope to its theatre customers caught in an extended product shortage bind.

Not only, as vice president in charge of sales James R. Velde pointed out, is this program "geared to every type of audience", but exhibitors can count on each and every one of the UA films being supported by the kind of high-powered promotion campaign that has become the company's hallmark.

The announcement by the Messrs. Picker and Velde rings a resounding reaffirmation of faith in the business. It is suggested to proponents of the fewer-and-bigger theory in other film companies that United Artists' profit performance—a continuing upward climb in recent years, mainly on the strength of a hefty line-up of good films—indicates that there is another, perhaps sounder, way to make money in movies. United Artists is meeting its customers' needs with a program of quality in quantity.

Levine's Big Embassy Plans

More good news for theatremen came recently from Joseph E. Levine, whose Embassy Pictures is embarking upon an expansion program that speaks volumes for that indefatigable showman's confidence in the industry's future.

Recognizing the product need, Mr. Levine is eschewing his former sporadic production-distribution policies in favor of a steady flow, reportedly to be released through his own national distribution set-up. He is readying a release program of at least 15 features between June 1 and the end of the year. And the product is quite impressive, including the much-heralded "Boccaccio '70," "Madame Sans Gene" (Sophia Loren), "The Devil's Wanton" (Ingmar Bergman) and "Divorce Italian Style" (Marcello Mastroianni, of "La Dolce Vita"). In addition, the firm's "Boys' Night Out" is being distributed by Metro-Goldwyn-Mayer this summer.

The man who made his first big impression on the industry with his importation and ballyhoo of "Hercules" now indicates that any subject matter—be it art house fare like "Two Women" or one of the highly exploitable swashbucklers—is fair game for Embassy.

Embassy plans to establish branch offices in several cities in the U.S. and Canada, thereby assuring itself of exactly the type of distribution it feels each picture requires in today's specialized market. A similar spreading out is envisioned abroad, where branches also are slated for opening.

Joe Levine appears determined to build his Embassy Pictures into a major motion picture organization with its own distribution system. And this must be considered good and encouraging news for the entire business.

The Evil of Blind-Bidding

We are pleased to see that National Allied president Marshall Fine is calling attention to the re-appearance of blind-bidding in some quarters. Word reaching this desk also indicates that the problem is disturbing exhibitors.

Theatremen are being deprived of their right to see features before bidding or buying in some instances either because no prints are available for screening or because the showing of the picture is limited to one place and at a time that is inconvenient.

Mr. Fine, in a letter to the sales heads of all film companies, points out that "whereas this practice may not be true of all territories, and it is certainly not true of all pictures bid upon, the problem does exist, and is working an unfair hardship on the exhibitor."

One company resumed this old and discredited practice a couple of years ago on a particular release (even denying the trade press the opportunity to review it in advance for its readers) and got away with it. Thus encouraged, it is now asking bids many months in advance of another release in an effort to tie up holiday dates.

Let it be noted, of course, that some exhibitors are willing and anxious to bid for certain important films sight unseen, but this should not be used as an excuse for opening the door to a practice many regard as detrimental.

When the Government's anti-trust suit against Paramount, et al., was settled by consent decree, distribution's obligation to screen all feature pictures for its exhibitor customers in every exchange district was clearly defined and underscored. The right to see all new product remains a privilege to which all theatremen—and most certainly those who are asked to bid—are entitled. Nobody should be required to buy a pig in a poke.
The Empty Seats

I get the impression that, despite all the statistics published to the contrary, they just aren't making pictures the way they used to even three or four years ago. Nobody can prove I am wrong, and I don't care how they count. The way I count is very simple. I try to figure out how many pictures there are to see when I want to take my family—or only my wife, and let the kids shift for themselves—to the movies. I have been trying to go to the movies lately, and there are less and less from which to choose. Now don't go citing for me the total number of pictures released by the major companies. I frankly have no use for such figures. If a company makes 35 pictures that I don't want to see they are doing me less good than a company with five films that I do want to see.

As far as I can gather, the motion picture industry is making more and more of its pictures for less and less of its one-time audience. They are making more pictures for advanced price premiere engagements—either hard-ticket or expensive continuous runs—that achieve substantial grosses not by attracting more customers, but rather by making a small number of customers pay more. The movies, in brief, are becoming very much a minority medium.

Perhaps the much publicized figure of 45,000,000 tickets sold in an average week seems to contradict my characterization of a minority medium. In the first place, I am here to state that I think the figure is inaccurate. It has never been anything more than an educated guess, at best. But assuming the figure is acceptable, let us consider it in terms of the number of operating theatres. Let us use the lowest of the commonly accepted estimate of the number of movie theatres—16,000. Let us further take an arbitrary figure of 600 seats including cars in drive-ins, as an average—small for the big cities, large for the small towns, but certainly a legitimate median. The number of theatres times the number of seats figures out to a total of 9,600,000 seats per performance. Carry this further and you will see that the average theatre would have to be sold out—or sell every seat at least once a day—for about 5 days each week to achieve the commonly accepted total weekly audience figure.

The total movie audience for an average week is less than the television audience for a single day. It is no greater than the weekly audience for the leading weekly magazines. And if you add in a few more weekly publications, you find that this shrinking corner of the press is growing in circulation—if not in prosperity—at a time when moviegoers are fairly static in number. But if the audience is static, how come the box office take is going up? Higher prices and longer first-runs, that's how come.

The figures we cited a few paragraphs earlier operated on the assumption of an average theatre of average size; but the fact is that the big downtown theatres are the ones which run the pictures longest and have the most seats. They are also the houses which do the most jockeying of prices. In New York the Radio City Music Hall is a notable and happy exception; it also has some 25,000 ticket-seats or more per day. Just to those 25,000 tickets in mind when you figure out how many people see a single film at the Music Hall in the course of a holiday run.

If you have a few big theatres drawing the first-run audience in droves, this leaves less audience for the subsequent run. If a distributor can sell his picture at $2.50 in first run, he logically in no great hurry to move the picture into the low-priced subsequent-run houses. And that's where the shrinkage of the audience begins to be really worrisome. There are ways of coping with this shrinkage, of course. One way is to put the new theatres smaller. This is very sound business for the shrinking market. It accepts the dictum that the nation has an oversupply of movie seats. It adjust the supply, meet the demand.

The only trouble is that it doesn't do anything about the demand. And in terms of the growth of other media—or the growth of the population—the demand for theatre movies fading by default. In proportion to our population, we are basically going to the movies less and less. We are going bowling more; we are travelling more; we are boating more. We are buying more pocket books than ever. But we are not matching this kind of consumer growth with a build-up of the movie audience. As I indicated at the beginning of this column, the selection of pictures leaves something to be desired. What it leaves mainly to be desired is more picture from which to select.

For the past three weeks my family has wanted to go to the movies; for the past three week ends we have ended up doing something else. For two of those three weeks there was nothing we particularly wanted to see and hadn't already seen. The third week there was a picture we wanted to catch, but apparently, did everybody else in town. The theatre had the SRO sign up when we arrived on Saturday evening. "Com during the week," the manager told me, "we have plenty of seats then." And I am sure that they do. Weekday fatigue and week-end feast is not my idea of a healthy business, and I don't care how heavy the week-end feast happens to be. I know that much of the movie business has been operating this way for years; but that doesn't make it sound. Instead it has made much of the movie business a marginal operation.

I do not have an easy solution to propose to the industry. I must admit that I think too much money is being spent on spectacle films, which will have to carry a high ticket price that will mainly benefit the large first-run houses and will, like high-priced hard ticket films before them, probably cut further into the shrinking subsequent-run market. On the other hand, if the industry didn't have these blockbusters, I wonder what it would use to capture the interest of the potential audience.

The idea that simply increasing the supply of films will solve the problem is illogical. People have kicked the movie habit. They go to a specific picture, not to a generalized amusement called "the movies." Just putting more titles on the marquee won't pull the customers. What is needed is more customer interest. Not just more films, but more interesting films. I can think of some areas where we positively need less films. We are still playing some films which only succeed in antagonizing customers. We are still letting some pictures reach the market with practically no advance sell to the public. We are still doing nothing to push the advantage of weekday moviegoing.

The main shortage in the movie business, as far as I can see, is a shortage of customer-worship, the un-sold empty seats. Add to this the fact that more high-priced tickets are sold and you have a blueprint for trouble.
FINANCIAL REPORT

Market Price-Earnings Ratio of Film Industry Much Healthier than Average

Those stock market analysts who have been talking in terms of a turn upward note, among other things, the gradual improvement in the price-earnings ratio of stocks to a point far more favorable to potential investors. This is particularly true in the case of motion picture shares, which for some time have offered a more attractive ratio than many other industries.

The Dow-Jones industrial average market price-earnings figure, which dropped from a high of 22 at the tail end of last year to a current, more interesting, 17, pales in comparison to the rate of some film firms.

According to a Film BULLETIN survey, based on most recent available profit figures, the average market price-earnings ratio of film and theatre firms is a smart 14.2, with all signs pointing to the possibility of an early cinema buying surge once the overall market begins to stage its expected recovery. Very sound and intriguing ratios currently are sported by such as Metro-Goldwyn-Mayer, Columbia, Warner Bros, and Allied Artists.

M-G-M, for example, is selling at a nifty 7.5 times last year's big $5.02 per share earnings. The current year will be down sharply, as president Joseph R. Vogel has attested, yet profits, he said, will be ample to maintain the $2. dividend. Thus, on a possible $2.50-$3.00 per share showing, the current price-earnings ratio still is well below the industrial average group. For those willing to wait until the following year to reap the benefits of receipts from such potentially strong boxoffice contenders as "Mutiny on the Bounty", "How the West Was Won" and "The Wonderful World of the Brothers Grimm," the issue should reassert itself as an extremely attractive buy.

Projecting a first-half net of $1.30 per share for the full current year, Columbia stands out smartly with a ratio of a fraction under 8. Here, also, some strong upcoming product—"Advice and Consent", "The Interns"

All Movie Issues Down As Market Slump Continues

Motion picture stocks were hard hit along with the rest of the overall market, as prices went a-plunging. At the May 4 close, the Dow-Jones industrial average was at its lowest point since January 6, 1961. All of the 18 movie issues covered lost ground over the past fortnight. And among the over-the-counter shares, only Seven Arts managed to show a slight advance.

The downward pull was exerted on both companies experiencing financial difficulties and those boasting upbeat reports. Paramount, announcing a sharp drop in first-quarter earnings, slumped 33%, and 20th-Fox, following a rather turbulent stockholders meeting and revelation of continuing "Cleopatra" costs, lost 2 1/2 points to hit a 1961-62 low. At the same time, United Artists, which recently announced an impressive schedule of releases for the remainder of the year, also dropped 3 3/1%. M-G-M was another heavy loser, off 3 3/4.

Theatre issues especially felt the rough going. American Broadcasting-Paramount slipped 3 1/2, amid an announcement that its second session would be down, but business would pick up in the third quarter. Stanley Warner slumped 4 points, while Loew's dropped 3 3/4 on a turnover of 75,300 shares.

Cinerama, which revealed an upturn in its annual profit, stirred plenty of interest, 113,100 shares changing hands. But it, too, lost 11/8. Decca, likewise, was heavily traded (82,500).

Paramount 1st Quarter Plunges

Paramount Pictures' estimated consolidated net income for the first quarter of 1962 nosedived over 50 per cent lower than net income for the similar 1961 span. Net for the '62 period totaled $1,129,000 (67c per share), compared to $2,450,000 ($1.46) a year earlier. Additionally, an investment profit of $400,000 (24c) was realized in '61.

Observers regard the failure to turn out any really strong theatrical product as the chief reason for Paramount's deep decline, while some mention the losses incurred in the Telemeter pay-TV experiment in Etoibcoke as another influential factor.

Disney First Half Zooms

Walt Disney's consolidated net profit for the six months ended March 31, 1962, zoomed skyward, and, according to president Roy O. Disney, "expected earnings from the fine pictures being released during the last six months" should put full-year earnings into orbit "comparable with last year's record high."

Net for the latest six-month period was $2,425,065 ($1.45 per share), against $669,982 (41c) for the corresponding period a year ago. Total gross income likewise jumped sharply, to $52,643,281 from $23,065,743. Film rentals increased by $7,872,854.

Decca-MCA Marriage Seen 'Favorable'

Add another Wall Street stamp of approval to the proposed marriage of Decca and MCA. According to Carime J. Muratore, of the Thomson & McKinnon investment research department, the consolidation "looks favorable, based on the following reasons:

"(1) Management team of each company has proven aggressive and highly qualified in an industry which is considered to be an extremely volatile one. In recent years both companies have been able to maintain favorable earnings levels.

"(2) One result of the merger would be to bring together two companies whose activities would not be competitive in their integration but would be highly beneficial to each. The operations of the consolidated company would be wide in scope, covering many aspects of the entertainment field, including phonograph records, motion pictures, TV production and distribution.

"(3) The integration would also aid in the stabilization of Decca's earnings, which should benefit greatly this year from the increased profits of its 88% owned Universal Pictures. On a pro-forma basis it is quite possible that the joint operation could earn in the area of $2.50 a share in 1962, and even higher levels are anticipated for the future."

(Continued on Page 14)

Film BULLETIN May 28, 1962 Page 9
"Mr. Hobbs Takes a Vacation" Great Fun for Every Audience

Business Rating 3 3 3 Plus


Moviegoers, hold onto your sides! Exhibitors, open wide your cash registers! Jerry Wald's "Mr. Hobbs Takes a Vacation" is a laugh-riot winner from start to finish. In this reviewer's opinion, this is one of the funniest, most enjoyable films to come along in some time, a 20th Century-Fox fun-fest that booms a mighty moneymaker for all situations. It should be sheer delight for mama, papa, the kids of every age, and the sophisticates, as well. James Stewart is the name for the marquee, and his performance should eventually rank alongside of his most memorable delineations ("Mr. Smith Goes To Washington", "You Can't Take It With You", et al.). Fine support is provided by a colorful cast headed by Maureen O'Hara, Fabian and John Saxon. Nunnally Johnson's script, based on a novel by Edward ("Father of the Bride") Streeter, is a gold mine of laughter, Henry Koster's direction is a fast-flowing, laughter-building compilation of mayhem and merriment, and the production itself is a handsome, imaginative DeLuxe Color-Cinemascope delight. But the real star is HUMOR (dialogue, situations, sight gags and personal reactions), and it's marvelously sustained for almost everyone of the 116-minutes running time.

Wacky and satirical, "Mr. Hobbs" tells what happens when a successful banker's dream of spending a quiet four week vacation alone with his wife turns into a maddening family conclave under the antiquated roof of a beach house right out of Charles Addams. Adults and younger audiences will take to it with equal fervor because it deals with that age-old problem—youthsters and their parents trying to get along with and understand one another. What raises this film above so many other comedies is the wide variety of events depicted, the inventive manner in which old-hat situations are made to appear fresh and brand-new, and the bright and polished performances of every member of the cast.

Here, in short, is good clean family entertainment enhanced by some wry, sophisticated but inoffensive comments on life in the Twentieth Century. With Fox backing the film with the powerful promotion campaign it deserves, and if word-of-mouth is as potent as audience reaction at a recent New York sneak would seem to indicate, "Mr. Hobbs" appears destined for great boxoffice success, eventual reissue, and, very likely, the basis for a successful TV series.

Poor Stewart, all he wants to do is get-away-from-it-all with lovely Miss O'Hara. But fate has something else in mind. Miss O'Hara decides this is the perfect time for a good old-fashioned family get-together. They borrow the seaside freak house and off they go. And then the laughs begin, fast and furious. The house is of the nightmare school of architecture, complete with hideous trappings and a mechanical monster of a pump. The pioneer "conveniences" prove too much for the maid and off she goes. Stewart tries settling down on the beach with "War and Peace" but bikini-clad Valerie Varda has more "interesting" ideas. Youngest daughter Laurie Peters turns wallflower because of her new braces, and Michael Burns, the only son and youngest of the tribe, decides to reject sun and sand for the eye-straining enjoyment of TV. But this is only the beginning. Daughter Natalie Trundy shows up with out-of-work husband Josh Peine and their two offsprings. The oldest, age four, let "Boopma" Stewart know that he hates him, and Stewart retaliares in full by calling his beloved grandchild "a little creep. Now comes daughter Lili Gentle, her stuffy professor husband, Saxon and their three-month-old baby. What follows is a never ending assortment of frustrations, mostly for Stewart. Bikini clad Miss Varda shifts her affections to Saxon; Stewart forces brace-conscious Miss Peters to attend a yacht club dance where he pays the boys five dollars to dance with her and then he amazed when Fabian makes a true play for her; Burns' TV goe on the blink and Stewart, trying to get close to his son, take him sailing, but they are soon lost in a heavy fog; Peine storms out of the house vowing never to return until he can support his family; and local playboy Reginald Gardiner turns his charm on Miss O'Hara. As if this isn't enough, word comes that Peine is being considered for a very good job, but the top man, very "family and background" conscious, must visit his family first. Boss John McGiver turns up with wife Marie Wilson and Stewart finds himself stuck with a couple who don't drink smoke, sunbathe or play any sports. One of the film's show stoppers concerns Stewart and McGiver out on an all-day "birdwatching expedition," climax by Stewart finding him self locked in his bathroom with a nude and slightly tipsy Miss Wilson, then getting out and flattening a fluttered and slightly tipsy McGiver. All ends well with the family a whole lot closer, Peine landing the job anyway, and Stewart and Miss O'Hara planning to rent the house the following summer pump and all.

The performances are first rate, especially Stewart, the master of every scene, Miss O'Hara, lovelier than ever as his adoring wife, and Miss Wilson and McGiver, the comic couple of the year. Fabian is appealing in his short part, and Saxon come off well as the stuffy son-in-law.

"Advise and Consent" Provocative, Controversial and Good Drama

Business Rating: 3 2 1 Plus

Sure to stir plenty of word-of-mouth on handling of national political scene. Stands up as solid drama that will engross all audiences. Advance build-up assures big b.o.

Producer-director Otto Preminger, never one to shy away from the controversial, has turned Allen Drury's Pulitzer Prize-winning novel into what undoubtedly is destined to become the most talked about motion picture of the year. This peek behind the scenes of political life in Washington, D.C. will anger some, please others, intrigue all. It has been unfolded in an intelligent, informative and engrossing manner, and thanks to Preminger's skill as a film maker, the bold aspects have been presented with good taste and reasonable consideration of the national welfare. Adorned with a blockbuster marque, this Columbia release looms a mighty boxoffice attraction. In addition to the popularity of the novel, plus the famous Preminger hallmark, "Advise and Consent" has already stirred up a hornet's nest of word-of-mouth concerning the pros and cons: (1) Should the picture have been made? (2) What will it's impact be abroad? (See Film BULLETIN, May 14, 1962.)

The task of reducing the novel's sprawling canvas into a cohesive, definite point-of-view whole has been deftly accomplished by scripter Wendell Mayes. The film opens on what is to be the central issue throughout the 139-minutes running time: will the U.S. Senate approve the President's nomination of a controversial intellectual (Henry Fonda) for Secretary of State? From this springboard, "Advise and Consent" goes on to show how the men who run our government, from the President down to the youngest Senator, are blessed and/or cursed with the same human strengths and failings as the rest of us. Mayes is not always successful in giving his characters complete dimension, but his people still emerge more than just cardboard figures. Despite certain simplifications, they are complex individuals burdened with personal problems, plus the weighty duty of contributing towards the successful running of a democracy.

What makes "Advise and Consent" so noteworthy is that its solid dramatic merits actually overshadow the many controversial aspects. Movies dealing with political life usually have leaned toward the bizarre and the bombastic. This does not, it has a quality of seeming factuality and dramatic validity. Maybe some of the world's peoples will get the wrong impression of our government but there will be many more who will praise the boldness of a theme never before tackled in films. Despite its long running time and some unnecessarily talky passages, "Advise and Consent" is engrossing, and it is certainly provocative. Columbia's crackerjack promotion department can be counted on to handle the film in a way guaranteed to bring in every segment of the movie audience from the hinterlands as well as metropolitan markets.

Under Preminger's knowing hand, his entire cast comes through with flying colors. As might be expected, the standout performance is contributed by Charles Laughton as the powerful aging Southern Senator who opposes Fonda's nomination because he feels Fonda is evil and will pursue a policy of appeasement. It merits an Oscar nomination. Very effective in a small part is Burgess Meredith as a former mental patient and Federal Power Commission man who accuses Fonda of being a Communist. Other fine delineations are provided by Franchot Tone, the strong-willed, seriously ill President; Lew Ayres, his soft-spoken Vice-President who is terrified at the thought of suddenly becoming President; Fonda, who swears under oath that he is loyal, and lies about his one-time leftist associations; Walter Pidgeon, the loyal Majority Leader; Don Murray, an idealistic young Senator with a skeleton of homosexuality in his past, who turns against Fonda when he learns that the latter lied; Peter Lawford a playboy Senator; Paul Ford, the Majority Whip; and George Grizzard, a fanatic liberal and pro-Fonda man who starts blackmailing Murray about his past. Also on hand are Gene Tierney, as a prominent Washington hostess with whom Pidgeon is having an affair; Inga Swenson, Murray's devoted wife; and Eddie Hodges, Fonda's teen-age son.

Kudos also to Sam Leavitt's fine black-and-white location lensing, Jerry Fielding's background score and Eli Bemethe's sets.

Fonda asks Tone to withdraw his nomination. Tone refuses, but he cannot break down the opposition of Laughton and Murray. Pidgeon finally asks Murray to give Tone a few days to save face (not to make public the fact that Fonda lied) and put up another candidate. Grizzard learns about Murray's one indiscretion and starts black-mailing him. Murray, unwilling to compromise himself as a Senator, or as a man, commits suicide. Tone, near death, insists he needs Fonda more than ever now, and the vote to advise and consent is brought to the floor. After some surprising twists the vote ends in a deadlock. Ayres receives a note informing him that Tone is dead. He refuses to break the Senate tie (as presiding officer) by casting an affirmative vote. He descends the dais and tells Pidgeon he prefers to name his own Secretary of State. Pidgeon sees in Ayres new-found strength and self-assurance.

Columbia, 139 minutes, Henry Fonda, Charles Laughton, Don Murray, Walter Pidgeon, Peter Lawford, Gene Tierney, Franchot Tone, Lew Ayres, Burgess Meredith, Eddie Hodges, Paul Ford, George Grizzard and Inga Swenson. Produced and Directed by Otto Preminger.

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"The Road to Hong Kong"

**Business Rating: **

The gags are familiar and corny as ever, but Bing and Bob get plenty of laughs. Looks like money in the bank.

Bing Crosby and Bob Hope are back on the road again in this Norman Panama (director, co-scripter) Melvin Frank (producer, co-scripter) grab bag of laughs for United Artists release. And they are as corny, wacky and amusing as ever. Nothing has changed in the formula since the first road picture in 1940, and despite the fact that the material is wearing a bit thin, Crosby and Hope, being the pros they are, can carry off every foolish bit of nonsense in grand style, and the "Hong Kong" road looks bright, all the way to the boxoffice and to the bank. Once again our two heroes are ex-vaudevilleians wanted for fraud (by now, throughout the world), and they've got their do-it-yourself pitch, their famous patty-cake act, and Hope's memory-losing-and-regaining routine. This time they find themselves sought by Robert Morley, leader of a super-force bent on conquering space before the Americans and Russians as a sort of private enterprise. Unfortunately, pretty spy Joan Collins has accidentally given Hope a secret Russian rocket fuel formula, and Morley wants it back. Hope reads the formula, doesn't understand it and throws it away. Fortunately, he's stolen a Total Recall herb from the Grand Lama of Tibet, and under certain circumstances, he's able to remember the technical gibbedegook letter perfect. Panama has set up some hilarious routines which include: a feast in a Chinese harem; Crosby and Hope forced to replace two chimps in a space trip around the moon; Hope unable to recall the formula; a chase through the streets of Hong Kong; and a nightclub act (the boys are disguised) with old favorite Dorothy Lamour. Besides the constant flow of jokes and wise-cracks, several other popular personalities pop up in cameo spots and Sammy Cahn and Jimmy Van Heusen have written a couple of amusing, if not particularly memorable, tunes. Miss Collins makes a pretty companion, Miss Lamour stirs up a moment of nostalgia, while Morley hams it up to perfection. The ending finds Crosby, Hope and Miss Collins trapped in the rocket with bombs to destroy the earth. Miss Collins changes the rocket's course, they land safely on a distant planet, and plans are made to share her. And the door has certainly been left open for "Road to?".

*Uniled Artists, 91 minutes, Bing Crosby, Bob Hope, Joan Collins, Dorothy Lamour, Produced by Melvin Frank, Directed by Norman Panama.*

"I Like Money"

**Business Rating: **

Moderately amusing comedy. Rating is strictly for houses catering to Peter Sellers fans. Fair entry for general market.

Peter Sellers makes his directorial debut in this handsome DeLuxe Color-CinemaScope adaptation of Marcel Pagnol's play, as well as stars in it. 20th-Fox is handling the release. Because of Sellers' current popularity it should do all right where he has a following, but "I Like Money" is not one of the gifted comedian's better efforts and it will just get by in the general market. In making the change from Mr. Topaze, the poorly paid, highly honorable, earnest schoolmaster, to Mr. Topaze, city gentleman, dishonest financier and happiness-buyer, Sellers provides us with another complex and engrossing personality. As a director, he has not yet learned pace and flow. Situations are dwelt upon unnecessarily, thereby losing their emotional impact, and there are at least three different points when one thinks the film is about to end. Some of the slowness is compensated for in the flavorful visual aspects (Pagnol's Paris, the musty provincial school, the sophisticated world of finance),

a melodic background score, and some superb supporting portrayals. The latter include Nadia Gray, a beautiful mistress Herbert Lom, her illegitimate businessman provider; Leo McKern, the headmaster who puts social status and financial gain before the well-being of his pupils; Billie Whitelaw, his teach- daughter who uses Sellers' love for her own selfish ends and Michael Gough, Sellers poorly-paid and sensitive teacher friend Pierre Rouve's screenplay (he also produced) finds McKern dismissing Sellers when the latter refuses to make a dishonorable report on Baroness Martita Hunt's lowest-in-the-class grand child. Lom and Miss Gray trick him into becoming the fron- man for Lom's shady business dealings. Sellers learns the truth threats to expose them, but submits to Miss Gray's charms. Sellers becomes famous in the world of finance, rejects Miss Whitelaw's plea of marriage and arrogantly edges Lom out and takes over the business himself.

*20th Century-Fox, 97 minutes. Peter Sellers, Nadia Gray, Herbert Lom, Leo McKern. Produced by Pierre Rouve. Directed by Sellers.*

"The Cabinet of Caligari"

**Business Rating: **

Off-beat mystery, a re-make of famous film classic should hold interest generally. Needs strong sell.

This 20th Century-Fox remake of the 1921 German silent classic is a strange and mystifying journey into madness and hallucination. If it lacks the overall sense of bizarrean horror that accompanied the original, it does have in its favor suspense, imaginative camera work, intriguing sets and enough unusual happenings to keep viewers on the edge of their seats. "Caligari" will undoubtedly spark discussion (comparison to the original), and controversy creates want-to-see and this, in turn, means profits at the boxoffice, but it unquestionably needs a strong sell. 20th-Fox's showmen have a good campaign and returns should be above-average in both the general market and in class situations. Once again viewers are kept in the dark as to what is happening on the screen. Why is this pretty girl being held a prisoner in Caligari's prison-like house? Who is the mysterious Caligari and what is his power? Why are the other "guests" designated to their confinement? Why is the mail only one free to come and go? Is the young man really in love with the pretty girl? Who is the soft-spoken man, the one who says he alone "knows" Caligari? Producer-director Roger Kay has paced his shocker with appropriate tension, confusion and horror, and only at the end do the pieces of the puzzle fall into place. John Russell has contributed the overall eerie effect with his excellent black-and-white CinemaScope camera work, and although Robert "Psycho Bloch's" screenplay may seem stiff, his reasons are quite clear at the finish. There are good performances by Dan O'Herlihy as both Caligari and soft-spoken man, Glynis Johns, the love prisoner, and Dick Davalos, Lawrence Dobkin, Constance Ford, J. Pat O'Malley, Vicki Trickett and Estelle Winwood, the members of Caligari's strange cabinet. Sufficient to say that Caligari home is actually a private sanatorium and that Miss Johns suffering from a mental breakdown over her refusal to accept herself as middle-aged. The end finds her cured and we see her for the first time as a no-longer attractive woman.

*20th Century-Fox, 104 minutes, Dan O'Herlihy, Glynis Johns, Produced and Directed by Roger Kay.*

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**BUSINESS RATING**

$$$$ — Tops

$$$$ — Good

$$ — Average

$ — Poor

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Warners’ Covers U.S. in Cars
To Plant ‘Music Man’ in Papers

A vast grass roots publicity network covering more than 40,000 miles in specially-equipped automobiles to bring feature stories and stills to the editors of over 600 publications in some 400 towns and cities from coast to coast. That was the opening gun in the high-powered campaign Warner Bros. has working for “The Music Man.”

In summarizing the mass, pre-release planting push, the firm’s national promotion chief Richard Lederer declared that the nation’s press and exhibitors are “more than ready, willing and able—they’re downright anxious”—to support the type of Hollywood product typified by the big musical.

The Warners’ publicists (in addition to Lederer, national publicity manager Joe Hyams and national exploitation-promotion manager Ernie Grossman reported on the drive) revealed success in opening up many new amusement pages and in reaching newspapers never seen previously by a film company rep.

New NSS Brochure Boasts
Banners, Valences, Streamers

National Screen Service has mailed to exhibitors a 12-page brochure covering its new line of 1962 banners, valences and streamers for air conditioning and exploitation purposes, general sales manager Joseph Bellfort announced. Other promotional aids listed in the booklet include special trailers stressing the theatre’s cool comfort and trailers for kiddies’ and late shows, etc.

Offering everything from 100-foot streamers and valances to miniature 6-inch by 26-inch valances, the catalogue has a variety of serviceable cloth banners, colorful pole flags and special three-piece streamers.

Appointments . . .

Two promotions recently were announced by Jeff Livingston, vice president and national director of ad-publicity for the Mirisch Co. Guy Biondi was named Eastern ad-publicity director of the firm, while Jerry Ludwig was upped to publicity director . . . United Artists national promotion chief Fred Goldberg revealed two appointments: John L. Toohey as assistant publicity boss under Samuel J. Friedman, and Wayne S. Weil as assistant to Herb Pickman, director of the UA roadshow ad-publicity department . . . Lee Minoff was chosen international publicity coordinator for 20th-Fox’s “The Leopard.”

‘Day’ Billboard at Cannes

Huge “Longest Day” billboard announcing end of production was set up in Cannes to coincide with Festival.
Decca registered its second-highest earnings in the history of the firm last year ($3,08), and matched up with its current selling price of about 44, the parent firm of Universal Pictures presents a nifty ratio of about 14. What makes this one even more attractive is the sizzling first quarter recently echoed on the records and quality theatrical product its Universal subsidiary has at the ready. To these factors add the pending marriage with MCA.

Currently beset with production problems and waiting patiently for "Cleopatra" to make things right operationally, 20th-Fox is selling at a high ratio of a shade over 23. This figure is, of course, based on a final 1961 net of $1,18, made possible by non-recurring profit that overcame a huge loss from operations.

Paramount, having recently reported a dismal first quarter, and with little in the offing theatrically to brighten the picture offers an average price-earnings ratio of 16, pretty much in tune with the trend of the general industrial average.

Screen Gems is selling at a ratio of 13, while National General is by far the lowest of the theatre companies at: mark a little under 8. American Broadcasting-Paramount (15) Stanley Warner (16) and Trans-Lux (18) all rest at about the general industrial average, while Loew's is up to an over 37. National General has been giving indication of expansion plans and modernization of its movie houses, while AB-PTw management has predicted a strong third session, on the strength of better film product, to overcome a somewhat sized first half.

### Price-Earnings Ratio

and "Notorious Landlady"—promises to maintain profits at a good level, thereby holding the favorable price-to-earnings mark.

Warner Bros., its 4-for-1 stock split having been effected and discounted, and its price now resting at a far more realistic level, has a well-below-average ratio of 8, this based on the 84c per share earned for the first six months ended February 28. The firm is counting on stellar wicket performances from "The Music Man" and "The Chapman Report" to help solidify the next earnings report.

Taking its yield of 54c per share for last year (ended June 30, 1961), Allied Artists boasts the low market price-earnings ratio of a shade under 7. While this company did suffer a loss in the first half of the current fiscal year, it looks hopefully to as-yet-unrecorded returns from "El CID", still reaping robust profits in roadshow situations and verging on a wide general release, to put the company back in the black by the end of the term.

Walt Disney shares offer an interesting ratio of 11 times earnings computed on the basis of first-half net of $1.45 per share. And profit is expected to improve once the balance of the solid family-type line-up of pictures make their way to the theatre market.

United Artists offers an excellent bet for betterment. Now selling at a neat 12.5 ratio, the firm has set for the balance of 1962 one of the most powerful release schedules in its history. On the strength of this factor, and the stock's eye-catching price-earnings figure, some analysts have been touting UA as a good investment.

## FILM & THEATRE STOCKS

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(Allied Artists, Cinerama, Screen Gems, Trans-Lux, American Exchange; all others on New York Stock Exchange.)

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(Quotations courtesy National Assn. Securities Dealers, Inc.)
Congress Ponders 'Clean-up' Bills

Eight identical resolutions aimed at probing alleged "obscenity, lewdness and salaciousness" in motion pictures and their advertising were delayed by a House Rules Committee decision to consult with Rep. Oren Harris, chairman of the House Commerce Committee, on possible jurisdiction of the touchy subject. The proposed bills would create a select House arm to investigate immorality in films and its effect on juvenile behaviour. It would consist of nine members to be appointed by the Speaker of the House, with the sole province films. According to Rep. Walter Rogers, who spoke for Rep. Kathryn E. Granahan, prime mover behind the legislation, "We all abhor censorship, but there is going to have to be some soap and water" applied to movies. When asked about similar problems in the other media, Rogers said: "You run into freedom of the press, which you don't run into in regard to the movie industry." The Congressman also chided MPAA chief Eric Johnston, who, he claimed, "had promised that the film industry would clear things up, but he apparently didn't do it very well. The mothers of this nation are going to rise up in wrath. If the film industry refuses to clean its own house, Congress must do it for them." Rep. George M. Wallhauser, who introduced one of the bills, said the purpose of the subcommittee is to arouse public interest in cleaning up movies. It would, he said, give the public a place to go with cinema complaints and, possibly, compliments. He, too, denied any intention of censoring, but added that "we don't believe freedom means license."

Fine Hits Blind-Bids

Taking recognition of a "detrimental" practice that is being employed by certain film companies, National Allied president Marshall H. Fine (left) wrote to each of the major sales heads voicing exhibitor complaints about being forced to return bids on features for which prints have not been made available for screening, or that have been limited to a single showing at an inconvenient time and place. The letter read: "One of the exhibitor's main problems, which seemingly had been out of his way for some time, seems to be making appearances again, much to the detriment of our industry. I refer to the evil of blind bidding. Whereas this practice may not be true of all territories, and it is certainly not true of all pictures bid upon, the problem does exist, and is working an unfair hardship on the exhibitor wherever it is in evidence. In the past you have indicated that blind bidding was not to be the policy or desire of your company in any instance, and I would be most appreciative if you would let me know if you still feel this way, and further would make every effort to eliminate this problem completely once and for all. Your cooperation by assuring that in the future no bids will be due on any of your company's product until prints for screenings have been made available could surely solve this headache overnight."

Harling Probes Conn. Antennas

Late last week Connecticut theatre men and other business groups met in Waterbury to map plans for opposing before the town's Board of Aldermen a CATV application. The meeting was held after Waterbury Community Antenna, Inc., had told a Board subcommittee it would restrict its activity to a "booster" service for free TV reception and bar future conversion to pay-TV, then later changed its mind about the latter promise. Attending the conclave was Philip F. Harling (right), chairman of the Joint Committee Against Pay-TV, who declared that it was "of particular significance and concern" to him that CATV applications had been introduced in Waterbury and Middletown, both of which easily could serve as booster stations for the Phonevision signal in Hartford. Shortly before the Connecticut meet, Harling announced that the FCC had accepted the petition of the Colorado Committee Against Pay-TV to intervene in the application of the Teleglobe system to establish freeview in Denver.

NGC 'New Concept'

National General Corp. president Eugene V. Klein (left) re-emphasized that "National is in the theatre business to stay," adding that "our valuable properties in key areas over the entire west are conducive to a new concept in real estate development and use." The new concept: "integrated theatres" located in shopping areas and as part of major downtown real estate.

AIP Heads See '62 Gross Higher

Look for a domestic gross of American International Pictures "50 per cent higher this year than in 1961," according to president James H. Nicholson and executive vice president Samuel Z. Arkoff. The topers recently returned from a European trip for the "primary purpose of expanding our distribution arm abroad." They also revealed plans to establish a Paris office.

Launch 'Man' Campaign

Universal Pictures president Milton R. Rakmil, r., producer Ross Hunter and star Sandra Dee at N.Y. reception launching advance promotional campaign on "If a Man Answers."
This is your product

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

ALLIED ARTISTS

February


March

HANDS OF A STRANGER Paul Lukather, Joan Harvey, James Stapleton, Irish McColl, Producers Newton Arnold, Michael duPont, Director, Arnold, Concert pianist, through transplant surgery, receives new hands after auto accident, 86 min.

HITLER Richard Basehart, Cordula Trantow, Maria Emo, Producers T. Charles Strauss, Director Stuart Heisler, The life and loves of the infamous ruler of the Third Reich, 107 min. 3/19/42.

April

BIG WAVE, THE, Sue Sue Hayakawa, Mickey Curtis, Producers-Director Ted Danieliwek, 73 min.

REPROVE Ben Gazzara, Ray Walton, Stuart Whitman, Sammy Davis Jr., Eddie Albert, Dodie Stevens, Vincent Price, Rod Steiger, Producers Millard Kaufman. A. Ronald Lubin. Film blog, of Resto, once sentenced to die in electric chair and reappearing after 19 years in Dannemora Prison, 110 min.

May

CONFESSIONS OF AN OPULE EATER Vincent Price, Linda Hoib, Richard Loo, Miel Sean, John Mamo, Producers-Director Albert Zugsmith 85 min.

June

BILLY BUDD Peter Usinov, Robert Ryan, Melvin Douglas, Laurence Sher, Producer-Director George Seaton, Parallelization of Herman Melville's sea classic, 112 min.

BRIDGE, THE, Fritz Wepper, Volker Bahnert, Producer Dr. Herman Schwarz, Director Bernhard Wicki, 104 min.

July


Coming


PAYROLL Michael Craig, Francisco Prevost, Bill White, William Lucas, Producer Norma Pringle, Director Sidney Heyers, The sensational series of events following a daring payroll robbery.

RECKLESS PRIDE OF THE MARINES Producer Lester Sansom, Andrew Greer's book about a horse which served as an ammunition carrier in Korea.

RIDE ON A DEAD WORSE John Vivyan, Bruce Gordon, Kevin Hague, Lisa Lu, Producer Kenneth Altschul, Director Herbert L. Strock, Dramatic search for hidden gold.

STREETS OF MONTMARTRE Lana Turner, Louis Jouvet, Producer-Director Douglas Sirk, Based on two books, "Man of Montmartre" and "The Valdoon Drama."

UNARMED IN PARADISE Maria Schell, Producer Stuart Millar.

AMERICAN INTERNATIONAL

February

PREMATURITY BURIAL, THE, Color, Panavision, Ray Milland, Hazel Court, Richard Ney, Heather Angel, Producers-Director Roger Corman, Based on Edgar Allan Poe's story, 81 min.

March

TWIST ALL NIGHT June Wilkinson, Louie Prima, Sam Butera and the witnesses, Producer Maurice Duke, Director William J. Hole, Jr. 87 min. 4/26/62.

April

ASSIGNMENT OUTER SPACE Archie Savage, Gaby Phillips, Liz Cardillo, Producers-Director Frank Tashlin, Science-fiction, 79 min.

BURN, WITCH, BURN Janet Blair, Peter Wingarde, Producer Albert Fennel, Director Sidney Heyders, 89 min. 4/16/42.

PHANTOM PLANET, THE, Dean Fredericks, Colleen Gray, Tony Dexter, Science fiction, 82 min.

May


June

WARRIORS 5 Jack Palance, Anna Ralll Producer Fulvio Lucisciano, Director Mario Silvestra, War action film, 91 min.

July

PANIC IN YEAR ZERO, Ray Milland, Joan Hagen, Frankie Avalon, Director Millard, Producers Lou Rossif, Arnold Haughland.

August

POE'S TALES OF TERROR Color, Panavision, Vincent Price, Basil Rathbone, Peter Lorre, Debra Paget, Producer-Director Roger Corman, Based on Edgar Allan Poe's short stories, 120 min.

September

MARCO POLO CinemaScope, Color, Rory Calhoun, Yoko Tani, Director Hugo Fregonese.

Reptilicus Color, Budll Miller, Carl Ottoien.

November

WILD CARGO CinemaScope, Color, Pier Angeli, Edmund Purdom.

December

GOLIATH AND THE WARRIORS OF GENGHIS KHAN Gordon Scott, Yoko Tani.

January

YOUNG RACERS, THE, Color, Mark Danois, Bill Campbell, Luana Anders, Producer-Director Roger Corman.

Coming


HAUNTED VILLAGE, THE, Vincent Price, Producer-Director Roger Corman.


SEAPILTHERS When the Sleeper Awakes Color, Vincent Price.

BUENA VISTA

April

MAGON PILOTO Technicolor, Tom Tryon, Brian Keith, Edmund O'Brien, Donald Woods, Producer Walt Disney, Bill Anderson, Director James Neillon, Wacky farce, 78 min. 1/12/42.

Coming

BIG RED Technicolor, Walter Pidgeon, Emily Genest, Gilles Pagayant, Producer Winston Hibler, Director Nor- man Tokar, Story of a lonely man, a boy and a champion Irish setter photographed in the Canadian Wilds, 91 min. 4/30/42.

SON VOYAGE Technicolor, Fred MacMurray, June Wyman, Deborah Welley, Michael Callan, Producer Walt Disney, Director James Neillon, American family's misadventures during a European holiday, 130 min. 5/14/42.

CASTAWAYS, THE Technicolor, Maurice Chevalier, Hayley Mills, George Sanders, Producer Walt Disney, Director Norman Tokar, on the Jules Verne story, "Captain Grant's Children."

COLUMBIA

November

EVERYTHING'S DUCKY Mickey Rooney, Buddy Hackett, Joanie Sommers, Producer Red Doff, Director D. Taylor, A comedy of naval antics, 81 min. 11/19/41.

December

MYSTERIOUS ISLAND Color, Super Dynamation, 1 chael Craig, Joan Greenwood, Michael Callan, Geo Merritt, Howard Logan, Producer Charles H. Schnei
director C. Eyvindfeld, 101 min. 12/5/42.

January

CASH ON DEMAND Peter Cushing, Andre Morel, Ric ard Vann, Barry Lowe, Edith Sharpe, Producer Mich Carreras, Director Quentin Lawrence, 77 min. 4/30/42.

SAIL A CROOKED SHIP, Robert Wagner, Dolors Oliva, Bruce Kershaw, Carol Jones, Frankie Avalon, Producers-Director Philip Barry, Jr., Director Irving Brecher. Rom

TWIST AROUND THE CLOCK, Dion, The Marcells, C
cle, Chubby Checker, Vicki Spencer, John Con Mary Mitchell. Producer-Emet Karman, Director Dick Hud

February

THREE STOOGES MEET HERCULES Three Stooges, V. Trickeit, Producer-Mans Unger, Dlctor Edw Edens, 50 min. 2/5/42.

UNDERWATER CITY Color, William Lundigan, Jr. allegations, Producers-Alan Gordon, Director Frank Mc 76 min. 3/19/42.

WALK ON THE WILD SIDE Laurence Harvey, C
cle, Jane Fonda, Anne Baxter, Barbara Stanwyk, Direct

March

HELLIONS, The Richard Todd, Anne Aubrey, Produ Harold Huth, Director Ken Annakin, 87 min.

April

DON'T KNOCK THE TWIST Chubby Checker, Lang J

SAFE AT HOME Roger Mosley, Mickey Mantle, By Russell, Producer Tom Nadi, Director Walter Dng Baseball drama, 83 min. 4/30/42.

EXPERIMENTS IN TERROR Glenn Ford, Lee Remick, Bl Martis, Stephanie Powers, Producer-Producer Bi Edwards, 123 min. 4/30/42.

May

FIVE FINGER EXERCISE Rosalind Russell, Jack Hawk Maxmillian Schell, Richard Beymer, Producer Fredri Brinson, Director: Daniel Mann. Based on Broadway 107 min. 4/30/42.

13 WEST STREET Alan Ladd, Rod Steiger, Dolores Di

June

ADOISE AND CONSENT Henry Fonda, Charles La

BEST OF ENEMIES, THE Technicolor, Tchelermur, D

Coming

BARBASAS Technicolor, Anthony, Quinn, Silvana B
gano, Jack Palace, Ernest Borgnine, Kay Urdor, D Jagger, Douglas Fowley,Producer Dino de Laurentis

BYE BYE BIRDIE, The, Tommy Leigh, Dick Van Dyke, J Sidney.

February

THE SHADY BOY Color, Technicolor, Donald Ogilvy, Producer-Director Charles Vidor, Based on a novel by Terence Rattigan. 9/14/62.

THE ROYAL WAVE Color, Technicolor, Joseph L. Mankiewicz, Producer-Director Henry Koster, Based on a story by John Cheever. 9/14/62.

SOMETHING OF VALUE Color, Technicolor, Jules Brinner, Producer-Director Joseph L. Mankiewicz, Based on a novel by John Cheever. 9/14/62.

SPLIT SECOND Color, Technicolor, Harry Keller, Warner Brothers, Based on a novel by Katherine MacLean. 9/14/62.

THE CRYING GAME Color, Technicolor, John Sturges, Producer-Director John Sturges, Based on a novel by Paul Young. 9/14/62.

THE DICE of DESTINY Color, Technicolor, Howard Hawks, Producer-Director Samuel Fuller, Based on a novel by Howard Fast. 9/14/62.

VENEZUELAN NIGHTMARE Color, Technicolor, George Pal, Producer-Director George Pal, Based on a novel by John le Carré. 9/14/62.

WOMEN IN Cages Color, Technicolor, Michael Anderson, Producer-Director Michael Anderson, Based on a novel by John le Carré. 9/14/62.

March

FREEDOM CLAY Color, Technicolor, Joseph L. Mankiewicz, Producer-Director Joseph L. Mankiewicz, Based on a novel by John le Carré. 9/14/62.

HARD CASE Color, Technicolor, Robert Wise, Producer-Director Robert Wise, Based on a novel by John le Carré. 9/14/62.

HOTEL FOR THE BRAVE Color, Technicolor, Robert Wise, Producer-Director Robert Wise, Based on a novel by John le Carré. 9/14/62.

THE LAST OF MR. JACOBS Color, Technicolor, Robert Wise, Producer-Director Robert Wise, Based on a novel by John le Carré. 9/14/62.

THE LONGEST DAY Color, Technicolor, Darryl F. Zanuck, Producer-Director Darryl F. Zanuck, Based on a novel by Cornelius Ryan. 9/14/62.

THE ROYAL WAVE Color, Technicolor, Darryl F. Zanuck, Producer-Director Darryl F. Zanuck, Based on a novel by John Cheever. 9/14/62.

SOMETHING OF VALUE Color, Technicolor, Darryl F. Zanuck, Producer-Director Joseph L. Mankiewicz, Based on a novel by John Cheever. 9/14/62.

THE DICE of DESTINY Color, Technicolor, Darryl F. Zanuck, Producer-Director Joseph L. Mankiewicz, Based on a novel by John Cheever. 9/14/62.

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WOMEN IN Cages Color, Technicolor, Darryl F. Zanuck, Producer-Director Joseph L. Mankiewicz, Based on a novel by John le Carré. 9/14/62.
SHATTERING ADVENTURE THAT BOLDLY EXPLORES THE JUNGLES OF THE HEART!

ROCK HUDSON · BURL IVES · GENA ROWLANDS

THE SPIRAL ROAD

PRE-RELEASE WORLD PREMIERE LATE JULY
DATING NOW FOR KEY CITY OPENINGS BEGINNING IN EARLY AUGUST
SUMMER PRODUCT SURVEY

1962

What Are the Film Companies Offering This Season?

ANALYSIS OF THE SUMMER PRODUCT SHOWMANSHIP BEST
To our exhibitor customers everywhere, our sincere thanks for your overwhelming response to the June 8th U-Day Jubilee Salute, and for your enthusiastic support throughout our Presidential Sales Drive honoring Milton Rackmil and celebrating our Golden Anniversary Year.

Look to the months ahead for the same great product which has made the Jubilee Year the greatest in the history
fU-I, and look for more of these golden opportunities for golden profits with these forthcoming releases — “LONELY ARE THE BRAVE”, “THAT TOUCH OF INK”, “THE SPIRAL ROAD”, “PHANTOM OF THE OPERA”, “IF A MAN ANSWERS”, “TO KILL A MOCKINGBIRD”, “FORTY OUNDS OF TROUBLE”, “FREUD” and a continuing flow of other great box office attractions, produced by the industry’s outstanding talents and starring the industry’s greatest box office personalities.
RELAX!
take your vacation
while you play

JAMES STEWART
MAUREEN O'HARA

in JERRY WALD'S PRODUCTION OF
Mr. HOBBS TAKES A VACATION

Cinemascope
Color by De Luxe

co-starring
Fabian

John Saxon - Marie Wilson - Reginald Gardiner
Introducing Lauri Peters and Valerie Varda
Directed by Henry Koster
Screenplay by Nunnally Johnson

Musical Score by Henry Mancini
CONTROL OF STARS. The troubles currently plaguing 20th Century-Fox on “Cleopatra” and “Something’s Got to Give” are not being viewed by the heads of other companies as a localized headache. Rather, last week’s much-publicized ruckus with Marilyn Monroe and the long-enduring Elizabeth Taylor problem are giving film executives pause to consider the overall implication of the star system that places willful performers in the position of wreaking financial havoc on their companies. You can bet that there will be a great deal of consideration given by major company executives and their counsel to finding ways and means of checking the destructive conduct of such stars, as well as putting a brake on runaway salaries and percentage deals. It is becoming increasingly clear to the film firms that they opened a Pandora’s Box when they began bidding blindly for talent. The question now: How to go about closing it?

BALABAN ON ETOBICOKE. Paramount president Barney Balaban’s report to the annual stockholders meeting on the “progress” of the Telemeter pay-TV experiment in Canada hardly served to convince anyone that real progress has been made there. He harped on a favorite Balaban angle: how costs have been cut to reduce the continuing losses being sustained by the company in trying to sell the “boxoffice-in-the-home” idea in Etobicoke. But observers took note of Balaban’s reference to “only about 6,000 homes” as the total number of present Telemeter subscribers in contrast to earlier claims of 5,800 or 6,000. This seems to confirm other reports of growing disinterest and cancellations by subscribers.

3.0. DOLDRUMS. The month of May was not a happy period for indoor theatres, a spot check revealed, but the drive-ins did not fare too badly. Conventional house grosses in many sections of the country ran far below the same month last year, exhibitors reported, attributing the drop to the coincidence of pleasant spring weather and the start of daylight saving time. “Almost every weekend has been beautiful since the clocks were moved ahead,” one theatremen stated, “and the lure of the outdoors was just too much for us to compete against. I’m looking for a sharp pick-up in business as soon as the schools close for the summer. However,” he added, “the industry needs a big promotion push right now to stimulate some excitement about the upcoming product. People just haven’t been thinking about or talking about movies in recent weeks, and we need a big industrywide campaign to whip up some enthusiasm. Why aren’t the film companies doing something to start the public talking movies?”

HARTFORD REACTION. The announcement, via full-page newspaper ads, that Hartford pay-TV subscribers will be able to see Paramount’s “Hatari” and Warners’ “The Music Man” in their homes this summer has exhibitors steaming. They feel that these two companies, by committing their top pictures to the RKO General-Zenith Phonevision test, are inviting the public to sign up for the competitive medium and shun the theatres. Feeling is running particularly high against Paramount, since that company’s commitment apparently is to give its films to Phonevision 17 days after first run exhibition, meeting the theatre sub-runs head-on. Warners’ deal is more vague, and it is not likely that “The Music Man” will go to feevee until late in the year.

VOX POP. A new, and seemingly practical, twist in determining the policy of a movie house is being introduced in Canoga Park, Cal., where the public is being asked to decide what type of films the Valley West Theatre will play when it opens July 4. Moviegoers will answer write-in newspaper ads by picking one of three categories: first-runs, second and third-run double features or foreign art pictures. As one cinema wag commented upon hearing of the plan: “It’s our answer to the do-it-yourself craze.” And, we might add, a far sight faster and cheaper than trying to guess the public taste.
It's the Zozoffice zenzation that's taking the summer by storm across the country! Check the first smash engagements in Atlanta, Birmingham, Knoxville and Savannah! Then watch Zotz take off in Dallas Territory, Salt Lake City, Boston Territory, Los Angeles Territory, San Francisco, Cleveland, Detroit, Pittsburgh, Cincinnati Territory, Kansas City, Indianapolis Territory!
The Legion Steps off Base

The National Legion of Decency is the most prominent of a number of organizations of various faiths set up for the avowed purpose of advising their constituents as to the moral acceptability of motion pictures. On this basis the Legion classifies pictures as acceptable, morally unacceptable and at various gradations in between. Presumably the Legion's categorization of films matches the moral standards of the religion it serves, although there have been occasions when films which were not at all disturbing to Catholics of other nations drew the Legion's less acceptable classifications, as we recall.

As long as the Legion of Decency chooses to judge films on the basis of religio-moral standards for its constituents, however, it is operating within a well-defined and generally accepted orbit. The fact that other faiths are somewhat less concerned with classifying and indexing films is merely a mark of the religious heterogeneity which is part of the American scene. The fact that the imprimatur of the Legion of Decency has in recent years been less of a positive asset than in the past suggests that either the Legion has grown more small-"c" catholic or the audience has grown more independent.

From the latest action of the Legion, it would seem that not only the audience but also the exhibitor has grown too independent for the group's taste. We refer to the amazing action of the National Legion of Decency in the case of "Advise and Consent."

The Legion explains, in giving "separate classification" to "Advise and Consent", that this label is pinned on "certain films which, while not morally offensive in themselves, require caution and some analysis and explanation as a protection to the uninformed against wrong interpretations and false conclusions." This is the explanation offered after the Legion comments that "extreme caution seems required in the exhibition of this film."

We have purposely refrained from quoting the Legion's comments about the specific nature and content of "Advise and Consent." Obviously the Legion does not like the picture. Obviously, also, the Legion has not found the film "morally offensive" in itself.

We hold no brief in these paragraphs for "Advise and Consent." The picture will stand or fall on its merits—and we suspect that the public will decide these merits for itself.

But we are shocked—we use the word shocked advisedly —that a religious organization should arrogate unto itself the function of serving in a democracy as "a protection to the uniformed against wrong interpretations and false conclusions" about the national government. We are shocked beyond measure by the statement that "extreme caution seems required in the exhibition of this film." Is the Legion telling exhibitors not to book the picture? Is the Legion advising 'caution' because it doesn't feel the American public is able to look at a picture about Washington with intelligence? Is the Legion now passing on the political propriety of films?

There was a time when our industry was assured that it would be sapping the moral strength of the nation by showing a husband and wife in a double bed. That came under the heading of morality. Somehow the nation survived the cinematic debut of the nuptial couch. The nation and the movies will survive the "separate classification" of the National Legion of Decency. But we feel the Legion has stepped far off its base in undertaking to judge political inferences in a film.

Reaching for The Audience

United Artists' evolutionary "Premiere Showcase" release plan is a logical development in our industry's search for methods of reviving moviegoing as a custom of the people. The newspaper ads proclaim that some 21,500 moviegoers in the New York metropolitan area will be able to see a single showing of a first-run UA film simultaneously at 13 strategically situated theatres. This is, in effect, a reaching-out for the audience, instead of waiting for them to come to us.

The plan is likely to be opposed by operators of first-run houses wherever they are directly affected—already some of the downtown Broadway exhibitors have voiced their disapproval—but the fact is that exhibition, and distribution, as well, have been mighty slow in adopting a merchandising technique that has been employed very effectively by department stores, supermarkets and similar establishments for several years. The population in metropolitan areas is spreading, and for these people the hub of town is becoming more remote.

Convenience for the customer is becoming a byword in all merchandising, and our industry cannot pretend that it is not a factor. Surely, UA's idea of bringing the movies to the people is worth a try.
I'm Not Pre-Sold

Summer is upon us and as a would-be moviemaker I look forward to some good entertainment. I wish I could be more specific, but while there are a handful of pictures which I know I will have a chance to see in the coming months the sad fact is that for the most part I have had precious little advance build-up. Despite the fact that I have more than a passing interest in movies, I would be hard pressed to name half a dozen forthcoming films on which I have been pre-sold. Years ago things were different.

As the exhibitors' busiest season approaches, I am one of presumably many citizens who will be out shopping for leisure time activities. I will go to a few ball games, take a vacation trip with my family—during which I hope we will find some movies to see—and be on the look-out for entertainment for myself and the brood. The kids talk about all the things they are going to do on their vacation, but they don't mention any specific movies. They want to go to drive-ins because they like to patronize the refreshment counters. They listen avidly to the latest records on the radio. They read. They could be reached by advertising and promotional efforts in behalf of movies. As a matter of fact, they and I are sitting ducks for such efforts. So please, gentlemen of the industry, get those campaigns rolling.

In my view, the summer season particularly this year is a tremendous challenge to show business. We accept as axiomatic the proposition that summer is the big time of the year for the movie industry. The distributors supposedly concentrate their strongest product line-up on the months of July and August. But even if the product is strong and reasonably plentiful, that is not enough. The big movie news in the papers as this column is written concerns pictures which won't be out for months and months. I can read reams and reams about Marilyn Monroe's difficulties with her producer, or the latest developments in the romantic life of that re-incarnated temptress of the Nile, or the frightening statistics about the fiscal mutiny of "Mutiny on the Bounty". Where are these films playing next week?

I can remember when the billboards of the nation carried wonderful 24-sheets for movies instead of for trading stamps. I can recall a time when the prospect of having more people strolling on the street would have been the occasion for a rash of creative enterprise with theatre-front materials. Am I living in the past?

Let's not be downbeat about all this. I firmly believe that the movie business this summer will show its usual pick-up. I have no doubt that more people will be going to the movies. I think the industry will do well. I just also happen to think the industry could do better.

There are a number of reasons for the rise in business during the summer. One is that the kids are out of school. They can go to the movies—particularly at night—far more often than during the school months. Another is that summer is vacation time, and adults are likely to go to the theatre more often when they don't have to get up and hurry to work the following morning. A third reason, which does not apply to drive-ins nor as strongly for indoor theatres as formerly, is the fact that regular theatres are air conditioned. A fourth reason is that the competition of television is not as great, with the major stars vacationing and the re-runs and summer replacement programs dominating the airwaves. A fifth reason in the past has been that so many strong pictures were saved for the summer market.

These are all indications that the months of opportunity for the motion picture business are here and now. The fact that more people go to the movies should be an impetus to a greater marketing effort. Look at your local newspaper and see how much more automobile advertising or travel advertising there is right now than there was in January. Then look at the movie section, and see how the pattern changes. In the automobile industry and the travel industry they know that advertising serves two purposes—to make an immediate sale, and to develop the appetite for a future sale. These industries also know that when people are in a mood to go traveling or buy an automobile—or both—they can be sold a more extensive trip or a more expensive auto than they started out to buy.

In the motion picture business, when a customer has the impulse to buy a ticket, he should be encouraged, nay, pushed. He should know about a half dozen pictures he wants to see. He should be sold not just on going to see this particular movie but also on the idea that there are a lot of movies worth seeing. Beyond that, while he is in a receptive mood, he should be reminded that motion pictures are not seasonal entertainment. He should be made well aware that the drive-in will be open for business in October as well as in July. But above all he must know that there are lots of movies around to be seen. He should be made aware of this in the pages of his newspaper, on the air via his favorite radio programs or local TV spots, on the road through the use of billboards, on the street through window cards and theatre fronts.

I am a city dweller. In my neck of the woods it doesn't seem to make the slightest difference to the neighborhood theatres whether it's summer or winter. A couple of the managers tell me that they make no special effort in the summer because the business remains steady throughout the year. It occurs to me that this sentence could be reversed. The business remains steady throughout the year because they make no special effort in the summer.

You may ask what special effort they could make, in a big city where at least half their customers have air-conditioned apartments or offices, summer theatres, off-Broadway companies and the like are available and a good deal of the local population goes off to the country for the entire summer. My answer is that the special effort must take into account the nature of the situation. For example, some of my neighborhood theatres serve coffee on a complimentary basis—hot coffee, only. It would be a nice touch, and one worth advertising, if they made it iced coffee for the summer. None of the theaters use window cards. In the middle of the winter not too many people walk past the store windows on some of the streets. But in the summer the streets are crowded. And I can't remember the last time I received a mailing or even saw a snippet sheet for any of the local showplaces. As for advertising, they run reader ads in the neighborhood papers and the big dailies, period.

The time to sell is when people want to buy. Basically, people want to buy movies in the summer. It is so easy in some locations to sell a fair amount of tickets just by opening the box office that some theatre people seem to forget how many more tickets they might sell if they pushed.
SUMMER, 1962
PRODUCT PROSPECTUS

The bountiful array of product laid on the line by the film companies this summer should brighten the hopes of theatremen, who have been experiencing a very slow spring season. As the sun grows hotter, so will the flow of movies from virtually all of the distribution firms—including some of the newer ones—and business prospects for July through September look very good.

Our appraisal of the summer product discloses that, while the quantity of releases will run below last year, the quality will be much higher. It is difficult to recall, as a matter of fact, when so many blockbusters were available within a like period. Several of the outstanding roadshow attractions of the past season will be moving into general release, and these are sure to provide a strong impetus to the moviegoing urge of the mass audience. In addition, the summer schedules reveal an imposing line-up of front-rank productions and exploitation shows, the latter to draw and delight the vacationing youngsters.

Yes, there is every reason to be sanguine about movie business in the months ahead. Only one thing is needed to make this summer the success it should be—enthusiasm. Exhibitors and distributors, alike, now have the primary task of spreading their wares before that big, wide, wonderful public out there.
SUMMER PRODUCT SURVEY

United Artists

A concentration of power seems the best way to describe United Artist's highly potent summer line-up.

Biggest news is, of course, the general release of the firm's two hard-ticket attractions, "West Side Story" and "Judgment at Nuremberg." Also figuring to create a strong boxoffice stir in many situations are two highly-charged dramas, "The Miracle Worker" and "Birdman of Alcatraz." On the lighter side, but carrying plenty of promotional ammunition aimed at the kids, is "Jack the Giant Killer." Rounding out the warm-weather card is a reprise of those amusing "Road" pictures, "The Road to Hong Kong," starring the old favorites, Hope and Crosby.

"West Side Story" is slated for specialized general release in August, and it goes out to a wide public audience that is well acquainted with the merits of this smash musical-drama that walked off with so much gilt hardware on Oscar night. It is likely to be the summer season's No. 1 attraction, "Judgment at Nuremberg," being dated for "soft-ticket" exhibition in July, does not figure to enjoy the easy popularity of "West Side Story", yet it should rank with the season's biggest grossers. Being a serious, heavy drama of unusual cerebral content, "Nuremberg" should draw its weight without difficulty in the class market, but will need the benefit of a strong promotion campaign to entice the mass trade.

UA has another first-rate quality show in "The Miracle Worker", currently in first-runs. This adaptation of William Gibson's stage success will find its best response in the class house, also, but the hard-hitting, imaginative campaign which is supporting it should propel "Worker" to solid grosses in all situations. It's the kind of moving, emotion-packed story that is capable of performing handsomely everywhere, given the proper sell.

The story is of the childhood of Helen Keller, blind-mute with only animal instincts until she is taught how to "see" and "speak" by a teacher with her own agonized memories of a half-blind youth. Anna Bancroft, as the teacher; little Patty Duke, as Helen Keller, and Victor Jory, as her father, form a talented cast, but not of marquee strength. Their performances should, however, stir plenty of word-of-mouth—especially about the knock-em-down-drag-em-out fight between the two females.

This is what the Film BULLETIN review had to say about "The Miracle Worker": "Discriminating adult filmgoers will find it stimulating and rewarding. Much will depend in the general market on the campaign with which United Artists will back this release. The task is not a simple one, yet the chances are good that grosses will run well above average.

Set for August is "Birdman of Alcatraz," a prison drama based on a real-life character, still serving time for murder, who devotes his days to studying birds, all the while hoping for a parole. The marquee power is there, with Burt Lancaster, Karl Malden, Thelma Ritter and Neville Brand, and, here again, a strong campaign could help the film to big grosses in the general market. After initial runs, in which the good cast, interesting subject matter, etc., can be employed as lures for class audiences, "Birdman" shapes up as a sock attraction for the action fans.

(Continued on Page 19)
The “Ben Hur” chariots still are pounding round various parts of the world, but Metro-Goldwyn-Mayer has a fresh set of horses, and powerful ones, this summer.

In all, ten features comprise this company’s program for the June-September period, and four of them must be ranked with the best. Biggest of the big ones is the first story feature in the fabulous Cinerama process, “The Wonderful World of the brothers Grimm”, which figures to open the eyes of moviegoers wider than ever before when its vast vistas are projected before a waiting world in roadshow engagements during August. Other top-rank releases from M-G-M for the summer months are “Lolita” (How Did They Ever Make a Movie of “Lolita”? ), “Boys’ Night Out” (Kim Novak and a bunch of gay guys), and “Two Weeks in Another Town” (Kirk Douglas, Edward G. Robinson, Cyd Charisse). Behind this potent quartet, Metro will offer half-a-dozen lesser attractions, high on action and adventure, for the vacating youngsters and their escapist-minded elders.

“The Wonderful World of the Brothers Grimm” has the sound of something extraordinarily exciting and joyous for every age. Produced in conjunction with Cinerama, this imaginative fantasy will reveal for the first time the wonders of Cinerama storytelling. It features a large and talented cast depicting the extravagant, creative world of the universally-acclaimed Brothers Grimm in spectacular Technicolor on the wide, wide, wide Cinerama screen. Highlighting the show are some eye-popping special effects by George Pal. Of course, the mammoth promotion campaign working for the picture promises to assure a want-to-see as widespread as the appeal of the fairy tales, themselves.

The film will go out initially on a hard-ticket basis, to be followed by a carefully deliberate distribution aimed at penetrating all available markets when the time is ripe.

Laurence Harvey and Karl Boehm are starred as Wilhelm and Jacob Grimm, and Claire Bloom and Barbara Eden as their wife and girl friend, respectively. The local Duke, whose patronage gave them their literary start, is played by Oscar Homolka, while Walter Slezak appears at Stossel the bookseller, who is overjoyed, especially from a commercial standpoint, when the brothers finally achieve fame and fortune. Also featured are Yvette Mimieux, Jim Backus, Terry-Thomas, Russ Tamblyn, Beulah Bondi and Buddy Hackett—all appearing in colorful eye-filling fairy tale sequences.

The important June entry—shrewdly cloaked in a blanket of talk-provoking secrecy—is “Lolita”, based on Vladimir Nabokov’s wickedly funny best-seller about a middle-aged man’s love affair with his 12-year-old stepdaughter. Labeled “strictly for adults”, it has been given a powerful advance campaign that has stirred enormous curiosity that should be translated into big boxoffice grosses, especially in metropolitan markets. The film reportedly handles with extreme subtlety and good taste the delicate love scenes between James Mason, as the perverted Humbert Humbert, and Lolita, played by teen-age newcomer Sue Lyon.

Credits indicate a quality aspect: produced by James B. Harris, directed by Stanley Kubrick for Seven Arts Productions. The rest of the cast is interesting: Shelley Winters as Mason’s wife and Peter Sellers as Quilty, a decadent Hollywood character who senses Lolita’s proclivities.

For July, it’s “Boys’ Night Out”, a comedy that handles the combined subjects of bored husbands, a beautiful blonde and a Manhattan hideaway by poking them sharply in the ribs. It shapes up as a strong entry in the metropolitan mart, going even wider, as far as laughter at sophisticated humor will reverberate.

Kim Novak, backed by James Garner, Tony Randall, Howard Duff, Janet Blair and Patti Page

(Continued on Page 20)
HEMINGWAY'S ADVENTURES OF A YOUNG MAN

20th Century-Fox

With one eye peeled hopefully toward the latter part of the year when such potential blockbusters as "Cleopatra," "The Longest Day" and "Gigot" hit the marketplace, 20th Century-Fox is going with a large summer schedule of ten pictures. Two—"Mr. Hobbs Takes a Vacation" and Hemingway's "Adventures of a Young Man"—shape up as hefty grossers in all markets; seven are tailored for the exploitation trade, and there is a Peter Sellers comedy.

One of the surest boxoffice bets to come along this summer is "Mr. Hobbs." Produced by Jerry Wald, famous for his pipeline to public taste, this July entry looks like a sure-fire entry for all markets. Its lure is James Stewart (backed by Maureen O'Hara and, not overlooking the vacationing kid trade, Fabian) and a side-splitting storyline calculated to keep family audiences of every class, hinterlanders and sophisticates alike, roving from start to finish. Dad Stewart takes his brood to a broken-down seaside house for a vacation, and from a faulty water pump to a bikini-clad siren, there are pitfalls galore to keep him frantic and flustered.

The Film BULLETIN reviewer furnished this report: "Moviegoers, hold onto your sides! Exhibitors, open wide your cash registers! Jerry Wald's 'Mr. Hobbs Takes a Vacation' is a laugh-riot winner from start to finish. This is one of the funniest, most enjoyable films to come along in some time, a 20th Century-Fox fun-fest that looms a mighty money-maker for all situations."

20th's other big gun for the warm weather season is Hemingway's "Adventures of a Young Man," set for August release. The widespread, popular appeal of the famous author (film is based on his Nick Adams stories), a strong marque, including Paul Newman (listed last, in a small, but effective, role), the magic of producer Wald, the handsome color and CinemaScope mounting—all these vital factors figure to vault the film to big boxoffice in all situations.

Advance reports indicate that "Young Man" contains the richness and love of life that flowed from Hemingway's pen, combining adventure, humor, romance and the horrors of war in telling the story of the growth of a young man. Against strikingly colorful backgrounds, first of Michigan and Wisconsin, then of northern Italy, young Adams, played by Richard Beymer, leaves his hen-pecked father, Arthur Kennedy, mother, Jessica Tandy, and girl friend, Diane Baker, and sets out, much as did Hemingway, to learn of the world. His brief, but poignant, encounter with Newman, as a battered, punch-drunken, ex-champion boxer now on the road, is said to be one of the high points of the picture. When he arrives in New York, he signs as an ambulance driver in the Italian Army during World War I, is subsequently wounded overseas and falls in love with an Italian nurse, Susan Strasberg, whom he marries as she lies dying in a tent hospital. He finally returns home to discover that his father has committed suicide. He leaves again, this time as a man.

"Young Man" boasts elements that should attract every type of audience: the name and reputation of Hemingway for the class market; romance for the strictly feminine trade; war and adventure for the male and action patronage, and, overall, a large-scale attraction with a strong cast and production values to draw in great numbers generally.

The firm's exploitation line-up is broken down thusly for June through September: four slated for June, one each for July, August and September.

(Continued on Page 22)
That touch of genius that has made Universal so consistently and eminently successful a movie operation in recent years has produced another of those smash comedy hits for this summer season, "That Touch of Mink", boasting equal parts Cary Grant and Doris Day—truly inspired star chemistry—has those same powerful ingredients that sent "Operation Petticoat", "Pillow Talk" and "Lover Come Back" into boxoffice orbit. It figures unquestionably to be right among the top money attractions throughout the warm months.

Universal is celebrating its 50th Anniversary this summer, and its program is compact, varied, and loaded with boxoffice potential. The June release is "Lonely Are the Brave" (Kirk Douglas), July's is "Mink", August will see "The Spiral Road" (Rock Hudson), and September will bring "The Phantom of the Opera", a Hammer re-make of the famed classic.

The frosting of U's birthday cake is, of course, "That Touch of Mink". In plush Eastman Color, this slick romantic comedy is the handiwork of the same production talents that delivered "Petticoat", "Pillow Talk" and "Lover". "Mink" pursues Cary and Doris in a racy funny storyline, jetting back and forth between exciting and colorful New York and Bermuda backgrounds as it reveals Grant's attempted seductions of good girl Miss Day, and the obstacles that stand in their way until the knot eventually is tied. After finally agreeing to go with Cary to Bermuda, the heroine breaks out in a nervous rash when the moment of truth arrives. Irked at her behaviour, Miss Day initiates the next rendezvous, again in Bermuda, only to drink herself into unconsciousness before anything happens. Enter matchmaker Gig Young, who suggests to Miss Day that she take a lecherous unemployment office suitor up on his motel offer, thereby opening the way for Grant to "rescue" her from her elusive fate. He does, and is thus moved to propose marriage. Back in Bermuda, this time on their honeymoon, Grant is the one to suffer an attack of nerves, and be breaks out in spots.

Advance showings drew howls at the wild comedy (Grant racing out of the New York Athletic Club in a towel to "save" Miss Day, the latter's hilarious drunk scene), and audiences in almost every situation figure to do likewise in great numbers. As a bonus, the fem viewers have Miss Day's luxurious wardrobe to gawk at.

"Lonely Are the Brave" already is in release, and reports are that it bucked the "soft" boxoffice of recent weeks reasonably well. Indications are that this suspenseful Western adventure about a rebellious cowboy struggling to survive in the modern age will garner its share of the summer trade when vacations start.

Plot finds Kirk Douglas, a free-roaming cowboy, on the run from posses, walkie-talkie jeeps and an Air Force helicopter after he arranges to get tossed into jail to help an old friend escape, and breaks out when the friend refuses. His battle against these jet-age foes is a rugged, moving tale. The chase is an exciting one, and there are factors to attract various markets: a vicious barroom brawl between Douglas, one arm held behind him, and a one-armed bully, for the action fans; an unspoken, but obvious romantic interest between the cowboy and his jailed friend's wife, Gena Rowlands, whom he once loved. Douglas manages to escape the posse and shoot down the helicopter when it comes too close, but he runs afield of the mechanization menace as he starts to cross a major highway leading to the Mexican border with his trusted friend, his horse.

"The Spiral Road" is set for August. This provides a sharp change of pace for Rock Hudson, far removed from his familiar cup of light, romantic tea. A decidedly serious drama about a young doctor, and the trials and tribulations he suffers (Continued on Page 20)
Having blossomed from an independent distributor of imported spectacles to a production-distribution organization aiming for front-rank status, Joseph E. Levine’s Embassy Pictures sports a summer schedule of ten pictures (not including “Boys Night Out”, which is being released by M-G-M) with a wide variety of storylines. Chief Embassy attraction is, of course, the heralded “Boccaccio 70”, set for July.

The firm has everything from a big-budget production featuring top-name stars and production talent to a small British exploitation entry aimed strictly for laughs; from art-house offerings a la Ingmar Bergman to a hard-hitting action drama about New York city.

“Boccaccio 70” looms as a possible blockbuster. It has any number of big plus values: widely-known star names (Sophia Loren and Anita Ekberg); production talent embraced by the metropolitan and art markets for their skills (producer Carlo Ponti and directors Federico Fellini, Luchino Visconti and Vittorio DeSica); Eastman color, lavishness of sets; three controversial, adult stories presented in what is being billed as the first three-act movie in history; a mammoth, specialized campaign of the type for which Levine is famous.

First of the three “Boccaccio” plots is titled “The Temptation of Dr. Antonio” and concerns itself with a moralistic doctor who crusades so ardently against vice that he goes mad amid violent dreams about a towering, voluptuous, 50-feet tall bonde (Miss Ekberg) who emerges from a billboard and dances through the streets. Second segment, “The Job”, showcases German lovely Romy Schneider as the young wife of a philandering Milanese count who gains revenge on him and personal independence by forcing him (her father holds the purse strings) to patronize her at the fabulous price he usually pays his call-girl friends. The finale headlines Miss Loren as the lusty attraction in a shooting gallery with a traveling carnival. She is persuaded to allow herself to become the prize in a Saturday night raffle, but her headstrong young lover upsets the plans of one of the winners and takes her away.

Embassy also has a Sophia Loren-starrer set for August—“Madame Sans Gene.” This one, in Technicolor and Technirama, is a costume set in France of 1792. Miss Loren portrays the title role, a beautiful and carefree laundress who falls in love with a rugged, young sergeant and fights side by side with him through the revolution.

A couple of provocatively-titled imports head up the September bill. “Divorce—Italian Style” features Marcello Mastroianni (of “La Dolce Vita”) in a strictly adult-oriented tale of a bored, middle-age husband who contrives to murder his wife and her lover (they two were forced together by the husband) so he will be free to marry his young cousin. The storyline and the fact that the husband’s plot succeeds make this for sophisticated metropolitan and art-house audiences only. Likewise, “The Seven Capital Sins” is a new treatment of the classical theme in modern French style.

Levine has obtained distribution rights to one of Ingmar Bergman’s films, “The Devil’s Wanton”, slated for June release. The famed Swedish director discusses life, death and the devil and immortality. The tragedy centers around a young streetwalker and her ill-fated affair with a husband who is being deceived by his wife and one of his friends. Strictly for art-house frequenter. Also just for the coffee and conversation set is “Bell Antonio”, already in release and starring Mastroianni as a husband threatened by impotence and Claudia Cardinale as his tormented wife.

August will find Embassy with “Strangers in the City”, a hard-bitten tale of an immigrant family facing the hostile tenement life of a big city. The violence and sex should make this a suitable dealer in the action market. At the opposite end of the film spectrum, for the same month, is “Constantine and the Cross”, a religious adventure detailing the early struggle of Christianity in Rome. Cornel Wilde, an experienced hand at spectacle and swordplay, is teamed with pretty newcomers Belinda Lee and Christine Kaufmann.

“What a Carve Up!”, another June release, is a British spoof of the traditional ghost tale. The setting is a gloomy old mansion, but the accent is on laughs. Stared are Kenneth Connor and Shirley Eaton, both of “Carry On” fame.

Rounding out the schedule is “The Sky Above—The Mud Below” (July), winner this year of the Academy Award for best documentary.
Columbia

Columbia's 1961 summer was sparked by "The Guns of Navarone". This season, the eagerly-awaited, much-discussed "Advise and Consent" is the hot item.

The controversial Otto Preminger production may well make the rest of 1962 a boxoffice fest for the company. And beyond that big one, Columbia also has two other potentially hefty grossers—"The Interns" and "The Notorious Landlady"—waiting in the wings. A big adventure film, three solid exploitation items and a class entry which could go even further in the general markets round out one of the best-balanced summer schedules the firm has had in recent years.

"Advise and Consent" appears to have great boxoffice power. Even before the first camera turned, producer Otto Preminger—showman that he is—had everyone talking about his film. And he has something to ballyhoo: an invaluable pre-sold quality stemming from Allen Drury's Pulitzer Prize-winning novel about behind-the-scenes political life in Washington; an all-star cast, headed by Henry Fonda, Charles Laughton, Don Murray, Walter Pidgeon, Peter Lawford, Gene Tierney, Franchot Tone, Lew Ayres and Burgess Meredith; the highly provocative plot, which covers such Senatorial characters as a former homosexual, a playboy and a liar, not to mention a clandestine affair between the Senate Majority Leader and a prominent Washington hostess, a touch of black-mail and even the alleged threat of Communism in the hallowed halls. Toss in one of the most effective advance campaigns seen in some time (for one thing, Preminger's patented logo of the dome being lifted off the Capitol already is a familiar sight to the public), and you have what may well turn out to be one of the biggest hits of the season.

"Advise and Consent," in the words of the recent Film BULLETIN review, "undoubtedly is destined to become the most talked about motion picture of the year . . . Adorned with a blockbuster marquee, (it) looms a mighty boxoffice attraction."

Not to be underestimated in Columbia's summer larder is "The Interns." Based on Richard Frede's novel about behind-the-scenes life in a big-city hospital, this highly-exploitable film might walk off with turnsite honors.

Peopled chiefly by fresh, new faces, it will have to rely for important word-of-mouth on its controversial storyline—the various central characters become involved in some torrid goings-on—and a wild, bacchanalian orgy at which doctors and nurses let their hair down and an especially aloof nurse does one of the most revealing strip-teeses ever seen on the screen. Then, too, there is that seemingly inbred public interest in things medical. All in all, it shapes up as a solid money-maker for all situations. Columbia's promotion force is giving this one a big push that should pay off.

Cliff Robertson and James MacArthur appear as young interns, the former falling in love with Suzy Parker, a famous model who has become pregnant and comes to him for help; the latter saddened by subsequent destruction of his friend's career, but strengthened by his own love for a student nurse. Michael Callan plays an intern who wants to study under one of the city's leading doctors, but is hampered considerably by two simultaneous love affairs he carries on with a much older nurse and a wealthy young girl. Nick Adams is a budding doctor who worships money until he falls in love with an incurably ill Eurasian girl and her death shows him the way to a better life. Haya Harareet essays the role of a woman doctor from behind the Iron Curtain who is taking her internship in the U.S. and who must battle the misogyny of the hospital's head of surgery.

The July attraction is "The Notorious Landlady." Considering the cast—Kim Novak, Jack Lemmon, Fred Astaire—and the subject matter—a beautiful London landlady suspected of murder and a fumbling, young U.S. State Department officer who tries to clear her name—the firm's high hopes for this one seem justified.

Plot has Lemmon arriving in London and renting an apartment from Miss Novak, who, unknown to him, is the notorious suspect in a recent sensational murder (her husband). When he finally is informed of her landlady's identity by his Embassy chief, Fred Astaire, it is too late—Lemmon is hopelessly in love with Kim, and determines to prove her innocent, even under threat of transferral (Continued on Page 18)
Dominating Allied Artists’ summer schedule is "El Cid". Following some six or seven months of rousing grosses in hard-ticket engagements, the epic Samuel Bronston production goes into a specialized type of general release during July. Hundreds of theatres throughout the country will be showing "Cid" on a no-reserved seat, advanced-admission policy for extended runs during the entire summer, and it should prove to be one of the true blockbuster attractions of the season.

Starring Charlton Heston and Sophia Loren, with a cast of thousands, the 70mm Super Technirama-Technicolor version of "El Cid" performed in very solid fashion during its roadshow engagements. It has proven to have strong appeal to all audiences, and the odds are that it will tax house records in many situations.

Looking beyond "El Cid", AA is banking heavily on a varied and potentially powerful summer card of eight films headed by "Billy Budd" and "Reprieve". Ready for release between June and September are pictures for the following audiences: science fiction, western, action, horror and art-house. In short, something for everybody.

AA is looking to "Billy Budd," set for the September (or later) period, as one of its most important attractions in recent years. Herman Melville’s famous classic about adventure and mutiny on the high seas is brought to the screen by producer-director Peter Ustinov, who also appears in one of the starring roles, along with Robert Ryan, Melvyn Douglas and newcomer Terence Stamp in the title role.

Plot has young seaman Budd pressed into British service against Napoleon on the H.M.S. Avenger, captained by Edward Vare (Ustinov). Master-at-Arms Claggart (Ryan) lashes constantly at the crew to keep them from mutinous ideas. Eventually, Billy and Claggart clash, and the latter is accidentally killed. Though Vere likes Billy, he extracts a death sentence for the boy at a court martial in order to remain loyal to his concept of duty to the service. As he is being hanged from a yard arm, Billy forgives Vere, who is overcome with remorse and guilt. But the latter is instantly killed by fire from a French warship.

Advance word indicates the production is good, with the court martial scene tense and outstanding. Action aboard ship, of course, should draw the male adventure fans, and the youngsters. A heavily-loaded promotional push figures to make this a good grosser generally, except, possibly, for the fems, who may not buy the lack of romance.

"Reprieve" is slated for June, and boasts a really outstanding cast, which, along with the hard-hitting story-line, should spell smart boxoffice in most situations. Topping the marquee are Ben Gazzara, Stuart Whitman, fresh from his critically-acclaimed role in "The Mark," Ray Walston, Vincent Price, Rod Steiger, Broderick Crawford, Dodie Stevens, Jack Krsuscheo and Sammy Davis, Jr.

"Reprieve" is the true life story of John Resko, the man who, at 18, was minutes away from the electric chair when the clemency of Franklin Roosevelt commuted sentence to life imprisonment at Dannemora Prison. The film finds Gazzara, as Depression victim Resko, holding up a toy store to get a teddy bear for his baby daughter on Christmas Eve, 1930. He panics and kills the storekeeper, is captured and sentenced to death. Although the reprieve saves his life, his almost two decades behind bars are filled with battles with cellmates (Walston and Davis) and personal problems (his wife leaves him) until an author-art connoisseur, Price, discovers sketches Gazzara has made with the heel of his shoe, starts a campaign for his parole. Crawford is the old-fashioned warden against the parole, Whitman his liberal assistant who sympathizes with the prisoner. Steiger appears as a hard-bitten guard. Finally, in 1949, the prison Rembrandt walks out, a free man. Out-
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TRANSLATION:
BIG MONEY AT BOX OFFICE
Warner Bros.

The big news from Warner Bros. this Summer is, of course, "The Music Man", overshadowing the other three features scheduled for the June-September period. However, some observers look to "The Chapman Report" as a possible surprise.

Taking first things first, Warner officials are banking heavily on "Music Man" to replenish the company's coffers after the lengthy product drought that hit the company in the past six months or so. One executive said, "It looms as the biggest hit in our history. Since the day we started screening it, exhibitors' demand for this picture, in the form of bids and guarantees, has been unprecedented. Reaction from the press at previews has been equally fantastic."

The Film BULLETIN review pretty much echoed those high hopes: "Producer-director Morton DaCosta . . . has transferred to the screen all of the pep, sentimentality and nostalgic magic of Meredith Willson's smash stage show . . . Business promises to be bright in all situations. The popularity of the show and its music will give the film a strong kick-off, and word-of-mouth will carry it along, for this is a show loaded with that money-making ingredient known as 'heart'."

In short, "Music Man" is 150 minutes of Technicolor, Technicolor Americana, trombones oom-paing up and down the square. Robert Preston repeats his smash stage role this time opposite Shirley Jones. It's a family show if ever there was one, and Warners' is making sure that families all across the country hear about it, via a widespread, comprehensive campaign tailored to create want-to-see and long lines at the wickets.

Current plans call for the firm to follow up in August with "The Chapman Report," provocative cinema treatment of a highly controversial novel based on those highly controversial activities of a guy named Dr. Kinsey. And if that doesn't spell hot b.o. business, then Warner Bros. is missing its bet—and a powerful promotional push as well.

Plot has a scientific sex-survey team interviewing, on most intimate terms, women of a middle-class suburban community. Problems of four of these women, intertwined, form the basis of the drama. This is another one geared to attract the mass audience, with special emphasis on the distaff side, who figure to be pulled by Efrem Zimbalist, Jr. in the starring role, and the sizzling subject matter. The female leads are portrayed by Shelley Winters, Jane Fonda, Claire Bloom and Glynis Johns. Promiscuity, experimentation, adultery and similar hot topics comprise the heart of the film, and although the handling is said to be in good taste, Warners' is making promotional hay via such clever gimmicks as an official-looking portfolio with provocative photos and "case histories" inside (being mailed to exhibitors and members of the press, radio and TV).

Already doing good business overseas and just beginning its first runs in the U. S., "Merrill's Marauders" is the WB release for June. Jeff Chandler's last film, it describes in authentic Technicolor terms the famous 600-mile Burmese jungle march behind enemy lines by Brigadier General Frank Merrill and his 3,000 Marauders to stop the Japanese invasion of India. The Film BULLETIN critic termed it "an exciting war film . . . shapes up as an above-average moneymaker for the general market, a big grosser for action houses."

Slated for release in September is "Guns of Darkness" (formerly titled "Act of Mercy"). A suspenseful adventure set in a revolution-torn South American country, the picture stars David Niven and Leslie Caron as a shakily-married couple who help a deposed head of state escape his foes. Exciting chase scenes through rugged mountain and jungle terrain and a reportedly earthy role for Miss Caron might well make "Guns of Darkness" a good item for all markets.
Continental Distributing may very well come up with its best summer this year. Four features are on the roster, two of which hold outstanding box-office promise.

Wading right into the hot waters of controversy with perhaps the most sizzling subject matter of the year—and one of the season’s most highly praised films—is the June release, “A Taste of Honey.” Adapted from the prize-winning Broadway stage success, the picture deals in straightforward, but tasteful, terms with the story of a young, unwanted girl who becomes pregnant by a Negro sailor, then is cared for by an effeminate young man with a heart of gold.

Acting is superb, as witness two of the four British Academy Awards “Honey” already has earned: best British film, best screenplay, best actress (Rita Bryan) and most promising newcomer (Rita Tushingham). Miss Bryan gives a memorable rendition of the girl’s mother, a harddrinking, promiscuous sort who feels little for her unfortunate offspring. Critical raves that accrued also to Miss Tushingham, whose wide-eyed young heroine must show strong audience reaction.

Best results should come from the art and class market, but a hard-hitting pitch could turn this into another “Room at the Top” among the general trade in metropolitan markets.

An entirely different kind of picture promises to keep Continental coffers jingling Merrily in July. “Harold Lloyd’s World of Comedy” is a compilation of hilarious sequences from some of the famed comic’s best-remembered films. As the Film BULLETIN reviewer put it: “Imaginatively put together by Lloyd himself, this bright and fresh motion picture should turn out to be one of the big comedy hits of the year.”

The striking combination of Peter Sellers and “Waltz of the Toreadors,” Jean Anouilh’s Broadway and London stage play, might just blend to produce a cinema hit in September, but at this stage, the production is pretty much an unknown quantity. It’s in color, and the British funnyman is backed by two talented ladies, Margaret Leighton and Dany Robin.

“Operation Snatch,” a British comedy starring the redoubtable Terry-Thomas and George Sanders, is set for August release.

COLUMBIA
(Continued from Page 15)

Fred Clark offer support amid the hilarious goings-on. It’s one of the season’s showmanship specials.

The kids should flock to one of Columbia’s August items. That’s when “The Three Stooges in Orbit” is turned loose on the vacationing moppets.

“The Wild Westerners” (June), an adequate action-house dualier in color, completes the Columbia exploitation card.

“The Best of Enemies,” a satirical comedy-drama set in the early days of World War II, and featuring David Niven and Italian comedian Alberto Sordi, is an unknown quantity. Produced by Dino DeLaurentiis, who switches in this one from sweeping spectacle to character study, it casts Niven as the captain of a British patrol in Abyssinia and Sordi as his Italian counterpart.

For September, there is “Battle Aboard the DeFiant,” a rousing sea-adventure set in the period of the Napoleonic Wars. Mounted in color and CinemaScope, it is brought to the screen by producer John Brabourne and director Lewis Gilbert, who teamed for the highly successful “Sink the Bismarck”. Heading the cast are Alec Guinness and Dirk Bogarde.
SUMMER PRODUCT SURVEY

Buena Vista

The magic Disney entertainment formula will produce more boxoffice winners this Summer. The big rabbit coming out of Walt's top hat is "Bon Voyage!" which looms as another family blockbuster in the "Shaggy Dog" — "Parent Trap" tradition. The other, "Big Red", is one of Disney's animal stories, and seems to have sufficient plus factors to reap solid returns in the family markets.

Not yet set for a date, but slated for early fall release is "In Search of the Castaways", starring marque-sizzler Hayley Mills and Maurice Chevalier. That, teamed with the summer entries, figures to be enough to make Buena Vista's year resounding success.

In "Bon Voyage!" Disney continues the pattern of adult (for him) entertainment suitable for the entire family, kicked off last year with the enormously popular "Parent Trap." Set for national release in July, "Bon Voyage!" limns the adventures of a typical Terre Haute, Ind., family on a European vacation. Plot is mined for good, healthy laughs, but there appear to be enough grown-up situations (tastefully-handled, of course) to make his more than just palatable for the parental set.

Top cast are Fred MacMurray getting to be a Disney regular, as the harried father, and Jane Wyman, as his wife, who draws admiring glances — and even a "pass" — from romance-minded Europeans. For the younger set, there are Deborah Walley, Tommy Kirk and Kevin Corcoran, as a playboy architect who sets his yachting cap for Miss Walley. The Continent, especially the Riviera, in Technicolor offers an easy-on-the-eyes backdrop for this family romp.

The recent Film BULLETIN review had this to say of "Bon Voyage!": "A sparkling, hilarious, thoroughly enjoyable live-action comedy . . . One of the best family attractions to come along in some time, this Buena Vista release will roll up big grosses in all Disney-prone situations."

For June, Buena Vista will release "Big Red", a warm, amusing story of a wealthy, but lonely man in need of a son, a backwoods orphan in need of a father — and, of course, a grand champion Irish Setter who leads them both through wild adventures in the Canadian woods. Typically Disney — handsome production values in the Technicolor lensing of the Canadian countryside, poignant boy-dog relationship — this one offers Walter Pidgeon as the sportsman and a newcomer, Gilles Payant, as the young French Canadian who exercises Big Red for him.

The Film BULLETIN reviewer called this one "a good dualler for family consumption. It's just right for the youngsters — warm, poignant and unfolded on the simple level little ones can identify with."

United Artists

(Continued from Page 10)

"Jack the Giant Killer" is UA's big exploitation entry, and it looks like a lulu. Set for July, it is being backed with a strong pre-sell drive aimed at the out-of-school kid trade. Built-in promotional angles are being worked to the fullest, with plenty of merchandising tie-ins already set.

Kerwin Matthews plays the title role. Technicolor, a raft of exciting special effects in Fantascope and a plot full of dragons, griffins, giants and assorted monsters all promise to keep the youngsters on the edge of their seats.

Also slated for July release is "The Road to Hong Kong," the space-age version of a cinema tradition, the "Road" picture. Starring, who else, Bing Crosby, Bob Hope and this time lovely Joan Collins (Dorothy Lamour, a skilled hand at traveling with the pair, is along for the laughs, too), "Hong Kong" shapes up as an amusing farce for the general market.

The gags may be familiar fare by now, but, says the recent Film BULLETIN review, "Crosby and Hope, being the pros they are, can carry off every foolish bit of nonsense in grand style, and the "Hong Kong" road looks bright, all the way to the boxoffice and to the bank."
M-G-M

(Continued from Page 11)

plus (Zsa Zsa Gabor and William Bendix, in cameos), comes across seductively as the beautiful college student anxiously searching for material for her graduate student paper on Adolescent Sexual Fantasies in the Adult Suburban Male. The males only too eager to help her, unwittingly, of course, are themselves searching for a New York City love nest and a luscious blonde with whom to share it once a week (three of the four fellows are married and bored with their home lives). Naturally, uproariously funny complications occur, as Kim maneuvers to keep the boys at arm's length while getting her material. But all turns out well.

Another strong entry set for August is "Two Weeks in Another Town." In every department—cast, producer, director, original source—this one bears the stamp of quality. Supporting headliners Douglas, Robinson and Cyd Charisse are George Hamilton and Claire Trevor in this cinema adaptation of Irwin Shaw's best-selling novel, produced by John Houseman and directed by Vincente Minnelli.

Douglas essays the role of a once-famous actor, and reformed drunk, who travels to Rome to accept a bit part in self-centered director Robinson's new film, in the hopes of making a comeback. He is tormented all the while by his ex-wife, Miss Charisse, a spoiled, selfish woman of the world who started him on the road to alcoholism.

"Two Weeks" has pre-sold qualities, of course, especially in the metropolitan market, but it also seems to have the exciting storyline and strong cast to carry it to handsome returns in most situations.

The rest of the M-G-M card is devoted to six hot-weather, exploitation naturals, five in color and wide screen, spaced evenly so that there is at least one ready for each month.

For June, it's "The Tartars," an adventure of the primeval wars between the Vikings and the Tartars, starring Orson Welles and Victor Mature. There is plenty of swordsplay and blood-letting in this one to satisfy the historical-action fans.

UNIVERSAL

(Continued from Page 13)

while serving five years in the Netherlands East Indies among groups of lepers, alcoholics, victims of a plague, "The Spiral Road" will require a strong selling campaign.

Of course, it remains to be seen if Hudson's fans (so many of them fens) will buy him in this type of role as readily as in his lighter ones, but U is counting on some strong dramatic episodes—Rock's struggle against religion; his arguments with the luscious blonde, whose marriage to Gena Rowlands and his affair with a beautiful native girl; his fight for life against a witch doctor's deadly voodoo attacks—to turn the box office trick. On-location color lensing, especially of jungle scenes, provides colorful backgrounds to intrigue the male

Two are slated for July: the ever-reliable jungle strongman, the time in "Tarzan Goes to India," and that legendary tale of true friendship, "Damon and Pythias." Jock Mahoney acts out Tarzan's adventures in the land of elephants, tigers, saris and lovely, quiet women, but this time, as always, it's the name that will draw the kids and adventure fans. As for the famous Greek heroes, Don Burnett plays the idealistic Pythias, while Guy ("Zorro") Williams limns the role of the rascal Damon. A wild, pulsating climax, which should appeal to action-house frequented, finds each man preparing to lay down his life for the other.


trade. A strong promotional push could very well urge "The Spiral Road" to handsome returns.

Britain's Hammer Films, noted for its startling horror productions, has turned out a new color version of "The Phantom of the Opera." This September release stars Herbert Lom as the disfigure Phantom and Heather Sears ("Room at the Top") as the singer he silently desires. The plot—about the poor composer who is disfigured trying to start a fire in a publishing plant that has been printing pirated works of him, then haunts the London Opera House with a demented dwarf—should be familiar to those of the Lon Chaney era. Universal's promotion staff, in the past, has contrived some extraordinary ballyhoo campaigns to spark the box office performance of this type of fare. Theatre men can anticipate that this new version of "The Phantom" will be backed by a wide variety of hard-hitting promotion devices to attract young and old alike.
American-International is following the trend in the direction of higher-budget productions. But, let it be added quickly, theatremen looking to this firm for high-powered exploitation entries will get their full measure this summer. Four promotion-oriented pictures, featuring entirely different themes, are slated for release between now and September, and all appear to have plenty of box-office potential.

Among the best is AIP's third filmization of an Edgar Allan Poe classic, "Tales of Terror", slated for July release. Having reaped substantial summer revenue from its previous "House of Usher" and "The Pit and the Pendulum," the company this time is banking on a lavish color and Panavision rendition of a trio of Poe's thrillers ("The Black Cat", "Morella" and "The Facts of the Case of M. Valdemar") to draw horror devotees in large numbers.

Not ones to sell short a formula for success, AIP top brass assembled pretty much the same production talent responsible for the other Poe movies, producer-director Roger Corman and star Vincent Price. Backing him up are such horror reliables as Peter Lorre and Basil Rathbone, and a quartet of lovelies: Debra Paget, Maggie Pierce, Joyce Jameson and Leona Gage. The three tales are in the best tradition of Poe. "The Black Cat" presents a drunkard's revenge and death plot against his faithless wife and her lover. "Morella" is the story of a beautiful young woman who attempts a reconciliation with her father only to have her mother return from the limbo of death to destroy them both in a horrifying finale of flames. "The Case of M. Valdemar" treats the science of mesmerism in a weird and shocking manner. Price plays a trio of roles, appearing in all three segments.

A second July entry has some built-in selling angles. That is "Panic in the Year Zero", starring Ray Milland, who doubles as director. And, not forgetting the all-important teenage element, out of school and looking for ways to spend vacation time and money, the firm has cast Frankie Avalon as Milland's son.

Plot has Milland, wife Jean Hagen, son Avalon and daughter Mary Mitchel luckily surviving a nuclear blast that devastates Los Angeles, then running into one scrape after another (a trio of young rapiests head the list of obstacles) as they grasp for safety until law and order are restored.

Another strong possibility for grosses is American-International's August release, "Marco Polo". Boasting a color and CinemaScope mounting and one of the most colorful characters in all history, this one could go far, especially if propelled by a high-powered campaign. Rory Calhoun is cast in the title role, and the plot leads him in a series of exciting adventures through exotic lands. Fierce warriors capture the adventurer and put him through torture, and for romance, there is lovely Oriental Yoko Tani, who captures Calhoun's heart.

For September, AIP has "Warriors Five", a war-action film that offers Jack Palance for marquee power and introduces a sexy Italian actress, Anna Ralli, to American audiences. "Warriors" looms as a good bet for the general market, with strongest returns coming, of course, from action situations.

The storyline of the picture features Palance as an American paratrooper captured after being dropped behind enemy Italian lines during World War II to sabotage an important objective. He soon makes friends in the military prison with cellmates disillusioned with the Axis role in the war. After being liberated, Palance finds himself united with his Italian comrades in his mission to blow up a vital bridge. After the others are killed, Palance organizes the village into a resistance group to fight from the hills until the war is over. The love interest comes from Miss Ralli, as the most beautiful and cleverest of a band of prostitutes dedicated to helping their countrymen battle the Nazis.
SUMMER PRODUCT SURVEY

20th CENTURY-FOX

(Continued from Page 12)

Already in release is "Lisa," Mark Robson's chase-thriller about a refugee girl's flight to Palestine. In color and CinemaScope, and starring Stephen Boyd and Dolores Hart, it boasts plenty of adventure elements for the action trade and a strong romantic strain. Fox has endowed it with a powerful promotional push, highlighted by a series of comment-provoking ads.

"It Happened in Athens" is a dual bill item centered around the eye-opening figure of Jayne Mansfield. As the plot would have it, Jayne offers herself in marriage to the winner of the first modern revival of the Greek Olympic Games in 1896. In color and CinemaScope, this is strictly escapist fare.

"20,000 Eyes," a crime meller with Gene Nelson and Merry Anders, and "The Silent Call," a little heart-tugger about a boy and the dog he is forced to leave behind when the family moves, appear destined for lower-half dualers, both released this month.

"Air Patrol" is a low-budget actioner for July.

"Five Weeks in a Balloon," slated for August release, from this distance shapes up as a good kid show. The Irwin Allen version of the Jules Verne adventure tale is mounted in color and CinemaScope and offers Red Buttons, Fabian, Barbara Eden, Cedric Hardwicke and Peter Lorre for the youngsters and the parents they take along.

For September, Fox has "The 300 Spartans," a color-CinemaScope treatment of the famous Spartan warriors' battle against the Persian army at Thermopylae. Richard Egan tops the cast in this historical adventure that should serve as an adequate dueller in the action market. Also for September is "I Like Money," which the Film BULLETIN reviewer described as a "moderately amusing comedy" chiefly for the art and class house markets. Based on Marcel Pagnol's play, "Mr. Topaze," it stars Peter Sellers, whose name should draw the class trade.

ALLIED ARTISTS

(Continued from Page 16)

side, his grown daughter is waiting, in her arms his baby granddaughter.

This one seems saleable to most audiences, the violent action and prison life appealing to the action market, the warm, moving elements catering to a wider, more general patronage.

AA also has a couple of exploitation items which could turn into nice grossers in the markets for which they are intended. For August, it's "Day of the Triffids," a science-fiction drama based on the novel by John Wyndham, author of "Village of the Damned," another sci-fi movie which turned out to be a smart money-maker. "Triffids" is in CinemaScope and Technicolor and tells the fantastic story of humanity at war with strange living plants that threaten to engulf the world. Howard Keel and Nicole Maurey head the cast, but the Triffids and a batch of other special effects will hold the key to b.o. success, with science-fictioners and vacationing kids providing most of the revenue.

The other exploitation picture, set for June (but probably going out in July or August) is "Confessions of an Opium Eater." Based on Thomas DeQuincey's famous classic, this Vincent Price starrer will appeal more to the horror and possibly, action fans seeking a somewhat offbeat crime story. Setting is San Francisco's Chinatown at the turn of the century; central theme is illicit traffic in opium and slave girls. Newcomer Linda Ho offers the only beauty in this dark, sordid tale. A campaign as bizarre as the film itself should serve to build lines at the transistries.

Having done good business in limited engagements, "The Bridge" is being placed into general release in July. Winner of numerous prizes and widespread critical acclaim, this is the English dialogue version of the moving story of German teen-agers caught up in the last, dangerous and senseless days of World War II. While it has been called the best cinema condemnation of war since "All Quiet on the Western Front," "Bridge" will have to be sold generally more on the strength of its action than its awards for quality. In addition, it could hold special appeal to teen-agers, both from a male (empathy) and a female (there's a romance angle) standpoint, if promoted properly.

Two gangster melodramas also are on the July schedule. "Payroll" is a British-made story detailing the "almost perfect" payroll robbery. It also involves jealousies, hatreds and a woman's secret plan to gain revenge on the gang that killed her husband. It appears to have many elements—murder, robbery, sex, revenge—that please action fans. The other entry is "The Frightened City," which tells how the underworld takes over the world's largest city. Actual night life locales figure to heighten the interest to action fans. Herbert Lom stars as the brains behind the crime combine.

"Rider on a Dead Horse" is Allied Artists' offering to western fans this summer. Slated for July release, it tells the story of a fortune in buried gold and the men who fought and killed to get it. A couple of video personalities (John Vivyan—"Mr Lucky" and Bruce Gordon—"The Untouchables") top the cast. Adding an offbeat romantic touch is Lisa Lu, a lovely Chinese girl.
Paramount

Paramount’s sparse line-up for the summer months shows one outstanding weakness. With the exception of one picture, this company’s program show a glaring lack of appeal for the feminine contingent.

In all, only four films are on tap (none as yet slated for the month of September), and best of the lot seems to be “The Counterfeit Traitor,” a taut spy melodrama in color, with a good cast, set for July. Surprisingly, however, reports from some early engagements indicate disappointing returns, and theatremen are blaming it on a failure to attract the ladies.

“Traitor” is the last William Perlberg and George Seaton production for Paramount (they have moved their unit over to M-G-M), and it is a solid suspense show based on the true exploits of a Swedish oil man who became involved in espionage against the Nazis during World War II. The marque is strong, with William Holden, Lilli Palmer and Hugh Griffith heading a fine international cast. It is unrelieved by humor.

For June, there is “Hell Is for Heroes,” which emerges as just another war item that should do OK as a dueller, particularly in the action market. But, as in the case of the others, there is hardly anything to draw the distaff element: no romance, precious few girls. There is an abundance of TV personalities in the cast: Bobby Darin, Fess Parker, Steve McQueen, Nick Adams, Bob Newhart. But no real marque punch.

Paramount is counting heavily on its August entry, “Hatari,” but here, too, signs point to a lack of adequate feminine factors needed to make it a really widespread success. “Hatari” is a nature melodrama, set in South Africa, which will have to rely chiefly on John Wayne and the colorful wildlife scenery as b.o. lures. A mixture of suspense and comedy runs through the picture, which sees Wayne leading a group of adventurers hunting wild game. It has the ingredients necessary to become a good mass attraction—if the public is interested in jungle films. Kids should love it, and dad probably will—but it poses a problem where mom and the girlfriend are concerned.

“My Geisha” also is for July distribution. It boasts some handsome production values—especially the Technicolor tour of Japan—but holding this one down is a hard-to-swallow plot that sometimes shifts too swiftly for comfort. Few will be able to accept the premise that husband Yves Montand can not recognize wife Shirley MacLaine when she poses as a Geisha Girl to win a part in a movie he is directing. Edward G. Robinson and Robert Cummings lend marque support, but overall “Geisha” is a big question mark, especially for the mass trade. Nevertheless, this appears Paramount’s only summer picture to lure the girls.

Astor

Astor Pictures has four features scheduled for the June through September period, and while all shape up as best bets for the art-house market, two of them, chiefly on the strength of their stellar casts, could become good grossers on a more widespread basis. Federico Fellini’s “The Swindle” is set for August, and Vittorio DeSica’s "The Last Judgment" for September.

"The Swindle" offers a good cast of Broderick Crawford, Giuletta Masina and Richard Basehart, plus an exploitable title and plot. Look for plenty of promotional reminders, too, about Fellini's recent hit, "La Dolce Vita." Crawford's career is traced to reveal a man whose full energies and talents are poured into making a dishonest living. It appears to have enough hard-hitting, violent elements to warrant a wide general playoff.

De Sica’s “The Last Judgment” follows his “Two Women”, one of the most successful foreign-made films ever to reach the U.S. market. This new one boasts a rather interesting and unusual marque, combining both foreign and domestic star names: Jack Palance, Ernest Borgnine and Jimmy Durante from the U.S., and Fernandel, Melina Mercouri, Silvano Mangano and Vittorio Gassman from abroad. Plot concerns itself with the way a variety of people react when they think the judgment day is at hand. Aided by the proper sell, “Judgment” holds plenty of promise for the mass market.

Definitely an art attraction is the June entry, "Shoot the Piano Player." Directed by Francois Truffaut, who turned out the prize-winning "The 400 Blows," this is a bitter-sweet story of a former concert pianist, reduced to playing in a sordid night club after his wife shatters his career by infidelity and her ultimate suicide. His fateful entanglements with three women and a gang of hoodlums are elements in the plot.

"The Outcry” is Astor’s July release. Casting in this drama about man’s struggle to communicate with his fellow man is offset: Steve Cochran, Betsy Blair, (of “Marty” fame) and Alida Valli, Director Michelangelo Antonioni’s (“L'Aventura”, “La Notte”) reputation among the more sophisticated moviegoers should help put this one across in art houses, while the cast gives it an edge in the general market.
FINANCIAL REPORT

Paramount 1st Half Off; Balaban Defends Pay-TV Test

Paramount Pictures’ earnings in the first half of this year will fall below the 1961 period, president Barney Balaban revealed at the annual meeting. It had been previously announced that the company’s first quarter net was down to $1,129,000 (67c per share) from the $2,450,000 ($1.46) in 1961. The best the topper could offer stockholders was the prediction that gross in the second half would exceed the first-half figure, and the hope that the increase would be reflected in profits.

Balaban once again sought to persuade holders that the pay-TV test in Etobicoke was coming along smoothly. He noted that a study by a “leading consulting firm” indicated that Paramount’s cost projections were “as sound as two years’ experience in the field and a realistic reappraisal of all the elements can make them.” He added that “continued reduction in costs” is the goal.

The Paramount boss indicated that the tight belt is still the byword in film production, too. Studio executives, he said, “at present are closely participating with management consultants who are reviewing our overall studio operations . . . (This) is intended to bring our production costs more nearly in line with the present cost requirements of the market possibilities for our pictures.”

Balaban also said that during the recent break in market prices, Paramount bought “under 10,000 shares” of its own stock at a price in the “low 40’s.” The reason: “I thought they were cheap.” In line with that one holder voiced the complaint that the firm’s stock price had dropped sharply since last year, to which Balaban replied: “Don’t judge the company by the price of the stock.”

Movie Shares Slide in Continuing Slump

Motion pictures continue to suffer along with the rest of the overall market, as analysts tried in vain to provide the answers. Of the 18 movie shares covered, 15 were down, while only one advanced over the past fortnight. Two remained the same.

Walt Disney, the lone cinema issue to take a step forward, finished 7/16 ahead, after jumping 3/16 on May 31, then holding on ‘till the close. Amid an announcement by president Eugene V. Klein that 1962 earnings should “at least double” those of ’61, National General bucked the downside to finish with no change over the period.

One possible encouraging sign: there was no really heavy loser. AB-PT (3 1/2), Loew’s (3 1/4) and Columbia, Preferred (3) were down the sharpest, although Columbia and M-G-M, both down 23/8, and Paramount, off 1 1/4 after president Barney Balaban’s dismal profit announcement, all slipped dangerously close to their 1961-62 lows. Cinerama continued to stir investor interest, as 166,700 shares changed hands, but it also lost 2 points. Loew’s traded 111,000 shares, while Decca, still a hot topic of discussion because of its planned merger with MCA, slipped 1 1/8 on a large turnover of 102,200.

U First Half Up Sharply

Holding true to president Milton R. Rackmil’s earlier prediction, Universal net for the first half of 1962 almost doubled the previous year’s comparable figure. And a strong product line-up, headed up by “That Touch of Mink” later in the summer, promises to keep the profit line in the right direction for the balance of the term.

Consolidated net earnings for operations for the 26 weeks ended April 28, 1962, were $3,371,647 ($3.75 per share), a sharp increase over the $1,835,322 ($1.98) a year ago.

Col.’s 9-Months Jumps

Columbia’s net income from operations, after taxes, jumped sharply to $1,689,000 for the nine-month period ended March 31, 1962, from the $56,000 recorded in the corresponding period a year earlier. Profit from sale of studio properties, after taxes, amounted to $413,000, thereby lifting total income to $2,102,000 ($1.27 per share), compared to a total of $1,673,000 (98c) in ’61, when studio property sale netted $1,617,000.

AA 39-Week Net Down

Revealing what should be the last set of figures before revenue from the widespread release of “El Cid” makes itself felt, Allied Artists president Steve Broidy announced that for the 39 weeks ended March 31, 1962, the firm suffered a net loss, after taxes, of $1,196,000, compared to a net profit of $414,000 a year earlier.

Gross for the latest span totaled 39,585,000, down from the comparable period last year.

Klein Sees NG Net Doubled in ’62

National General’s (formerly NT&T) net operating income for fiscal 1962 should “at least double” the $837,000 (30c per share) earned in fiscal ’61, president Eugene V. Klein told a meeting of the New York Society of Security Analysts.

Contributing to the expected rise, said Klein, will be greatly increased efficiency, elimination of heavy cost items and growing vending activities. Of course, he was quick to add: “National General’s extensive re-development program is aimed at producing maximum profitability from existing theatre properties.

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(Quotations courtesy National Assn. Securities Dealers, Inc.)
Summer, 1962
SHOWMANSHIP
SPECIALS

ZOTZ!

Don't laugh—or maybe you should—but you're going to be asking your patrons to become "Zotzniks" this summer. That inventive and indefatigable showmanship team of producer Bill (Boo!) Castle and Columbia's promotion staff has come up with a Magic Zotz Coin as the gimmick to ballyhoo Castle's first comedy venture. The coins will be available at Columbia exchanges, 1000 to a bag, at a minimal $10 per bag, and you get a free 40x60 plugging the stunt. With this gimmick "Zotz!" might turn out to be real boxoffice magic.

Everyone is Flipping for ZOTZ! The Magic Word for Fun

JACK THE GIANT KILLER

Nary a kid roaming the hot city streets or the country roads this summer will escape the impact of the campaign United Artists' showmen have geared to lure the adventurous to "Jack the Giant Killer". This Technicolor Edward Small production has all the ingredients any lover of fabled excitement might ask, and the UA box-office officers have fashioned the promotional wherewithal to make it tick at the box-office. A wonderful variety of ads and posters, replete with dragons, monsters and wordplay; a flashing 9-foot standee; an exciting teaser trailer—absolutely free—for advance showing; plenty of TV and radio sales aids. It's all there for the showman who likes money.

LISA

The ads devised by 20th Century-Fox for "Lisa" are provocative, to say the least; so provocative, let it be noted, that the film critic of the New York Times gave them extensive recognition in his review of the picture. Skipping the question of veracity raised by the Times man, the "Lisa" ads have one objective, to sell, and sell they do the dramatic elements of the Mark Robson (Continued on Page 26)
SHOWMANSHP SPECIALS

"THEY USED ME LIKE AN ANIMAL"

(Continued from Page 25)

production about a girl's flight from the remnants of Nazi oppression. They contain the kind of hard-hitting copy that makes readers sit up and pay attention. Use these ads as extensively as possible. They will sell.

REPRIEVE

High-voltage promotion featuring the bold, black electric chair that forms the center piece of much of the artwork, and jolting heads of the big cast—that's the showmanship formula for "Reprieve." A four-page, dramatic tabloid and loads of stunts are available.

"REPRIEVE SHATTERS EVERY BELIEF YOU EVER HAD ABOUT LIFE BEHIND BARS...OR DEATH IN THE CHAIR!"

(Continued from Page 25)

community contest of some kind, with part of the admissions proceeds going to a local charity. The contest could be a pie-eating contest for boys and girls one week, a baseball throw for distance the next, a two-team tug of war and so forth.

The drive-in grounds could be offered for the local craft fair (and practically every hinterland community has a craft fair in mid-summer). Posters advertising such activities would not be difficult to place in prominent positions in the community.

All these activities would create greater community awareness of the theatre, and might bring to it. They would cost the theatre little or nothing except a slight extra effort—and, indeed, they might even turn an extra profit via such sources of income as refreshment sales. Also, they would not conflict with the regular evening program, but would rather be lead-ins to it, being conducted in daylight hours and merely bringing in patrons early.

In vacation communities most theatres do very little, in the way of promotion. They place their program sheets with the local resorts and use a few window cards and that's about all. A cruising display car, or a clown wearing a one-sheet sandwich sign would be an attention getter along Main Street and on the highways nearby. An "A" board display outside the local news dealer's shop would attract the attention of many of the visitors when they come to buy their hometown papers.

For big city neighborhood theatres I believe there is much to be gained from a direct campaign to parents of children who are staying home for the summer. Let the parents know that you are putting on programs of interest to the children (if you are—and I hope you are). Explain what special facilities you have, such as a children's matron on duty. A great many parents are simply unaware of these arrangements. If they knew it was well handled, they might approve of more movie-going by the kids.

And if on the other hand you want to make your summer pitch for the adult trade, I would still urge a direct-to-consumer campaign. Summer is a fun season, make movie-going fun entirely separate from what is shown on the screen. Arrange with local merchants for small prizes drawings at their stores. Take advantage of the season by setting up such things as a drawing for a free vacation trip.

One thing that I have always wanted to have is advance information about a theatre's schedule beyond what I see in the ad or window card for this week's program. If you can tell your potential patrons what your line-up of pictures is going to be for the entire month, I think you will find that many people will actually make plans in advance to see the films they especially want to enjoy.

Now, would anybody mind telling me what's playing tonight?
NOTORIOUS LANDLADY
Sexy suspense, with comic overtones, what Columbia has cooked up for Notorious Landlady", as the ad above indicates. A variety of promotions are eyed to apartments, including the national "Lucky Lease Sweepstakes".

ROAD TO HONG KONG
Humor, quite properly, dominates the ads on "Road to Hong Kong". Here is no end to the exploitation ties that can be arranged on the film. space-age gimmicks, magazine breaks, travel contests are just a few.

IN ONE DECISIVE MOMENT...

WALT DISNEY

BIG RED
WALTER PIDGEON - GILLES PAYANT - GENET - BERTRAND

PHANTOM OF THE OPERA
Universal will make the most of the macabre aspects of "Phantom of the Opera", the campaign stressing the horrors behind the mask.

WHAT A CARVE UP
The Embassy showmen shrewdly blend homicide and sex. These ingredients highlight the eye-catching ads for "What a Carve Up". The curvaceous blonde undresses for the benefit of every ad—although alternates provide a slip to satisfy stuffy newspaper editors.

I LIKE MONEY
The comic face of Peter Sellers is 20th-Fox's centerpiece for what it hopes will be a "Money"-making campaign.

THE BLOODY BATTLEGROUND OF ANZIO!
The horrors—and pleasures—of war are depicted in the art on "Warriors Five", bolstered by some snappy, suggestive copy. Publicity is hinged on new Italian lovely, Anna Ralli, and numerous ideas for tie-ins: veterans' groups, Army offices, etc.
“Boys’ Night Out”
Business Rating 🌟🌟🌟

Suburbia gets a lively comic going over in this handsome Metrocolor-CinemaScope Joseph E. Levine presentation being released by M-G-M. It’s all about 4 suburban males (1 bachelor, 3 bored married men) who decide to share a seductive apartment in Manhattan and a blonde who volunteers to go along with it. With Kim Novak as the student gathering information for a thesis on the sexual patterns of the suburban male, James Garner (as the bachelor) and Tony Randall, Howard Duff and Howard Morris (as the “boys”), audiences are in for a frothy, generally funny, suggestive, but inoffensive sex comedy. Business prospects look bright in both the metropolitan markets and the hinterlands, since infidelity never materializes. A luxurious apartment is accidentally found, Miss Novak shows up and agrees to be their “mistress” but she manages to hold them all in line, and the boys start relying to one another about their “torrid nights” in town. Ira Wallach’s screenplay contains plenty of chuckles, director Michael Gordon keeps the decor moving at jaunty clip, and the apartment set is a true eye-pleaser. A promotion plus is contained in the fact that the title song could become a jukebox favorite. The performances are good: Miss Novak, having her hands full four nights a week; Randall, allowing her to trick him into talking endlessly about himself; Duff, wowing her with his do-it-yourself talents; Morris, happily stuffing himself with her delicious cooking since he’s been forced to share his wife’s starvation diet; Garner, growing jealous over the others’ lives and deciding to marry Miss Novak and take her away from all of this. The wives are colorfully portrayed by Janet Blair (Randall’s), Patti Page (Morris’) and Anne Jeffreys (Duff’s). Jessie Royce Landis is Garner’s mother, Oscar Homolka is Miss Novak’s psychology professor, and there are guest appearances by rich man’s girl friend Zsa Zsa Gabor, private eye Fred Clark, bartender William Bendix and apartment owner Jim Backus. The wives grow suspicious over their husband’s attentiveness and hire Clark. The climax finds husbands and wives confronting each other in the apartment. All ends happily.


“Zotz!”
Business Rating 🌟🌟🌟
Mildly amusing gimmick comedy should satisfy mass audiences. Tom Poston in lead. Exploitable entry.

Producer-director William Castle turns to fantasy-comedy in this Columbia release, with something less than the success he has enjoyed in the horror-gimmick field. The plot, scripted by Ray Russell, concerns a professor of ancient Eastern languages who comes into possession of a magic coin: by pointing a finger, he can cause sudden pain; by uttering the word “Zotz!,” an object will move in slow motion; by pointing a finger and uttering the word at the same time, death! The comic potential fails to come into full bloom, but there are enough amusing moments to keep the masses lightly entertained. Backed by a Castle gimmick (patrons will receive “Zotz” coins), this show should serve as a sound dual bill attraction in the general market. TV’s Tom Poston is quite amusing as the coin possessor who finds himself unable to convince his college head, or Washington, of his magic power. He’s adequately supported by Julia Meade, another professor; Jim Backus, a rival of Poston’s for the Dean of Language post and Miss Meade’s hand; Fred Clark, a burly Pentang general, and Cecil Kellaway, the language dean. Marx Brother fans will be happy to know that Margaret Dumont is present and she gets another pie in the face. Two of the funniest sequences concern Poston releasing a cage of white mice during a party, shouting “Zotz!”; then discovering he doesn’t have the coin; and Poston causing an airplane to stop flying while Clark plays with his office putting course. The clima finds Communist agents kidnapping Poston, Miss Meade an Poston’s teen-age niece (Zeme North). Poston manages to escape, jumps off a roof, shouts “Zotz!” and falls in a motion, landing unhurt. However, the coin rolls into a sewe. Police arrest the Red agents, Poston becomes a national her and the new dean, and Miss Meade becomes Mrs. Poston.

Columbia, 87 minutes. Tom Poston, Julia Meade, Jim Backus, Fred Clark, Produced and Directed by William Castle.

“The Intruder”
Business Rating 🌟🌟🌟
Hard-hitting melodrama about racial violence in Southern town, but done in sketchy, contrived manner. B. story, but saleable in special situations.

A malevolent young rabble-rouser comes to a Southern town and set about blocking integration in the schools, even though the townspeople are resigned to the fact that integration is not a law. It poses a boxoffice problem, although it might surprise because this Pathé-America release is outspoken and controversial, and made up of brutal and unpleasant events, the should be sufficient word-of-mouth to attract certain segments of the public, but some are bound to find its very boldness offensive. Producer-director Roger Corman is to be congratulated for venturing into an important and neglected area, and for capturing the realistic settings (locales, white at Negro citizens) and mob hysteria a story of this nature demands. Hoodlums terrorizing a Negro family in their car, KKK cross-burning march through the Negro section of town, the bombing of a Negro church and the brutal beating of a white newspaper editor who believes in obeying the law provide grim reminders of the horror of race prejudice. But one wishes that Charles Beaumont’s screenplay, from his novel, was not so sketchy and did not plunge so often into contrived melodrama. Nevertheless, “The Intruder” emerges as a strong engrossing piece of entertainment. The performances are good especially William Shatner as the ruthless emissary of “Patrick Henry Society,” who indiscriminately uses people bring about his vicious scheme. Frank Maxwell is the bra newspaper editor; Beverly Lunsford, his teen-age daughter will falls in love with Shatner; Robert Emhardt, the town’s corpulent leading citizen; Leo Gordon, a boisterous pitchman, and Jeanne Cooper, the latter’s morally weak wife whom Shatner seduces. The plot finds Shatner arousing sentiment for a shit of force to terrorize (but not harm) the town’s Negroes to keep the Negro youngsters out of the white high school. A mob of violence grows, and when Maxwell urges Charles Barr and the other Negro students to keep going to school, he beaten, and loses an eye. Shatner gets Miss Lunsford to frat Barnes on a rape charge, but Gordon saves the boy’s life showing the crowd how Shatner has deceived them.

Pathé-America. 83 minutes. William Shatner, Frank Maxwell, Beverly Lunsford, Produced and Directed by Roger Corman.

BUSINESS RATING

$444 — Tops
$333 — Good
$222 — Average
$111 — Poor

Page 28 Film BULLETIN June 11, 1962
"The Interns"

Business Rating 3 3 2

A gripping, swift-paced drama about hospital staff people. Lacks star names, but can be promoted into strong box office category.

This intelligently made Columbia release shapes up as an excellent box office attraction. Coming at a time when the public is evidencing such interest in TV's doctor-hospital stories (Ben Casey) and "Dr. Kildare," "The Interns" appears to have a ready-made audience. Skillfully dramatizing the personal and medical problems of a group of would-be-doctors during their one-year internship at a big city hospital, it figures to appeal to mature filmgoers as well as the teen-age set. A strong promotion campaign will be required to overcome the absence of real marquee strength, although vibrant performances are given by the youthful cast. An aura of quality and authenticity hangs over the film thanks to literature scripting by Walter Newman and David Swift (based on Richard Frede's semi selling novel), Swift's tightly integrated and swift-flowing direction, the superb editing of Al Clark and Jerome Thomas and Russell Metty's location lensing. Basically, "The Interns" made up of a series of vignettes which eventually blend into colorful and fascinating canvas of men and women in white. One are quite outspoken, others emerge subdued melodrama, with the end results a first-rate serious entertainment. There are the wild parties of the interns, medical failures and successes, questions of integrity and unorthodox procedures, including the elicit problems of abortion and mercy killing, and an intern aced with delivering his first baby, and not all of the stories end happily. Swift's fine sense of pacing shrewdly avoids repetition and overstatement; once an incident reaches its dramatic highpoint, it's never dealt with again. Cliff Robertson and James MacArthur, whose dream of opening a clinic together surfs when Robertson's career is ruined by MacArthur when he falls in love with and tries to help pregnant model Suzy Parker. Michael Callan, whose obsession to study under a leading psychiatrist leads him to romantically use older nurse Katharine Bard and wealthy young Anne Helm. Nick Adams, a believer in the acquisition of money until he falls in love with an incurably ill Eurasian girl, Ellen Davalos. Iron curtain refugee Haya Harareet, fighting to become a surgeon over the objections of anti-female head of surgery Telly Savalas. Supporting delineations include struggling married interns, girl-chasing single-men, the student nurse head, hospital executives and a nurse whose cold reserve breaks down at a wild New Year's Eve party (a standout sequence) where she performs a sensuous striptease. The ending finds a bitter Robertson, now married to Miss Parker and working for a drug firm, telling MacArthur never to compromise the medical profession; the latter preparing to marry student nurse Stephanie Powers, who's giving up her dreams of traveling abroad; Callan landing the job with the psychiatrist; Miss Harareet being accepted as a resident doctor, and Adams going to the Orient to help the sick.

"Poe's Tales of Terror"

Business Rating 3 3 3 Plus


The sinister world of Edgar Allen Poe is with us again in this ambitious Eastman Color-Panavision undertaking by AIP. This time audiences are asked to journey down three separate paths of suspense and fright, and it looks as if this trilogy of terror will pay off with strong Summer grosses in all situations, especially the action and ballyhoo houses. Poe regular Vincent Price is on hand again, now in the company of two of screenland's more colorful personalities, Basil Rathbone and Peter Lorre, and lovely Debra Paget. Producer-director Roger Corman has mounted his production with polish and quality, and has adroitly blended humor and fright into 85 chiller-diller minutes. Dan Haller's sets strike the right note of eeriness (sumptuous rooms, yards of cob webs, a roaring inferno), and Floyd Crosby has lensed some goose-flesh-raising photographic effects. The opener (all three tales were scripted by Richard Matheson), "Morella," tells what happens when beautiful Maggie Pierce returns to her now gloomy and decay-ridden birthplace to see her recuse father (Price) for the first time in 26 years. Constantly drunk and half-mad, Price blames her for his wife's death. When father and daughter seek a reconciliation, the mother (Leona Gage) returns to life and destroys them in a finale of flames. Tale number two combines the classics "The Black Cat" and "The Cask of Amontillado." Here, drunken, near-maniacal-tempered Lorre meets foppish, expert wine-taster Price (their drinking contest is a comic gem), and introduces him to his unhappy wife, Joyce Jameson. When Lorre discovers they are having an affair, he walls them up in the cellar of his house. A nightmarish finale has Miss Jameson's black cat, accidentally walled up with his mistress, giving Lorre away to the authorities. The concluding tale, "The Case of M. Valdemar," relates what happens when a dying Price allows himself to be put in a neither-life, nor-death trance by unscrupulous hypnotist Rathbone. The latter refuses to give Price the peace of death and forces Price to agree to allow his wife, Debra Paget, to marry him. Price breaks the hypnotic spell, rises from the deathbed an oozing, liquid putrescence, and envelops Rathbone. The three male stars play their Poe parts to the hilt.

"A Weekend with Lulu"

Business Rating 3 Plus

Amusing British comedy poses selling problem, but has some potential as Summer fare.

Columbia's promotion force faces the tough problem of attracting audiences for this lightweight importation, an amusing weekend lark, English-style. However, it should appeal to those seeking fun in the Summer heat. The yarn concerns an ice cream van towing a trailer (Lulu) containing Bob Monkhouse, Leslie Phillips, his glamorous girl friend, Shirley Eaton, and her mother Irene Handl. The quartet start out for a quiet weekend in the English countryside, but misadventure follows misadventure as they end up, by accident, in France, find themselves broke and being pursued by the local gendarmes, encounter a lecherous French nobleman (Alfred Marks) with a strong yen for Miss Eaton, and disrupt the most important national event in France—the Tour de France bicycle race. Director John Paddy Carstairs has wisely kept the wise-cracks and sight gags coming at a mad and merry pace. Monkhouse and Phillips make a humorous twosome, and Miss Eaton is delightful to gaze upon from beginning to end. But the two show stealers are Miss Handl, uttering one caustic comment after another, and the Tour de France cyclists. Producer Ted Lloyd's screenplay finds Monkhouse working out a crooked scheme a bike race to raise enough money to fly them all back to England. The plot works, but in the ensuing confusion all the money is lost. With half of France chasing them, the quartet reach the airfield and dupe the police into helping them evade customs and board the plane.

Jan de Hartog's penetrating novel about Dutch colonial doctors (circa 1936) battling plague, epidemic and superstition in the jungles of the Netherlands East Indies emerges a dramatically engrossing, if overlong, film in this handsome Universal-International release. The ingredients are here for an above-average boxoffice attraction: Rock Hudson, Burt Ives and talented newcomer Gena Rowlands are the stars; a literate John F. Mahin, writer-screenplay, exploring man's battle against disease and primitive concepts, and primarily centered around a brilliant young doctor's effort to prove that faith in God and love are secondary to his work; suspenseful, action-filled direction by imaginative Robert Mulligan; and an eye-filling Eastman Color mounting shot in Indonesia's jungles. Add to this the already proven know-how of U-I's promotion department and you have exciting entertainment destined to please a majority of viewers. The inordinate running time (145 minutes) stands as the film's one major flaw, but possibly this will be corrected by some judicious scissors before release. Hudson gives a strong and creditable performance as the arrogant, brilliant, atheistic young doctor trained by the Dutch government and sent to the Colonies to work. His finest moments come near the end when left alone in the jungle, at the mercy of diabolical voodoo schemes, he finds himself following the same crazed patterns of those he has previously ridiculed. Ives is delightfully eccentric and petulant as the leprous expert who has spent most of his life working in the jungle, and Miss Rowlands shows definite star potential as Hudson's wife, who accepts the sacrifices of jungle living only to realize she is losing Hudson's love. An excellent supporting cast includes: Geoffrey Keen, a Salvation Army captain at the jungle leper colony; Will Kuluva, a doctor who falls victim to voodoo treachery; Philip Abbott, an alcoholic, afraid of the outside world; and Larry Gates, head of the government health service. Hudson eventually gains Ives' respect, treats Miss Rowlands shabbily and taunts Keen for his soul-saving belief in God. After Kuluva's death, Hudson decides to stay in the jungle and defeat the voodoo-practicing natives. This effort leaves him half-insane and near death. Ives' rescue finds him in time, and Hudson now knows there is no substitute for faith in God, and no power greater than love.


"The Devil's Wanton"

Business Rating 0 0 Plus

Early Bergman film should attract his devotees.

This early Ingmar Bergman film (late '40s) being released by Embassy should produce some good returns in art houses and class situations. Historically, it is interesting because we see Bergman experimenting with visual impressions and moods which later helped establish his reputation in this country with such films as "Wild Strawberries," "The Magicians" and this year's Oscar winner, "Through A Glass Darkly." While not up to the quality of these later works, "The Devil's Wanton" will prove interesting viewing to the Swedish director-writer's followers, and an energetic promotion campaign by Joseph E. Levine can be counted on as a definite boxoffice plus. Bergman weaves a strange, dream-like tale incorporating the idea that the Devil rules the earth and man continually damns himself in a self-made hell. The strange assortment of characters include an alcoholic and depressed writer (Birger Malmsten), his attrac-
tive wife (Eva Henning), a young street walker (Doris Svedlund), her underworld boss (Stig Olin), his unfeeling sister (Irma Christenson) and a motion picture director (Hasse Ekman). The performances are of the usual high Bergman quality, and there are several fascinating sequences, especially Miss Svedlund's nightmare about her murdered child. The plot finds Miss Svedlund leaving Olin after learning that he has killed her illegitimate child. She meets Malmsten, who has just had a serious argument with Miss Henning, and together they find love and hope. When Olin learns the police have discovered the child's body, he blackmails Ekman, who has taken up with Miss Henning. He forces Ekman to reveal where Miss Svedlund and Malmsten are staying. Not wanting to involve Malmsten in this sordid situation, she goes back to Olin and her profession. A short time later, hired by a man she has always loathed, Miss Svedlund commits suicide. Malmsten and Miss Henning decide to make a new start. The film ends with Ekman pondering Miss Svedlund's suicide.

Embassy, 72 minutes, Doris Svedlund, Birger Malmsten, Eva Henning. Produced by Lorenz Marmstadt and Terrafilm. Directed by Ingmar Bergman.

"The Story of the Count of Monte Cristo"

Business Rating 0 Plus

Ponderous, overlong remake of Dumas classic. Color.

This is a heavy-handed, tedious remake of the Alexandre Dumas classic. Poorly dubbed dialogue, of which there is a plethora, plus a minimum of action makes this Warner Bros. release a dubious entry. Furthermore, the lengthy running time (132 minutes) poses a problem for dual bills. Despite some handsome Technicolor, Dyaliscope and a couple fairly exciting sequences, this one has only dim prospects even in the action market where swashbucklers have strongest appeal. Under the ponderous direction of Jean-Jacques Vital (he also produced), and as a result of sloppy editing, little of the classic tale's excitement emerges. Halain's screenplay begins in 1814 with a conquered Napoleon exiled to Elba, and hero Edmond Dantes (portrayed by Louis Jourdan) victim of a political plot that sends him to prison for 17 years. We follow Jourdan through his escape from the Chateau d'If, to the island of Monte Cristo where he uncovers the buried treasure reported to him by a fellow prisoner, to his emergence as a bitter nobleman bent on destroying those responsible for his imprisonment. Yvonne Furneaux is the sweetheart he loses, and Pierre Mondy (a greedy seaman), Jean-Claude Michel (a young officer in love with Mlle Furneaux) and Bernard Dheron (an ambitious magistrate) are the trio who conspire against him. Jourdan wreaks his vengeance on his enemies, reveals his true identity to Mlle Furneaux and promises to return after he regains understanding and love.


Film Bulletin reviews have one aim: to give honest judgment of entertainment merit — and boxoffice value

Page 30 Film Bulletin June 11, 1962
ALOHA!

“Film Bulletin is doing a fine... remarkable... marvelous job!
Aloha!”

—James Helenihi
WAHIWA THEATRE
WAHIWA, HAWAII

From a letter to the publisher of Film BULLETIN
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Opinion of the Industry

JUNE 25, 1962

Joe Exhibitor Asks:

What about Exhibition and Distribution While Stars Grow Fat?

Reviews

GIGOT
Film of Distinction

HEMINGWAY'S ADVENTURES OF A YOUNG MAN
BIRDMAN OF ALCATRAZ
THE PHANTOM OF THE OPERA
HATARI!
IT HAPPENED IN ATHENS
THE SUMMER'S BIGGEST HIT HAS OPENED!

EVERY DAY IS A HOLIDAY WITH "That Touch of Mink"

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"That Touch of Mink" sets new all-time Saturday and Sunday record in its opening at the Hall. And first four-day total sets all-time U-I record topping "Operation Petticoat," "Come September," and "Lover Come Back."

AND SAME RECORD BUSINESS IN CHICAGO AT UNITED ARTISTS THEATRE where first three days sets all-time U-I record
TIME OF DECISION AT 20TH. Wednesday (27th) is the day for a highly crucial meeting of the 20th-Fox board of directors. With financial problems that have been plaguing the company still not ameliorated, there is bound to be some pressure for drastic steps to stem the flow of red ink. Among the welter of rumors is this: one faction will recommend that all production be halted temporarily, at least until revenue from the big films being readied for release ("The Longest Day", "Gigot", "Adventures of A Young Man") starts to flow in. There is no pretending that 20th is not in a severe bind; the company holds an enormously costly—and valuable—inventory of films (including, of course, "Cleopatra"), but faces an urgent cash problem. There is a division of opinion within the management group as to how the current storm can be weathered. One faction (called the "bookkeepers") takes the view that costs must be chopped to the bone—sales, advertising, everything, even to the extent of shuttering the entire production branch. The other management group (called the "showmen") firmly believes that the only sound solution is to find funds to carry on aggressively, that penny-pinching policies can only demoralize the entire organization and seriously diminish the grossing potential of the product currently in release and scheduled for the future. How 20th goes hinges on the attitude of the bankers presently involved in its affairs. One observer's educated guess is that they will agree to give the "showmen" element a further chance to revivify the company.

ZANUCK AND FOX. The feeling, first expressed in this department March 20, 1961, that Darryl Zanuck will come home to take the helm again at the 20th-Fox studios, is growing stronger. Reportedly a bit tired of life abroad, and concerned about the course of events at the studio he founded and guided to affluence, Zanuck is said to be considering seriously, upon winding up his war epic, "The Longest Day", the reassumption of his post in command of 20th production. The move, if and when announced, undoubtedly would have a vastly revitalizing effect on the company and on the industry at large.

DESILU TO THEATRES. Desilu now appears ready to jump into theatrical film production-distribution with both feet. About a year ago, the outfit made one false start toward the theatre field, but drew off. Blessed with a large amount of studio space, and branches here and abroad originally opened to handle TV films, president Arnaz's presently-firming operation is stirring hopes of exhibitors looking anywhere and everywhere for additional product.

PATHE-AMERICA TO ASTOR. Astor Pictures was reported assuming control of Pathe-America Distributing Co. at the weekend. The latter, established as a subsidiary of Pathe Labs almost two years ago, experienced rough-going in production and distribution. Slow returns from Pathe's latest pair of British imports, "Victim" and "Whistle Down the Wind", were said to have precipitated the take-over.

METRO-KALVAR COOKING. With a couple of hot items on the Kalvar stove, M-G-M's half ownership of Metro-Kalvar (high-speed film processing division) shapes up as a handsome investment. According to a prominent brokerage firm, "Metro-Kalvar Corp. will almost certainly capture most of the huge black and white movie and TV release (projection print market). It should also get most of the business in training and teaching projection film . . . The completed Kalvar release print is processed in a small fraction of the time, space and at far less cost than conventional film."
IT'S A HIT!...

...with critics...

"I RECOMMEND IT AS A FUN PICTURE... A TREAT! MY ADVICE IS TO SEE IT!" - Woody Harp, Daily News

"Thrilling and hilarious, lively and funny. A joy and delight in this sad world!" - Sidney Crefford, N.Y. Times

"A FABULOUS FUNNYMAN! GO SEE IT FOR THE LAUGH OF A LIFETIME!" - Irene Gilbert, Daily Mirror

"Will have you rocking with laughter! Some of the happiest laughter you have had in years... hilarious!" - Alton Cook, World Telegram

"Bang-up entertainment... great fun!" - Rose Policky, Journal American

"The best entertainment in town... wildly hilarious... laugh every 45 seconds, I unqualifiedly recommend it!" - Jesse Zunser, Cve

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WASHINGTON
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13th and "E" St., N.W.
District 7-9098
While Stars Grow Fat...

To the Editor, Film BULLETIN:

The Paramount branch in my territory is operating with a virtual skeleton sales staff, and some exhibitors don't get sold Paramount's pictures for months on end, unless they call or come in to buy.

An advertising man representing one of the majors told me last week that his company has cut the ad budget so deep that he is no longer allowed to hold preview screenings for newspaper, radio and TV people, or other local opinion makers.

Lots of the pressbooks I see these days have only ONE style of ad (varied only in size), giving me no selection to meet the tastes of the different kinds of audiences my theatres cater to.

Could you name the president of any film company who gets an annual salary that is more than a fraction of the amount paid to a top film star for a single picture?

And, I assume you are well aware of the fact that many—maybe most—of the theatres still operating in the black are making only the slimmest kind of a profit.

How long can our industry stand like an inverted pyramid? In this posture, the industry’s broad revenue-producing base (distribution and exhibition) teeters precariously in the air, because too much of the total income is flowing into the pyramid’s narrow point (talent) below.

The upside-down thinking that has placed our business in such a ridiculous position runs something like this: “Distribution is a waste, cut it to the bone, feed the difference to the stars. Exhibition is a parasite, pay it only a rent for the four walls, and feed the difference to the stars. The public is a sucker, charge higher admissions, the better to feed the stars.”

Does that seem a harsh appraisal of how our business is functioning these days? I don’t think so. Look all around and you see economy being practiced in every department of distribution, while the stars grow fat. Talk to any film man in the field, and he sounds depressed about the state of the industry. The terms for the theatreman get tougher and tougher, while the stars grow fat. I could hardly name one theatre in my territory that isn’t for sale. Talk to people in the street and you learn that they will buy GOOD entertainment, regardless of the names on the marquee, yet the stars grow fat.

It is my opinion, Mr. Editor, and one supported by many others, that our business has substituted MONEY for BRAINS. The notion prevails that if you spend enough you get a good picture. That isn’t true, as we’ve learned the hard way. And then there is the idea that if the picture is good, it will draw its maximum audience with a minimum of selling. What kind of a cockeyed business is show business when it spends millions to make a picture and has no money left for showmanship?

I’m not happy, but neither am I despairing about our future. I’m sure there are enough keen minds in this business to put it back on a straight course, to restore sanity to production costs, to give the theatreman some enthusiasm for the product he has to sell. This CAN be a great business if we get back to the basics: create entertainment, and sell what you’ve got to the public.

JOE EXHIBITOR

Hearts and Flowers From Hartford

The other day Thomas F. O’Neil, President of RKO General, Inc., issued a complaint in Hartford, the site of his forthcoming over-the-air pay television experiment with the Zenith feevee system. Mr. O’Neil was irked by the fact that Hartford exhibitors have been opposing his attempts to get first-run pictures, in direct competition with them, for showing to his subscribers when he gets his system on the air.

He said that he would come up with “all legal measures necessary to make sure that the best and latest motion pictures are furnished to us.” Then, apparently to make his point crystal clear, he commented that “this kind of opposition cannot be permitted to prevent us from having a full and adequate trial of subscription TV.”

In case you don’t see the real point, let us refresh your memory. It was Mr. O’Neil—and his associates—who blithely played with words and told their potential Hartford feevee customers about getting pictures of the calibre of “Ben-Hur” and Broadway shows such as “Sound of Music” and first-run, top quality stuff like that there.

(Continued on Page 10)
FINANCIAL REPORT

UA Gross, Net Up Again; See Rise Continuing thru '64

Board chairman Robert S. Benjamin and president Arthur B. Krim, armed with formidable facts and figures, brought a highly upbeat story to the United Artists annual stockholders meeting. Benjamin reported another advance in UA earnings, this one in first-quarter net, while Krim revealed a 36-month film program which he promised would assure the firm a continuing increase in movie revenues through 1964.

Net for the first period of 1962, after taxes, was $916,000 (53c per share), compared to $879,000 (51c) for the similar 1961 span. Gross world-wide income was up sharply for the period, said Benjamin, from $26,965,000 to $32,065,000. UA previously reported a net of $4,042,000 for 1961 on a gross of $112,717,000.

In announcing films slated for release during the remainder of '62, completed or shooting for release in '63 and scheduled to go into production for release in '64, Krim saw UA's profit curve continuing upward for the next three years. In addition, he said that all operations of United Artists, including theatrical motion pictures, records, music and television, were continuing to show a profit and that future growth was anticipated.

Film Stocks Slide Despite Profits

Despite some highly encouraging profit reports, movie shares showed no signs of shaking their slump over the past fortnight. They continued to follow the general market's bearish trend. Seventeen of the 18 cinema issues cover in the Film BULLETIN chart dropped, many substantially, as the Dow Jones industrial average fell at deadline to the lowest closing level since November 26, 1958. Only Columbia Preferred, up 3, gained ground.

Heaviest losers were Decca Records, which slid 6 7/8, as MCA announced it had obtained sufficient Decca stockholder approval necessary for the exchange of stock, and 20th-Fox, currently suffering some costly production difficulties, which dropped 6 1/4. Also dipping sharply were M-G-M (4 1/8), Disney (3) and Paramount (2 3/8). Among the theatre companies, Loew's, down 4 1/8 on a turnover of 77,900 shares, and AB-PT, down 3 3/4, were the hardest hit.

An indication of the bearishness of the market was United Artists' 11/16-point dip in the face of a roseate first-quarter profit report. In this market, no news seems to stimulate buying. The issue began the two-week period on the up side, but was dragged down over 2 points during the last few dark days before the close. Most heavily traded during the relatively quiet session was Cinerama, 96,300 shares changing hands.

OK MCA-Decca Merger

The MCA-Decca marriage is all but finalized. The exchange of stock offer tendered by the former to the Universal parent was approved by at least 80 per cent of the Decca holders and declared effective last week. The announcement was issued by MCA chairman Jules C. Stein through the investment firm of Lehman Bros. He added that terms of MCA's disposal of its talent agency will be made known within 30 days.

Famous Players 1st Quarter Up

Famous Players Canadian Corp, net for the three months ended March 31 totaled $611,711, compared to $545,742 for the comparable 1961 quarter, it was announced by president and managing director J. J. Fitzgibbons. Earnings from operations were $660,327, up from the $584,851 recorded a year earlier.

Executive Transactions

A number of purchases of National General and a further buy into Warner Bros, by president Jack L. Warner highlighte security transactions by officers and directors of film and theatre companies, as reported by the SEC for the period Apr 11 to May 10, 1962.

National General president Eugene V. Klein purchase 23,000 shares to increase his holdings to 159,379. Irving H. Levin, an officer and director, pick up 1,000 shares to give him 24,376. In addition, partnerships he heads bought 500 shares; raising their total to 58,059, and corporations he represents acquired, 1,500, upping their total to 11,587. John B. Bertero, an officer, sold 500 shares, leaving 510.

Warner added 4,100 shares to his huge WB holdings of 1,125,000. Columbia director Jerome Hyams purchased 50 shares to lift his total to 5,096, while officer Sol A. Schwartz exercised an option to buy 200 shares, his entire holdings.

Allied Artists director Roger W. Hurlock continued to buy into the company, acquiring 900 shares to raise his total to 30,100.


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(Allied Artists, Cinerama, Screen Gems, Trans-Lux, American Exchange; all others on New York Stock Exchange.)

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(Quotations courtesy National Assn. Securities Dealers, Inc.)
"Gigot" Happy, Heart-warming Treat for All Ages

**Business Rating**: 5 5 5 Plus

Delightful, heart-warming, beautifully acted and directed tale of a wonderful, happy, sad French mute. 

Tour de force by Jackie Gleason. Will be critically hailed, heavily attended in all markets.

To Frenchmen, the word "gigot" means leg of mutton. Soon, to American filmgoers and to audiences throughout the world, "Gigot" will come to mean one of the outstanding motion picture entertainments of recent years. Starring Jackie Gleason in a masterful tour de force performance as a warm-hearted mute French bum, brilliantly directed by dancer Gene Kelly and lushly photographed in Paris in Deluxe Color, this 20th Century-Fox release looms a powerful moneymaker.

"Gigot" is a film with heart. A rich and rewarding cinematic experience overflowing with dramatic values, hearty laughter and a number of moments destined to bring tears to every viewer's eyes. Comparisons undoubtedly will be made with the works of Chaplin and other cinema greats, and such comment is bound to stir wide interest in this fresh and imaginative journey through the happy-sad world of Paris.

For Fox, "Gigot" stands as an artistically sound and financially bright answer to the company's fiscal problems. Here is entertainment for audiences of both sexes and all ages, a film destined to win hosannas galore. Kicking off the Fall schedule at New York's Music Hall, certain to gather critical laurels and powerful word-of-mouth, it should snowball into one of the season's mighty grossers. And "Gigot" will be a major contender (in several categories) when Oscar time rolls around.

From start to finish, this Seven Arts production is a sparkling gem. For Gleason, "Gigot" marks the highpoint of an already colorful and crowded career. This forceful entertainer, cited last season for his performance in "The Hustler," will win new accolades for his complex delineation as the mute Parisian janitor. Clad in shabby army overcoat and cap, stubble covering his face, beloved by animals and children, the butt of jokes by cruel adults, Gleason shows us a man who can take great pleasure out of a world with which he is unable to communicate. Dialogue is kept to a minimum. From the opening moments (behind the titles) as Gleason arises in his make-shift basement room to prepare himself for his weekly day off, until the concluding sequence when, supposedly drowned, he eavesdrops in a tree listening to his neighbors paying him tribute at his funeral, one cannot help but be aware of being in the presence of a remarkable individual. Who will soon forget Gleason standing inside a church trying to explain to a little girl the meaning of God; Gleason's great joy at attending other people's funerals; Gleason suffering a sadistic beating while innocently trying to protect the little girl's prostitute mother; Gleason going through a number of delightful anticities trying to make the little girl laugh, only to have his thunder stolen by a mouse; Gleason frantically trying to scream for help when the little girl is trapped beneath the rubble of a sudden cave-in? Each of these minor masterpieces will elicit a wide number of emotional responses from all who witness them.

Although Gleason's impact towers over the entire film, a lion's share of the credit belongs also to Kelly. In whimsical, ballet-like department, he deftly balances the many forms of comedy (including slapstick) with drama, and creates a fantasy-real world for Gigot and his friends to wander through. His timing, sense of color to depict mood, and his ability to make audiences howl with delight, or twist uncomfortably in their seats, reflects the knowledge and skill of an expert craftsman.

And to Jean Bourgoin go kudos unlimited for some truly beautiful and mouth-watering scenes of Paris. Shabby buildings pasted against azure skies; cobblestone streets dizzily rising and falling, the smell of bakery shops, cafes, amusement parks.

In supporting roles, "Gigot" is blessed with little Diane Gardner, the sad-eyed, appealing, non-saccharine daughter of the prostitute Gleason takes in out of the rain; Katherine Kath, caustically realistic as the red-headed prostitute (without a heart of gold), who forces Gleason to steal money to prevent her from taking Miss Gardner away; Gabrielle Dotzat, Gleason's advantage-taking concierge; Jean Lefebvre and Albert Remy, delightful French bureaucrats; Germaine Delbat, the concierge who wants Gleason put away in an institution.

John Patrick's screenplay, based on a story by Gleason (he also composed the music), finds Gleason unable to rescue Miss Gardner from the rubble and going for help. But he's soon being chased by police and neighbors (for stealing money). He falls into the river and allows everyone to think he's dead. At his own funeral he's overjoyed at seeing Miss Gardner alive and hearing the kind words being spoken about him. About to sneak away, he's accidentally discovered.
The View from Outside
by ROLAND PENDARIS

Studios to Blame, Too

The case of the obstreperous Hollywood performers, known to the bitter end of the industry as the revolting stars, has been much publicized. Indeed as Joe Hyams was moved to observe in The New York Herald Tribune the other day, it may have been publicized more than it deserves.

This is not to say that Hollywood’s stars are guiltless. Their temperaments, moods, foibles and pecadillos have been amply chronicled, and it is obvious that all too many of them live in a never-never land. They will not be defended here. But they are not alone in their stormy harbor. They are only part of the story of what seems to be a continuing film production crisis. The rest of that crisis derives from the studio executives—not all the executives or all the studios, perhaps—who simply fail to move with the times, plan ahead or recognize new responsibilities. Millions of dollars have been wasted by studios’ changing their minds in the midst of production. Countless potential stars have been lost by studios unwilling to build for the future.

Ask yourself who the great newcomers to star billing are these days. You will find they come from media other than the movies—television, night clubs, the Broadway stage. Ask yourself where the problems of stellar temperament and cancelled projects arise. You will find that, with some few exceptions, they arise in the movies. No form of entertainment is immune to these plagues, but no form has quite the temperamental batting average of the silver screen. There must be reasons.

As I have indicated, I believe that the principal reason is the management of film production. This is not to imply that film producers as a class are inept or irresponsible. The trouble derives from the way film production is organized today. I am not referring primarily to the plethora of independent companies. It is certainly difficult to make a film when you have three or four different bosses—an independent producer, the stars’ pocket corporations and the bankroller, for example; but many a successful film has been made with just this kind of setup.

Where the motion picture industry seems to be running into difficulties is in the matter of major control and decisions. It seems to me—and I admit that it is always easy to criticize without knowledge of the inner workings—that there has been, in some companies, an unhealthy degree of abdication of authority on the part of top management. Certainly, if the stories of some of the budget-breaking production ventures are correct, there has not been enough effective veto power exercised. There has been too much of the attitude that “we can get it back at the boxoffice.”

One aspect of what I term the corporate abdication has been the tendency to write off company charges against individual pictures when they properly belong on the corporate ledger. There has been a growing effort to hire people in all branches of the industry—from writers to advertising artists—on a per-picture basis so that there is no loyalty or vested interest on the part of these people in the company for which they happen to be working at the moment. There has been a trend toward putting too many corporate eggs in too few baskets, with the idea apparently being that if only one picture makes a killing the profits will cover all the duds.

As a result, companies put themselves over the barrel. They pour a few millions of dollars into a picture and then find that, to have any hope of retrieving this large initial investment, they must pour more millions in. Only rarely have they had what I would regard as the industrial statesmanship to stop while there still was time. Too rarely to make the proper dent in the stars’ egos have they said, “We will go this far and no further.” Too rarely have they faced up to the fact that even if their mammoth investment ultimately pays off it will be doing so at the expense of a stable business pattern for years to come.

Part and parcel of top management’s abdication of authority is the failure to develop new stars. The answer usually made to this charge is that you can’t develop new stars in independent productions and you can’t get established stars for your own productions and you can’t put newcomers under long-term contract unless you have pictures to put them in and so forth. I have heard the same argument about developing new advertising and publicity talent—namely that when you are operating on a per-picture basis you can’t take the time to train new people because you are up against deadline and budget problems.

What this all boils down to is that the companies have found every excuse in the world to get out of producing pictures themselves. They will provide cash, rent facilities, subcontract advertising and publicity; but they just aren’t producing their own pictures in any reasonable quantity. And don’t kid yourself. There are still many first-rate performers who will hire themselves out to major company productions.

There are valid parallels and contrasts with other branches of show business. Danny Thomas, for example, runs his own shop to turn out his and other top programs for the CBS Television Network. Revue Productions, in partnership with stars or on its own, provides programming for video. Screen Gems and Warner Bros. do the same. But it is worth noting that each of the television networks has house properties of its own, or at least more than a distribution interest in them. Stage producers control their own presentations. Only in the movie business has the distributor-producer turned his creative responsibility over so completely to independents.

I am sure that you can cite many instances where a television network is merely the vehicle for an outside program. By the same token, however, there are many instances where the television network produces the program itself—or, at the very least, maintains a tighter budget control than a movie company does. To carry the parallel between movies and television further, a television network is concerned with a continuing supply of product. It has to be to stay in business. A motion picture theatre is similarly concerned, for the same reason. But the producers and distributors are no longer pre-occupied with the continuity of their business. Indeed, some of them shy away from the very thought that there might be a continuity. They would rather treat each picture as a business in itself, and handle one at a time.

The irresponsibility of stars is certainly to be deplored. But to my way of thinking such irresponsibility is a symptom of a far greater malaise in the world of celluloid. That malaise is the abdication of authority, the fractionalizing of responsibility and the failure to maintain adequate continuing and self-replenishing pools of manpower. The fact that the industry has survived in the face of this disturbing condition is a tribute to its essential strength. But that strength is being sapped. There has been too much internecine by-play and not enough building for the future.
"The Romance of Selling
Entertainment to the Public"

before the Associated Motion Picture Advertisers, Levine, in his picturesque style, talked some good sense about movie advertising and the policies applied to this vital part of show business. Listen to him:

"In the last two years, our company has had its share of success along with some pretty good sized flops. We learned a lot from both. Believe it or not, I have been told that we have spent too much money for advertising. This was a very bitter pill for me to swallow, because I have always felt that advertising is like learning...a little is a dangerous thing.

"I refused to believe the gloom boys who told us to spend less on advertising and publicity. This is not the first time that I have been assailed by doubts as to the efficiency of all the types of advertising that we do. Many companies very often have the same doubts, but they go on pouring millions and millions into that in which they believe."

Levine's refreshing line of thinking recalls the oft-quoted remark by John Wanamaker that half of all the money he poured into advertising was wasted...but who was to say which half. So the Embassy executive, like the department store genius, continues to sell his product to the fullest, calling on all of the skills of his promotion department to strive for the unusual, the novel, the persuasive device that might sell admission tickets.

"Many years ago," said Levine, "when I started in the film business, I had the firm conviction that no matter what kind of a movie I had to sell...if I had enough ads in enough papers, I would be successful. This is not true. These days it is difficult to know what to believe in...

"There is one thing we can believe in. The public is tired of moth-eaten advertising and publicity campaigns. Today, you must have originality, ingenuity and courage. Pictures must be sold—not merely opened—and each campaign must be hand-tailored to suit the picture."

Levine, as a matter of course, is investing campaigns on his current line-up of pictures with an abundance of originality and ingenuity. A current example of the stress he places on promotion is the elaborate and extensive drive Embassy has mapped for "The Sky Above—The Mud Below"—a documentary, mind you, albeit one that captured Academy Award honors. Seventeen artists saw the film at different times, and each submitted a campaign concept. A variety of approaches were then incorporated into two separate campaigns—one aimed at the art market, the other at the general audience.

"To those who minimize the value of promotion and advertising, who say that pictures rise or fall exclusively on their merits, I say let's take off the dark glasses of unreality."

Levine asked some pertinent and provocative questions which knowledgeable industryites feel deserve answering by some film heads. "Why," he said, "is it that publicity and advertising men are the last to be hired in good times and the first to be fired in economy waves? Why is it that today, when the merchandising of pictures is more complex and difficult than ever before, the promotion staffs at most companies have been reduced almost to skeleton size? Does this make good business sense?"

"Dead the movie business is not! I find it more stimulating than ever before. How dead can this industry be when some 200 new theatres are being constructed throughout the United States—if of which 20 are being built in New York City alone. Just as theatres are being built, we should be building manpower. One hears a great deal about the shortage of product today. I believe that an equally serious shortage exists in manpower in our promotional ranks...More should be done to train young men and to get them back into the movie industry."

Failing to complete the natural movie-making-selling cycle by pouring dollars and energy into promotion of product is tantamount to denying the very basis of motion pictures: glamour and make-believe. For, as Joe Levine puts it, "This is a business of romance—not just the romance of boy meets girl on the screen, but the romance of selling entertainment to the public."

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Viewpoints

(Continued from Page 5)

Now, after having made these generic promises (which, either accidentally or purposely, are loosely enough worded so that there is no actual specific promise or commitment involved), Mr. O'Neil faces up to the facts of life and finds them disquieting. One of those facts is that the Hartford feevee experiment has no claim to first-run product in priority to Hartford's long-established first-run theatres.

Judging by the experience of the Telemeter in Eribokie, where Famous Players gave no priority to its own feevee system over its own first-run theatres, Mr. O'Neil and his associates presumably knew this was the case when they got into the Hartford experiment in the first place. They just didn't mention it at the time. It is much more convenient now to imply that there are vast conspiracies preventing a fair test. The kind of fair test Mr. O'Neil wants is one where the exhibitors hand over their most prized assets and waive their legal rights.

Surely Mr. O'Neil is not that naive. As a matter of fact we think he is anything but naive. We think he is merely establishing an advance alibi—so that when Hartford feevee fails to succeed he can blame it all on a plot by "the interests."

It is worth pointing out that this is the latest in a long line of dubious statements by the Zenith family of feevee promoters. A gem of purest ray serene in this tradition was offered back in 1954 by the founding father of Zenith's long-lived campaign to charge for television entertainment, the late Commander E. F. McDonald, Jr., then president of the Zenith outfit. On October 27, 1954, under Cmdr. McDonald's signature, a full-page statement in a Hollywood trade paper said, in part, "The fundamental fact is that there is not sufficient advertising revenue available in the entire United States to support TV stations in all the channels that have been allocated by FCC and that subscription TV alone can supply the supplemental income to make possible profitable operation for hundreds of stations not now on the air, particularly in smaller communities."

Would you say free television has behaved the way the Zenith man said it would, with stations starving for lack of advertising revenue? In a seven station market in New York City, Zenith ally Tom O'Neil has a station which shows movies day and night—and ball games—and apparently makes money without feevee.

Having exhausted the gambit that good old television needs feevee in order to survive, the over-the-air subscription salesmen proceeded to another ploy. This one was that they were going to provide concerts and premiers and all that sort of de luxe thing. But it didn't work out quite that way in Eribokie—sports, yes; an occasional special, yes; but mainly subsequent-run movies. So we come to the latest gambit, which seems to be having the groundwork laid for it even before Hartford starts collecting its test feevee dollars. This latest gambit is simply that feevee would be fine if only the mean old movie exhibitors would let it alone.

Mr. O'Neil says that exhibitors "have spent too much time opposing change and not enough effort learning to accommodate themselves to it . . . " In other words, feevee is inevitable, fellows, particularly if you lie down and play dead.

We can't say much about the specifics of the Hartford feevee programs. It's too early. But judging by the pre-broadcast performance, the theme song should be "Hearts and Flowers." Mr. O'Neil is already rehearsing it.

Where to Spend Advertising $?

The MPAA advertising-publicity directors' committee is considering a suggestion by 20th-Fox vice president Charles Einfeld that a research program be conducted to determine the value of film and theatre advertising in the various media. It is a project worthy of the attention and combined energies of the entire industry.

Apparently, Mr. Einfeld's idea is to look into the possibility of transferring much of the traditional advertising allegiance from the newspaper amusement page to other, less cluttered showcases, such as radio, television, magazines, etc. His proposed inquiry promises to reveal some interesting and informative answers to these questions: Where is our advertising dollar going? What is it doing for us?

Some extremely pertinent remarks about advertising research in general, which appeared in "The Marketing Job," published by the American Management Association, have specific application to the film industry.

A chapter by Robert F. Elder, former professor, Lever Bros. executive and now head of Plax Corp., offers the following incisive comment:

"The average top executive or corporation director, when he talks frankly, will usually concede that most of his decisions about advertising are based on a blend of faith and fear . . . He fears that failure to do enough advertising, or to do it well enough, may impair his company's competitive position. Beyond this, he finds he must rely for the most part on hunch, rule of thumb, or trial and error. He gropes for solid facts, measures and standards similar to those he customarily applies in other business areas. He seldom finds them. Perhaps this groping uncertainty is the primary reason why the advertising appropriation is a favorite target when economies must be sought."

"It is not like the American businessman to live with a situation of such frustrating uncertainty. It is obvious that he is not happy with it. Much money, time, and effort have been poured into attempts to measure advertising. As a matter of fact, there has been much success in certain directions, for we have a multitude of rather precise ways to measure where advertising goes. However, progress toward measurement of what it does after it gets to its destination has been slow and halting. Yet this is the key measurement. Without it, we cannot relate results to cost, and hence cannot manage and control the activity with true efficiency."

A fuller knowledge of the effectiveness of the various advertising media would go a long way toward establishing a sensible, yet flexible, set of rules to guide the promotion departments of the film companies and their exhibition customers. A more efficient use of movie advertising would, we feel, in the long run, lead to bolder, more imaginative experimentation and, rather than a curtailment of expenditures, an increase in total outlay. Mr. Einfeld's suggested research program is a firm step in the right direction.
Now it all comes fantastically alive... The storybook adventure that thrilled the world for centuries!
The most famous and beloved story-book hero who has thrilled hundreds of millions the world 'round with his incredible exploits! Now coming your way for prime summer playing time!

The most fabulous adventures that ever stunned the imagination! Filmed in Fantascope—a startling new process of special effects photography never before equalled!

starring
Kerwin Mathews
co-starring
Judi Meredith Torin Thatcher

Screenplay by Orville H. Hampton and Nathan Juran

From a Story by Orville H. Hampton
GIGANTIC IN CAMPAIGN!

most in selling tools! Full color half-page ad in Puck Comic Weekly in 33 key cities! 9 foot illustrated lobby display! Teaser and regular trailers - TV and Radio spots — and more! more! more!

ALL IN FABULOUS

FANTASCOPE

TECHNICOLOR
Hemingway's "Adventures of a Young Man"

Business Rating ★★★★

Excellent production based on Hemingway's biographical stories. Superbly acted. Has humor, adventure, warmth. Solid boxoffice entry for all markets.

Taking as his source Ernest Hemingway's biographical Nick Adams stories, producer Jerry Wald has come up with a motion picture rich in both dramatic values and popular appeal. Under the dedicated pen of A. E. Hotchner, the color and sense of manly adventure, so long associated with Hemingway's writings, is transferred to the screen flavorful and impressively. A finely balanced, if unspectacular, cast plays every key role to the hilt. Richard Beymer, Diane Baker, Corinne Calvet, Fred Clark, Dan Dailey, James Dunn, Juano Hernandez, Arthur Kennedy, Ricardo Montalban, Susan Strasberg, Jessica Tandy, Eli Wallach—and Paul Newman in a relatively minor role—perform beautifully against strikingly effective Michigan-Wisconsin-northern Italy backgrounds filmed in DeLux Color-CinemaScope. There is something here for everyone—adventure, humor, romance and war. In short, here is a film certain to reach out to men and women alike and prove a solid money-maker in all situations. Director Martin Ritt has staged the story with a keen sense of the light-hearted innocence (during the first half) and the pain and suffering (at the end). The last hour—Italy during World War I—is the tragedy of "A Farewell to Arms" all over again. Here Ritt dramatically brings off a young man's baptism of fire—the brutalities of battle, the shock of witnessing death for the first time and the traumas accompanying an ill-fated romance. To Beymer falls the difficult task of portraying the various stages of Nick's emotional growth, and while lacking the true depth this reviewer would like to have seen, he manages to come through with a believable and generally honest characterization. Kennedy is fine as Beymer's doctor father, who tries to teach his son the art of manliness while being shackled himself to a dominating wife. Miss Tandy is shrewishly possessive as the latter. Newman turns in his most unusual delineation to date as "The Battler," a broken-down and crazed ex-world champion boxer turned bum, while Hernandez is touching as his kindly Negro companion. Daily is first-rate as an alcoholic, dope-addicted press agent for a traveling burlesque show, and Clark projects the right degree of cynicism and warmth as the show's owner. Montalban is splendid as the sophisticated Italian major Beymer rescues during a battle, Wallach is excellent as Beymer's Italian-American orderly, and Miss Strasberg is poignant as the Italian nurse Beymer falls in love with. Miss Baker, Beymer's Michigan sweetheart, Miss Calvet, whose job it is to sign up volunteer ambulance drivers, and Dunn, a telegraph operator, round out the collection of colorful portrayals. Franz Waxman's melodically understated score, Lee Garmes' striking photography and Don Feld's period costumes are additional pluses in making "Young Man" the fine entertainment it is. The plot finds Beymer growing disappointed over Kennedy's weaknesses and angry over Miss Tandy's continual admonishments. He breaks with Miss Baker and decides to hitchhike to New York with a friend. The latter calls it quits and Beymer, continuing alone falls off of a freight train, spends a few happy days camping with Newman and Hernandez until a mental lapse on the part of Newman drives Beymer away. He then meets Dailey and Clark. Arriving in New York Beymer fails to get a job on a newspaper and, in desperation, signs up as an ambulance driver with the rank of lieutenant in the Italian army. He is seriously wounded in the legs. Convinced he's destined to be a cripple, he falls in love with Miss Strasberg. The hospital is bombed and Beymer marries Miss Strasberg as she lies dying. Despondent over her death, Beymer is invalidated out of the service. Returning home a hero, he is stunned to learn that Kennedy has committed suicide. Now Beymer decides to leave home again—this time as a man.


"Hataral"

Business Rating ★★★☆

Colorful jungle adventure, starring Wayne, looks like good entry for male trade and youngsters. Good animal stuff.

Producer-director Howard Hawks, absent from the screen for several years, returns with this Technicolor adventure film about men and women in Africa who capture wild animals for zoos. With John Wayne as the marquee lure and the game areas of Tanganyika as the locale, "Hataral" should attract the action fans. There are memorable vistas of the African plains, some truly exciting and thrilling game hunting sequences, an imaginative background score by Oscar winner Henry Mancini, and some moments of delightful comedy. If scripter Leigh Brackett had constructed a more solid storyline and given the international cast deeper characterizations to work with, and Hawks had geared his film to a more reasonable running time (150 minutes), this Paramount release could have been a big hit. Unfortunately, these shortcomings limit patronage to the male contingent and the youngsters. "Hataral" is at its best when it chases zebras, buffalos and rhinos across the green and yellow African veldt, or when comedian Red Buttons (a standout) launches a two-stage rocket and a 100 foot net over a tree full of monkeys, or where talented Elsa Martinelli finds herself the adopted mother of three baby elephants. The pace slackens considerably when the focus turns to the flimsy personal relationships. Wayne is his usual stolid self as a devil-may-care animal catcher escaping from an unhappy romance. His group consists of German actor Hardy Kruger, an ex-racing driver; Miss Martinelli, a free-lance photographer; Buttons, a former New York cab driver; Frenchman Gerard Blain ("The Cousins"), a self-assured rifleman; beautiful young Michele Girardon, head of the business; and Bruce Cabot, an Indian who is badly gored while chasing a rhino. In between the animal hunts, Kruger and Blain vye for Mlle. Girardon's affections, only to lose her to Buttons, and Wayne finds himself falling for Miss Martinelli. The rhino "jinx" is finally broken with the animal's capture, and Wayne agrees to marry Miss Martinelli after chasing her all over town using her three elephants as bloodhounds.


Bulletin reviews have one aim:
to give honest judgment
of entertainment merit
—and boxoffice value
"Birdman of Alcatraz"
Business Rating 3 3 3

Interesting, but overlong, depiction of lifer Stroud and his work with birds in prison. Big promotion job faces UA.

It must be immediately noted that United Artists' promotion department faces a big task in selling this unusual and provocative, but grim, prison story. It tells the strange, but true tale of Robert Stroud's 50 years in prison, 43 of them in solitary, and his self-rehabilitation. Stroud, charged with killing a man in Alaska for beating his girl friend and a guard at Leavenworth was denied all human companionship for four decades, yet turned himself into a scholar (his bird disease book is considered the definitive work) and a controversial writer (his book on prison life is locked away in Washington). "Birdman" is definitely a quality film, but it will take an intensive campaign by UA and exhibitors to sell it in the mass market. Strongly acted by Burt Lancaster, imaginatively directed by John Frankenheimer (a difficult feat since much of the film centers on Lancaster alone in his cell with his birds) and intelligently scripted by co-producer Guy Trosper, the film possesses ingredients certain to stir up want-to-see among a wide range of viewers. There is, however, one major flaw—the inordinate length. The thorough examination of a rebellious man and the change in our prison system begins to grow tedious during 143 minutes running time. Talky, repetitive sequences which slow down the pace easily could be eliminated. "Birdman" explores two primary points: one, treatment of prisoners, and two, the question, why Stroud, now considered a genius and a changed man, has been denied paroles since 1936. Lancaster, in his most trying role to date, is exceptionally good. In effective, credible fashion, he makes the change from a youthful hot-head to a 72-year-old man with spirit still unbroken. The support is excellent: Karl Malden, the Leavenworth-Alcatraz warden who opposes Lancaster's fight for freedom, yet comes off a man strangely humane in his own way; Thelma Ritter, Lancaster's devoted mother, who saves him from the gallows by appealing to President Wilson in 1920; Betty Field, the bird-loving Indiana widow who marries Lancaster in a civil ceremony, then launches the first newspaper campaign that embarrasses prison bureaucrats and arouses public sympathy for him; Neville Brand, a guard, the only person who has daily contact with Lancaster during his 26 years of solitary in Leavenworth. Edmond O'Brien appears briefly as the author of Stroud's controversial biography. Actual prison locales, Burnett Guffey's sharp black-and-white lensing and a moody Elmer Bernstein score add much to the overall flavor. Lancaster adopts an orphaned sparrow, begins studying bird life, wins a fight allowing prisoners to keep pets in their cells (at one point Lancaster is surrounded by hundreds of chirping birds) and eventually becomes a bird authority. Transferred to Alcatraz, he continues his battle for prisoner rights, and helps end a bloody riot. The ending finds him being transferred to a less severe prison.


"It Happened in Athens"

Business Rating 3 Plus

Ludicrous plot, poor performances waste 92 minutes of Deluxe Color film. Mansfield will get it drive-in play-off.

"It Happened in Athens" should never have happened. Despite the presence of voluptuous Jayne Mansfield, this 20th Century-Fox release is going to have a hard time getting off the ground. The effort to develop some comedy and adventure around the first modern revival of the Greek Olympic Games in 1896 falls flat on its face. It was handsomely filmed on location in Deluxe Color and CinemaScope, and director Andrew Marton (creator of "Ben-Hur" chariot race) managed a degree of visual excitement with his spectacular stadium-jammed sequences, but Laslo Vadnay's hack script and embarrassing performances by Miss Mansfield, as Greece's most glamorous actress who offers herself in marriage to the winner of the Games, and Trax Colton, a young shepherd fired with a desire to run the 26-mile Marathon, make "Athens" a rather ludicrous entry that can only hope for a play-off as a dualler in drive-ins. Maria Xenia comes off best as Miss Mansfield's personal maid who falls in love with Colton. The plot finds Colton overcoming all obstacles and being allowed to run in the Marathon race. Miss Xenia fears that if he wins she will lose him to Miss Mansfield. After a poor start, and plagued by a boiling sun, Colton finds himself in a neck-and-neck duel with the Greek track champion. Colton wins, becomes the hero of Greece and is released by Miss Mansfield to marry Miss Xenia.


"The Phantom of the Opera"

Business Rating 3 3 3 Plus

Third version of classic horror story will satisfy terror devotees. Handsome color production.

This classic horror story shows up for the third time, this time through the courtesy of England's terror specialists, Hammer Films, and Universal. Now it's Herbert Lom playing the demented, disfigured Phantom. Although there are some changes in this version (the locale is England, the Phantom is more sympathetic, a dwarf does most of his dirty work), there are still plenty of chilling moments to excite devotees of the macabre. Grosses figure to run above-average in action and ballyhoo houses and in drive-ins. The handsome Eastman Color production, rich in elaborate Opera House sets, a colorful opera production, and the bizarre underground hide-out where the Phantom plays the organ, raise the quality of the film way above standard horror attractions. Suspense is skillfully doled out by director Terence Fisher, and a mood of evil hangs over the 84-minutes running time. Lom, complete with a hideous, one-eyed mask, and an acid-burned face (revealed at the end) makes a fascinating Phantom, bent on destroying the man who cheated him out of his musical compositions. Heather Sears is effective as the young singer whose voice fascinates Lom, Edward Souza is likeable as her handsome protector, Michael Gough is thoroughly pompous and obnoxious as the music steealer, and Ian Wilson is a frightening dwarf. Lom, disfigured in a fire while trying to destroy his music (about to be published under Gough's name), lives beneath the Opera House with Wilson. For five years the Phantom plagues all productions (instruments are smashed, stage hands are murdered). Then he hears Miss Sears singing and has Wilson kidnap her. De Souza, investigating the underground river running beneath the Opera House, comes across Lom and Miss Sears. Lom tells his story, then persuades de Souza to allow him to turn Miss Sears into a great opera star. On opening night Miss Sears is a success, but when the dwarf is spotted backstage, he leaps to a chandelier hanging over Miss Sears' head. Lom rips off his mask, leaps from his box, throws Miss Sears aside, and dies beneath the falling chandelier.
Having just returned from The Film Festival at Cannes, I was impressed as always by the universality of good motion pictures. I have attended eleven of the last fifteen festivals, and watched the growth of the International Film Industry—accepting it as a natural trend in motion picture production.

As Hollywood has cut down on the number of films produced annually it became essential for American exhibitors to look elsewhere to insure a continuing flow of product. Further, there has developed the desire among producers to create an authenticity to backgrounds. Whereas in earlier years, settings were simulated within the confines of the motion picture studio, today we find entire production units being transferred to the actual locale of the story. (Recently, I had the occasion to see again that fine film, "The Life of Emile Zola," and noted that the inscriptions over the facade of the Chamber of Deputies in Paris was inscribed in English; at a newstand, all of the newspapers carried banner headlines in English. If that same film had to be re-made today, you can be certain that it would carry all of the "local color" in the French language.)

Fifteen years ago, most imports found their way into one of the small theatres in New York City, where they had an opportunity to be "discovered" by the critics and the public. The successful pictures then went on to play, perhaps, another fifty theatres throughout the country before passing into oblivion. Gradually, this special audience expanded; Americans found that foreign films were not quite so foreign after all.

We found ourselves in a growth situation. Formerly only independent theatre owners and independent distributors invested in imports. We then began to see interest developing among large theatres and film companies. Theatres throughout the country were being converted into "Art" Theatres; films from abroad were added to the release schedule of many major companies simultaneously. When the audience reached sufficient proportions, many of the pictures were booked into the larger movie palaces where they were received with great enthusiasm.

"Room At The Top" is a case in point. It was first shown only in a few carefully selected small theatres. The public response was so tremendous that we sought to show the film in cities usually by-passed because there was no "Art Theatre. The result was surprisingly successful. It proved that people everywhere enjoyed a fine picture even when the accents seem a bit strange. The universality of the plot permitted audiences to identify with the film. And after Simone Signoret won her Academy Award, there was a demand throughout America to see her fine performance.

We have seen films of all languages achieve great popularity. While the success of Brigitte Bardot has been obvious and easily explained, the French and British have not been the only ones to profit. The Italian neo-realists surrendered to the bosoms of Lollobrigida and Loren and onward to the new wave of Fellini, Antonioni and Visconti. "La Dolce Vita," a subtitled film, broke box office records wherever it played, in theatres large and small.

Russian films have been extraordinarily successful; even the most "anti" of Americans has been deeply moved and has found himself in sympathy with the characters depicted. Ingmar Bergman has become one of Sweden's most profitable exports. Greece made a contribution last year, and "Never On Sunday" has broken box office records in every theatre in which it played, outgrossing many American-made pictures. From Poland, from India, from Spain, from Mexico, from Japan... the parade continues. In subtitled versions or in dubbed-into-English versions, these films are gaining an acceptance never dreamed of a decade ago!

And the American press has followed suit. Heretofore imported films received only modest support in newspapers and a cursory acceptance among most national magazines. They now are treated as the equal to American films. Hailed for their boldness, these pictures were discussed usually in terms of subject matter. But times have certainly changed, when in the same week, Time and Life each devoted considerable space to a young lady with the unlikely name of Rita Tushingham, the young British star of "A Taste of Honey". Her unusual talents are discussed at great length and Life actually published a full page photograph of her beautiful, homely face!

The success of "Honey" in New York and in California has matched the success of the picture in London, which is always gratifying. The press reception matched the acclaim, accorded the picture at Cannes, and the four British Film Academy Awards it garnered. Again and again, we find proof that our audiences are seeking only one thing: entertainment. Whether it is the bittersweet love story of "A Taste of Honey", the echo of laughter of "Harold Lloyd's World of Comedy", the poignancy of "Ballad of a Soldier" or the waterfront excitement of "A View From The Bridge" is merely incidental. Whether it is the British comedy of Peter Sellers or a French drama is secondary. For the language of good films is truly international!

—WALTER READE, JR.
"Sky’s" the Limit

AUTHENTIC DISPLAY. The next best thing to visiting Dutch New Guinea, where "The Sky Above—The Mud Below" was filmed, is bringing it back to New York. Reasoning thusly, Embassy Pictures' inventive promotion department constructed an elaborate theatre front and lobby display at the Forum Theatre, part of which is shown above. Heralding the American premiere engagement of the Academy Award winning documentary, the display included authentic, primitive art objects. Below, an Embassy animated float that covered New York for the opening forms a backdrop for, l. to r., Embassy president Joseph E. Levine, B. S. Moss Enterprises v.p. Larry Morris and Leonard Lightstone, Embassy v.p. Two-pronged push has art, commercial aspects.

Hail "Lolita" Premiere

"LOLITA" TAKES A BOW. As a fitting climax to a clever, widespread advance campaign, a big crowd (above) presses forward to glimpse world premiere festivities for M-G-M's "Lolita" at New York's Loew's State. Below, seen left to right in left panel, Metro general sales manager Robert Mochrie, Mrs. Mochrie and Walter Reade, Jr.; center, Seven Arts Productions topper David B. Stillman, Louis Chesler, Seven Arts chairman of the board; right, Loew's Theatres executive Preston R. Tisch, stars Sue Lyon and James Mason. The black-tie audience included leaders of industry and government.

SHOWMANSHIP SEMINAR. Twentieth-Fox vice president Charles Einfeld, c., and exploitation director Rodney Bush head table at conclave of Fox field force in Chicago for Darryl F. Zanuck's "The Longest Day" seminar. Stepped-up use of radio-TV pre-promotion for roadshow release was discussed. The picture bows in October.
Exhibitor Showmanship in Action Disproves 'Do-Nothing' Allegation

"Any time of the year is open season on exhibitors. Either one critic happens to walk into a dilapidated house, or a columnist just doesn't have someone to pan...so we take it on the chin. It happens so often that we just get used to it, and say nothing in our defense. Then, of course, some of the film companies always are accusing us of riding on the coattails of their campaigns. What we need is someone—preferably a large circuit—to speak up on our behalf. Show our detractors, by citing concrete examples of showmanship in action, what we are doing to keep business perking."

That request for theatreman's side of the "do-nothing" controversy came recently from a one-house operator in the Midwest. His contention, in the main, was that while there are those exhibitors—and film companies, too—who sit on their hands and wait for the public to buy movies, the majority are a strong blend of showman and town merchant well aware of the job they have to do in this era of the constricted market.

In fact, the feeling runs strong in theatre circles that the wellspring of enthusiasm must emanate from the distributors themselves. "Let them initiate strong campaigns on their pictures," said one Eastern circuitman, "and we'll follow through at the local level. Wherever this pattern has been followed, I believe you'll find highly satisfactory results at the boxoffice."

Klein Cites NT Sell

Speaking up specifically on behalf of National Theatres, president Eugene V. Klein replied in a meaningful manner to a recent trade press blast at the theatre branch of the business. Spelling out in no uncertain terms just how "we have the management that knows how to roll up its sleeves and go to work," Klein listed a number of promotions spearheaded by his firm and designed to "bring more people out to the theatres."

(1) "We became the first major circuit to contract for and distribute in our theatres the pocket-size magazine, 'Movies Today.' We believe that our industry must furnish to the public advance information on the new pictures released. We are now ordering 50,000 copies monthly of 'Movies Today.'"

(2) "Through National Theatres and with the support of the Hollywood studios and distributors, and another major exhibitor, the 'Holiday Movie Preview,' a rotogravure magazine, was launched. A quarter of a million copies of this magazine were distributed last fall in our theatres. A new summer issue is in the planning stages."

(3) "We have constantly carried the ball to feature the new stars and faces in our theatres. Presently we are working on a new plan to introduce America's new personalities to our audiences."

(4) "Our company introduced the Holiday Movie Season Is Here Again! campaign, which resulted in full-page story and art breaks on new product in the Los Angeles newspapers. We later expanded this idea. Through the use of mats made available to us by one of the Los Angeles newspapers for a nominal rate, this feature became available to all of our theatres, as well as to our competitors, in the 17 states in which we operate."

(5) "Our company launched the Academy Awards contests designed to sell Academy Award nominations. This device now is used not only in most of the cities and towns in which National Theatres operate, but it is afforded to other exhibitors in other parts of the country."

"Along with emphasis on exploitation, advertising and publicity, we are also moving ahead on another front...that of giving to our patrons the best in comfort, the best in sound and projection, the best in patron services. Excluding our current expansion program, our company now is spending $2,000,000 annually to remodel and update existing theatres."

On a more general level, Klein pointed to numerous showmanship pluses of which the company can boast. Among them, are the following: extensive use wherever possible of the teaser trailer; attempt to get maximum playing time through holdover campaigns if audience acceptability justifies; training managers to look for the angle or hook in a promotion push, or to develop a new approach; holding weekly showmanship and planning meetings in division and district offices throughout the circuit (here ideas are exchanged, ads and campaigns discussed), and maintaining excellent relationships with newspaper editors and TV-radio people through managers on the local level.

Another circuit ever alert for promotional ideas and especially adept at engineering merchandising tie-ins with local stores and organizations is the Schine outfit. The latest issue of Red News, published by the Schine publicity department, offers some excellent examples of exhibitor showmanship in motion.

Ron Carnicom, manager of the Bayview (Ohio) Theatre, tied-in with a local super market to push "Pocketful of Miracles" to some handsome boxoffice returns. That market, in turn, had a radio tie-in plug ging the playdate. A large display featuring apples and an eye-catching sign was placed in a prominent section of the store. Also, a repeating tape recorder talked up "Pocketful", and an apple sale called attention to the engagement.

Strong Local Drives

"Hey, Let's Twist" got plenty of promotional help from Kenneth Neal, of the Russell Theatre, Maysville, Kentucky. Th local campaign centered around a record plugging tie-in with J. C. Murphy, a department store. Murphy's advertised it the newspapers and on radio for a week that they would stage a twist party in their store front. Broadcast live from the store, the bash drew a crowd of some 250 enthusiasts. The store gave away "Hey Let's Twist" records to all contest winners and all of its ads carried theatre and play date tie-in copy.

Foster Liederbach is a versatile show man equally skilled at building up interest in a kiddie show or an adult attraction at his Ben Ali Theatre, Lexington, Kentucky. For his showing of "The Mark," Liederbach sent letters to sociology professors at the University of Kentucky and placed small copy signs on the bulletin boards at the school. Plenty of interest was aroused among the students, and every professor invited was at the show.

Lexington (Ky.) at large was completely saturated with "King of Kings" promotion, thanks to the tireless effort of Sam Mills, of the Strand Theatres. Letters were sent to the schools, merchants service clubs and women's organizations. Special library displays were employed in public schools and in the university. The editor of the local newspaper was invited to the show, after which he penned a valuable story on the theatre. And, last but not least, the theme song was played on the local radio station. Certainly an all-out effort of showmanship that can serve as an answer to any exhibitor detractor.

If anything, in fact, now that prod 1. not so plentiful as in the past, most theatremen are constantly searching for ways to beef up ordinary engagements and transform good pictures into smash box office hits.
What the Showmen Are Doing!

D. C. Greets ‘Cid’

SHOCK EFFECT. This sinister-looking lobby display was set up at the United Artists Theatre in Louisville, Ky., to plug 20th-Fox’s “Cabinet of Caligari.” Highly effective copy, plus the clever employment of milly-heads went into this provocative horror set piece. Sex angle, via girls’ words, eerie aspects, via art, were aimed at wide audience.

‘EL CID.’ Attending invitational premiere of “El Cid” at Washington, D.C.’s Warner Theatre are, l. to r., Leon Patlach vice president of Samuel Bronston Productions; Mrs. Anthony J. Drexel Biddle, widow of the late Ambassador to Spain, and Antonio Garrigues, Ambassador from Spain.

‘ZOTZ!’ On London set of “The Old Dark House,” actor Tom Poston, Columbia national promotion chief Robert S. Ferguson, producer William Castle discuss campaign materials for the latter’s forthcoming production of “Zotz!” Poston is starred in the Columbia summer release, which is slated for a hard-hitting, widespread promotional push aimed at the kids, adult exploitation patronage in all areas.

Col. Names Rosenthal

Bud Rosenthal was promoted to the post of Columbia Pictures publicity manager, it was announced by Robert S. Ferguson, national promotion chief. A member of the home office publicity department since 1939, Rosenthal succeeds Hortense Schorr, who was named coordinator of publicity. Ferguson pointed out that the appointment was in line with Columbia’s policy of promotion from within its ranks.

NEW FACE. Mary Badham, young newcomer of Universal’s “To Kill a Mockingbird,” arrives in New York for advance promotion on the picture. She made P.A.’s, gave interviews.

ORIENTAL BALLY. Above, four rickshaws paraded down Chicago’s main streets in a two-day push for “Road to Hong Kong” opening at Chicago Theatre. Below, high school girls distribute fortune cookies in lobby of Loew’s Warfield, San Francisco, to plug “Hong Kong” bow. Carnations also were presented to the ladies.
CONTINENTAL

February

VIEW FROM THE BRIDGE, A (r.al Varnell, Maureen Stapleton, Carol Lawrence, Jean Sayre, Raymond Pallest.) Direction: Sidney Lumet. Version of Arthur Miller’s play. 110 min. 2/5/62.

BIRDS OF PREY (Ralf Vallone, Maureen Stapleton, Carol Lawrence, Jean Sayre, Raymond Pallest.) Direction: Sidney Lumet. Version of Arthur Miller’s play. 110 min. 2/5/62.

April


NEVER LET GO Peter Sellers, Richard Todd, Elizabeth Sellars, Julian Wintle, Leslie Parkyn, Director John Guillermin. A head-on clash of a man twisted by a terrible obsession. 94 min.

TASTE OF HONEY, A Rite Tushingham, Doris Bryan, Robert Stephens, Director-Producer Tony Richardson. Film version of the Broadway stage play. 100 min.

July

HAROLD LLOYD’S WORLD OF COMEDY Harold Lloyd, Ava Gardner. Clips from stars old comedies. 94 min./6/2.

August

HANS OF ORLAC, THE Mel Ferrer, Dan Carroll, Producer. Steven Pallos, Donald Taylor, Director Edmund Goulding. A宁波的 by a strange obsession. 94 min.

OPERATION SNATCH Terry-Thomas, George Sanders, Director-Jules Dassin. A宁波的 by a strange obsession. 94 min.

September

IMPERSONATOR, THE John Crawford, Jane Griffiths. Director Alfred Shaughnessy. 64 min.

INFLAMMABLE, THE Alan Jay, Producer. Jean Siroux, Director. 76 min.

October


FELL’ANTONIO (Embassy Pictures Corp.) Marcello Mastroianni, Claudia Cardinale, Producer Alfredo Bini, Director Mario Bolognisi. Italian drama of lovers threatened by importence. 101 min. 4/16/62.

BERNADETTE OF LOURDES (Janus Films) Danielle Apernon, Alix Checcia, Pierre Daviau, Jean Desailly, Producer. 90 min.

VIGGO THE LUPERT (Loretta Young, Mindi Garrett, Director. 90 min.

BROOY BROOY (The) (Sutton) Peter Falk, Barbara Stanwyck, Directed by Charles Vidor and Jack Betts. 96 min.

DAY THE EXPLOSION, THE (excllosure) Paul Hubsch, Janis Davis, Connie Haines, Producer. 96 min.

VESCOY’S (Bibb) (Embassy) Boris Svedlund, Kerin Matthes, lver Malm, Eva Hening, Producer. 130 min. 4/16/62.

INVASION OF THE BODY SNATCHERS (Embassy) Michael Crichton, Director. 115 min. 8/2.

CLIPSE (Times Films) Alain Delon, Monica Vitti.

VA (Times Films) Jeanne Moreau, Stanley Baker.

EYE MORE NO (Sutton) Jacques Bergerac, Mal long. 78 min. 2/2.

WE LIVE TO DIE (Sutton) Johnny Cash, Gay Genter, Pamela Mason, Producer. 85 min. 8/2.


J. BOWAN PERAL HARBOR (Toho Company) Yoisuke Natsuki, Toshio Mifune, Koji Tooru, Mutsu Uehara. Producers Riley Jackson, Robert Patrick, Director Shute Matsumukayu. 98 min.

LA DOUCE VITA (Astor) Marcello Mastroianni, Yvonne Furneaux, Aniol Escudero, Giuseppe Pepparelli, Director Federico Fellini. Story of corrupt Roman society. 175 min.

LA NOTTE SRAVA (Miller Producing Corp.) Elsa Martinelli, Antonella Luani, Jean Claude Brialy, Laurent Terzieff, Joseph Baudin, Director Santa Chimihuiri. 96 min.


LES PARISIENNES (Tims Films) Dany Saval, Dany Robin, Francine Arnoul, Catherine Deneuve.

CRYSTAL RICHARDS (Times Films) Jean Jimenez, Jeanne Moreau, Yvette Mimieux, Producer Robert Hohtz. 85 min.

NOCTURNE (Astor) Director Philip Raleigh, Mayor Philip Raleigh, Director E. B. O. Director Ralph Thomas. 75 min. 10/1.

PARADISE ALLEY (Sutton) Hugo Haas, Corinne Griffith, Billy Gilbert, Carol Morris, Marie Windsor.


SUMMER TO REMEMBER, A (Astor) Borya Bashkurtov, Selma Svanberg, Larissa Gluschenkova. Director George Daniloff, Igor Toluskini, 81 min. 2/27/62.

THEN THERE WERE THREE (Astor) Frank Vincent, Richard Basehart, Sid Clute, Director-Producer Alex Niclo, 82 min.

MAY OF BLOOD (Brandon Films) Toshio Milose, Tetsuko Tamada, Director Akira Kurosawa 108 min. 1/8/62.

THROUGH A GASS DARELY (Janus) Harriet Andersen, Lars Pass- ing, Director Ingmar Bergman. 93 min. 9/1/62.

TOMORROW IS MY TURN (Showcorporation) Charles Millet, Leslie Cheung, Director George Papanikol, André Cuyon, French drama about World War II. 117 min. 4/16/62.


WILD FOR KICKS (Tims Films) David Farrar, Noelle Arden, Gilligan, Director-Producer Lawrence, 90 min. 8/2.

WOMEN IN LOVE (Times Films) Sophia Loren, Jean Paul Belmondo, Producer Carla Porti, Director Roger Moro de la Sica. 102 min. 4/16/62.


METRO-GOLDWYN-MAYER

February


JULY SUMMARY

The early July release chart flashes good news for exhibitors: a hefty 23- picture lineup with the possibility of additional product being set before the month is too old. Allied Artists tops the list for the first summer month with five films, followed closely by 20th-Fox, Universal-International and Paramount. Indies are steady with two releases, and four—Columbia, Warner Bros., Buena Vista and Continental—are set with one apiece.


March


WORLD IN MY POCKET Rod Steiger, Nadja Tiller, Alexander Groeter, Director Alvin Rakoff. Four and a girl a pillin-dollar robbery. 95 min. 5/5/62.


May

RIDE THE HIGH COUNTRY CinemaScope, Color. Joel McCrea, Randolph Scott, Marjette Hurtley, Roland Winkler, Director Michael Varn. 7/24/62.


JUNE


July


TWO WEEKS IN ANOTHER TOWN Kirk Douglas, Robert Mitchum, Ann Blyth, Director Mark Robson. Producer. 112 min.


September


August

NEW CLASSICS, THE Richard Basehart, Al Niclo, Director. Producer. 100 min.
Coming

GIRL NAMED TAMIKO, A Technicolor, Lawrence Harvey, France Nuyen, Producer Jack Cohn, Director James Stewart, A Euronian man "without a country" courts an American woman. 6/11/62.

FRANK Rich, A Technicolor, Adventure-drama, Raymill, France Nuyen, Producer Jack Cohn, Director James Stewart, A Euronian man "without a country" courts an American woman. 6/11/62.

PATH-AMERICA

March

WHISTLE DOWN THE WIND, A Technicolor, 7/1/62.

FRED W. JOHNSTON, A Technicolor, Comedy-drama, Melanie, Carry Grant, Melvyn Douglas, Producer-director John Sturges, A romantic comedy. 7/1/62.

OUT OF THE TIGER'S MOUTH, A Technicolor, 7/1/62.

20TH CENTURY-FOX

January

BACHELOR FLAT, A Technicolor, 1/1/62.

SWINGIN' ALONG, A Technicolor, 1/1/62.

March

INNOCENTS, A Technicolor, 3/1/62.

SABRINA, A Technicolor, 3/1/62.

April

MAN WHO SHOT LIBERTY VALANCE, A Technicolor, 4/1/62.

May

ESCAPE FROM ZAHRAK, A Technicolor, 5/1/62.

June

HELL IS FOR HEROES, A Technicolor, 6/1/62.

July

COUNTERFEIT TRAITOR, A Technicolor, 7/1/62.

August

HATARII, A Technicolor, 8/1/62.

September

LISA, A Technicolor, 9/1/62.

October

November

December

UNITED ARTISTS

February

DEADLY DUO, A Technicolor, 2/1/62.

PROPER TIME, A Technicolor, 2/1/62.

SAINLY SINNERS, A Technicolor, 2/1/62.

March

CHILDREN'S HOUR, A Technicolor, 3/1/62.

April

FOLLOW THAT DREAM, A Technicolor, 4/1/62.
CLOWN AND THE KID. The John Lupton, Mike McGeehan, Don Kefer, Producer Robert E. Kent, Director Edward L. Cahn, 65 min.

GARDEN OF FANNY. Kamala Devi, Pat Conaway, Producer-Director Arnold Lavin, 101 min. 4/3/62.

MAGIC SWORD. The Eastman Color, Beil Hashbash, Executive producer Michael Frank, Director Melvin杩, Producer-Director Bert I. Gordon, Exploitation—special effects, 80 min. 6/16/62.

MIRACLE WORKER. The Anne Bancroft, Patty Duke, Victor Jory, Producer Fred Coe, Director Arthur Penn, 107 min. 5/13/62.

JULY

JACK THE GIANT KILLER. Fantascope, Technicolor, Kernis Matthews, Producer Edward Small, Director Nathaniel others, Production art like on fairy tale.

JUDGMENT AT NUREMBERG. Spencer Tracy, Burt Lancaster, Richard Widmark, Marlene Dietrich, Maximilian Schell, Judy Garland, Montgomery Clift, Producer-Director Stanley Kramer, 189 min. 5/16/62.

ROAD TO HONG KONG. Bing Crosby, Bob Hope, Joan Leslie, Dany Robin, Producer Frank Tashlin, Director Norman Panama. Another of the famous "Road" comedies, 91 min.

AUGUST

BIRDMAN OF ACACTARA. Burt Lancaster, Karl Malden, Producer Harold Hecht, Director John Frankenstein.

WEST SIDE STORY. Wide screen, Color, Natalie Wood, Richard Beymer, Russ Tamblyn, Rita Moreno, George Chakiris, Daniel J. Fields, Producer-Director William West, Filmmation of Broadway musical, 155 min. 10/2/61.

COMING

CHILD IS WAITING. A Burt Lancaster, Judy Garland, Steve McQueen, Producer Stanley Kramer Director John Cassavetes.

DEAD TO THE WORLD. Reedy Talton, Jane Pearce, Ford Rainey, Produced by F. William Ward, Director Nicholas Webster, 87 min.

SLADIATORS. The Yul Brynner, Director Martin Ritt.

GLORIOUS BROTHERS. My-Producer-Director Stanley Kramer, From Howard Fast's best seller.

GREAT WAR. The Vittorio Gassman, Silvana Mangano, Alberto Sordi, Leslie Caron, Director Magnani, 118 min. 9/8/62.

HAWAII. Producer-director Fred Zinnemann. Film version of Hawaii story, 134 min. 11/16/62.

INVITATION TO A GUNFIGHTER. Producer Stanley Kramer. Director Paul Stanley.

LIL GALADAH. Elvis Presley, Gig Young, Lola Albright, Elizabeth MacRae, Producer David Weisbart, Director Phillip Kirkton. AND WE LOVE THE COLOR. The James Mason, Kate Mansi, Neville Brand, Rip Torn, Brendan Dillon, Producer-director Leslie Stevens.

HANCOVIAN CANDIDATE. The Frank Sinatra, Lauren Bacall, Janet Leigh, Angela Lansbury, Henry Mancini, Producer George Axelrod, John Frankenstein, Director Frankenstein.

A HARD LITTLE GIRL. A Lauren Haut, Donald Crisp, Director Edward Dmytryk. 79 min. 8/21/61.

HAEDRA. Melissa Mercouri, Anthony Perkins, Producer-Director John Cassavetes, 97 min. 4/6/62.


ABAS TURBY. Tony Curtis, Yul Brynner, Brad Dexter, Dennis Wamaraker, Vladimir Sokoloff, Alain Tamiroff, Harold Hecht, Director J. Lee Thompson, 114 min. 1/16/62.

HIRD DIMENSION. The Sophia Loren, Anthony Perkins, Gig Young, Yoland Turner, Producer-director Shibko Libov.

HERE ON A SPREE. Jack Watling, Carole Lesley, Ohene Gomma, Producer-director Sidney J. Furie, 83 min. 10/2/62.

WHO FOR THE SEESAW. Robert Mitchum, Shirley MacLaine, Producer-Director Sidney Furie, 88 min. Based on the Broadway hit.

WAR HUNT. John Saxon, Producer Terry Sanders, Director Denis Sanders, Korean War melodrama, 81 min. 4/14/62.

AY WEST. The James Stewart, Kirk Douglas, Burt Lancaster, Producer Harold Hecht.

FEBRUARY


COUCH. The Grant Williams, Shirley Knight, Oskar Stewart, Anne Helm, William Leslie, Producer-Director Owen Crump, Thriller, 89 min. 2/9/62.

MALAGA. Trevor Howard, Dorothy Dandridge, Edmund Purdom, Producer Thomas Clyde, Director Laslo Benedek. Romantic adventure drama, 97 min. 2/19/62.

APRIL

ROME ADVENTURE. Technicolor, Tony Duaneau, Susanne Silo, Angie Dickinson, Rosanna Brazzi, Producer-Director Delmer Daves. Romantic story of young America, 118 min. 3/19/62.

WARNER BROTHERS

JUNE

NEARLY A NASTY ACCIDENT. Jimmy Edwards, Kenneth O'Keefe, Producer Roman Jakobson, Director Don Chaffey. 86 min. 5/1/62.

OUTSIDER. The Tony Curtis, James Franciscus, Producer Steve Ball, Director Ed Barrett. 108 min. 5/27/62.

SPARTACUS. Technicolor, Kirk Douglas, Producer-Director Stanley Kubrick, Story of a gladiator and his undoing love, 184 min. 10/17/62.


DAY THE EARTH CAUGHT FIRE. The Janet Munro, Leo McKern, Edward Judd, Producer-director Yal Guest. 90 min. 1/12/62.


LIGHT CREATURES Color, Peter Cushing, Patrick Allen, Yvonne Romain, Olivier Reed, Producer John Templeton. Cinemascope, 9/14/62.

SIX BLACK HORSES. Color, Audie Murphy, Dan Duryea, Joan O'Brien, Producer Gordon Kay, Director Harry Keller. 80 min.


THAT TOUCH OF MINK. Color, Panavision, Cary Grant, Doris Day, Gig Young, Producer Stanley Shepkin, Martin Melcher. Director George Seaton, 99 min. 6/14/62.

SPIRAL ROAD. The Color, Rock Hudson, Burt Ives, Gena Rowlands, Producer Robert Arthur, Director Robert Mulligan. 145 min. 6/20/62.

SEPTEMBER

PHANTOM OF THE OPERA. The Herbert Lom, Yaacov Shitrit, Homolka, Producer-director Gia Goulet. 99 min. 1/22/62.


SANDCREEK. Panavision, Laurence Harvey, John Derek, Taking John Ford's "Stagecoach," 94 min. 10/12/62.


COMING

IF A MAN ANSWERS. Color, Sandra Dee, Bobby Darin, John Forsythe, Stefanie Powers, Producer Roy Huggins, Director Henry Levin.

LANCELOT AND GUINEVERE. Color, Cornel Wilde, Janis Paige, Brian Donlevy, Producer Michael Anderson, 95 min. 10/12/62.

NO MAN IS AN ISLAND. Jeffrey Hunter, Producer Richard Goldenstein, Producer-director Cornel Wilde, 111 min. 11/17/62.

TAMMY TAKES OVER. Color, Sandra Dee, Producer Ross Hunter, Producer-director Harold K. Hellickson. 73 min. 1/20/62.


Calendar of Summer Releases

**JUNE**
- Allied Artists
  - CONFESSIONS OF AN OPIUM EATER
    - Vincent Price
  - REPRIEVE
    - Ben Gazzara, Stuart Whitman, Ray Walston, Red Steiger, Sammy Davis, Jr., Vincent Price, Broderick Crawford
  - Astor
    - SHOOT THE PIANO PLAYER
      - Charles Aznavour

- Columbia
  - ADVISE AND CONSENT
    - Henry Fonda, Charles Laughton, Don Murray, Walter Pidgeon, Peter Lawford, Gene Tierney, Franchot Tone, Lew Ayres, Burgess Meredith
  - THE WILD WESTERNERS (Color)
    - James Philbrook, Nancy Kukack ZOTZ!
      - Tom Poston, Julia Meade
  - Continental
    - A TASTE OF HONEY
      - Do a Bryan, Rita Tushingham
  - Embassy
    - BELL'ANTONIO
      - Marcello Mastroianni, Claudia Cardinale
    - THE DEVIL'S WATON
      - Doris Svedlund
    - WHAT A CARVE UP
      - Kenneth Connor, Shirley Eaton
  - Metro-Goldwyn-Mayer
    - LOLITA
      - James Mason, Shelley Winters, Peter Sellers, Sue Lyon
    - THE TARTARS (Color)
      - Orson Welles, Victor Mature
  - Paramount
    - HELL IS FOR HEROES
      - Bobby Darin, Fess Parker
  - 20th Century-Fox
    - IT HAPPENED IN ATHENS (Color)
      - Jayne Mansfield
    - LISA (Color)
      - Stephen Boyd, Dolores Hart
    - THE SILENT CALL
      - Gail Russell
    - 20,000 EYES
      - Gene Nelson, Merry Anders
  - United Artists
    - THE MIRACLE WORKER
      - Anne Bancroft, Patty Duke
    - Universal
      - LONELY ARE THE BRAVE
        - Kirk Douglas, Gena Rowlands
      - WARNER BROS.
        - MERRILL'S MARAUDERS (Color)
          - Jeff Chandler, Ty Hardin

**JULY**
- Allied Artists
  - EL CID
    - Charlieten Heston, Sophia Loren
  - PATROLL
    - Michael Craig
  - RIDER ON A DEAD HORSE
    - John Vivyan, Bruce Gordon
  - THE BRIDGE
    - Volker Bohm
  - A TASTE OF HONEY
    - Do a Bryan, Rita Tushingham
  - Embassy
    - BOCCACCIO '70 (Color)
      - Anita Ekberg, Sophia Loren
    - THE SKY ABOVE—
      - THE MUD BELOW
      - Documentary
  - Metro-Goldwyn-Mayer
    - BOYS' NIGHT OUT (Color)
      - Kim Novak, James Garner, Tony Randall
    - DAMON & PYTHIAS (Color)
      - Don Burnett, Guy Williams
  - Paramount
    - MY GEISHA (Color)
      - Shirley MacLaine, Toshiru Mifune, Edward G. Robinson
    - AIR PATROL
      - Willard Parker, Merry Anders
  - United Artists
    - MACABRE (Color)
      - James Stewart, Maureen O'Hara
    - JUDGE THE GIANT KILLER (Color)
      - Kerwin Matthews
      - JUDGMENT AT NUREMBERG
        - Spencer Tracy, Burt Lancaster, Richard Widmark, Marlene Dietrich, Judy Garland, Maximilian Schell, Montgomery Clift

**AUGUST**
- Allied Artists
  - DAY OF THE TRIFFIDS (Color)
    - Howard Keel
  - MARCO POLO (Color)
    - Rory Calhoun
    - Astor
  - THE SWINDLE
    - Broderick Crawford, Giulietta Masina, Richard Basehart
  - Columbia
    - THE INTERNS
      - Cliff Robertson, Michael Callan, Suzy Parker
    - THE THREE STOOGES IN ORBIT
      - The Three Stooges
  - Continental
    - OPERATION SNATCH
      - Terry-Thomas, George Sanders
    - CONSTANTINE AND THE CROOK (Color)
      - Cornél Wilde
    - STRANGERS IN THE CITY
      - Kenny Delmar
  - Metro-Goldwyn-Mayer
    - THE SAVAGE GUNS (Color)
      - Richard Basehart
    - THE WONDERFUL WORLD OF THE BROTHERS GRIMM (Color)
      - Laurence Harvey, Karl Boehm, Claire Bloom, Barbara Eden, Walter Slezak
    - TWO WEEKS IN ANOTHER TOWN (Color)
      - Kirk Douglas, Edward G. Robinson, Cyd Charisse
  - Paramount
    - HATARI (Color)
      - John Wayne
      - 20th Century-Fox
        - FIVE WEEKS IN A BALLOON (Color)
          - Fabian, Barbara Eden, Red Buttons

**SEPTEMBER**
- Allied Artists
  - BIRDMAN OF ALCATRAZ
    - Burt Lancaster, Karl Malden, Thelma Ritter
  - WEST SIDE STORY (Color)
    - Natalie Wood, Richard Beymer, Russ Tamblyn, Rita Moreno, George Chakiris
  - United Artists
    - THE SPIRAL ROAD (Color)
      - Rock Hudson, Burt Ives
    - THE CHAPMAN REPORT (Color)
      - Shelley Winters, Efrem Zimbalist, Jr., Jane Fonda, Claire Bloom, Glynis Johns
  - Astor
    - BILLY BUDD
      - Peter Ustinov, Robert Ryan, Melvyn Douglas
    - American International
      - WARRIORS 5
        - Jack Palance
    - COSTLY THINGS (Color)
      - Alec Guinness, Dirk Bogarde
    - THE LAST JUDGMENT
      - Jack Palance, Ernest Borgnine, Jimmy Durante, Fernando Melina Mercuri, Silvana Mangano
    - Columbia
      - BATTLE ABOARD
        - The Defiant
      - The Last Judgment
        - Jack Palance, Ernest Borgnine, Jimmy Durante, Fernando Melina Mercuri, Silvana Mangano
      - Continental
        - WALTZ OF THE TOREADORS (Color)
          - Peter Sellers, Margaret Leighton, David Niven
      - Embassy
        - DIVORCE—ITALIAN STYLE
          - Marcello Mastroianni
    - MADAME SANS GENE (Color)
      - So-'a-Loren
    - SEVEN CAPITAL SINS
      - Jacques Charrier, Jean-Pierre Aumont
    - Metro-Goldwyn-Mayer
      - SWORDS OF SIEINA (Color)
        - Stewart Granger
      - THE PASSWORD
        - Is Courage
          - Dirk Bogarde
      - 20th Century-Fox
        - I LIKE MONEY (Color)
          - Peter Sellers
        - 300 SPARTANS (Color)
          - Richard Egan, Diane Baker
        - THE PHANTOM OF THE OPERA (Color)
          - Herbert Lom, Heather Sears
      - United Artists
        - GUNS OF DARKNESS
          - David Niven, Leslie Caron
LET THE DECISION AT 20th BE QUICK — AND WISE!

Viewpoint

Credo for the New Breed Of Film Maker

by JERRY WALD

Reviews

LOLITA
Film of Distinction

BOCCACCIO '70
JACK THE GIANT KILLER
THE NOTORIOUS LANDLADY
THE SKY ABOVE AND THE MUD BELOW
THE TARTARS
PANIC IN THE YEAR ZERO
WHAT A CARVE UP
BELLE SOMMERS
THE CONCRETE JUNGLE
MOTHRA
OTTO PREMINGER’S
ADVISE RAISES AT THE

"STRIKING EXPRESSIVE & DRAMATIC!"

"BLOCKBUSTING MOTION PICTURE!"

"EXCITING AND INTEREST- HOLDING"

ATLANTA JOURNAL

CINCINNATI ENQUIRER

N.Y. DAILY NEWS

CINDEER, Criterion & Sutton

CHICAGO, Woods

DALLAS, Tower

KANSAS CITY

WASHINGTON, Trans-Lux

STAMFORD, Palace

ATLANTA, State & Majestic

HOUSTON, Majestic & Savor

FT. WORTH, Paramount

WAUKESHA

DENVER, Orpheum

BUFFALO, Century

VANCOUVER, Far

HIGHEST RATING

STARR STUDDED!"
CONSENT
THE ROOF
XOFFICE!

"SUPERB
EXEMPLARY"

"EXCELLENT
CRAFTSMANSHIP!"

"BRILLIANTLY
PERFORMED!"

"RICHLY
PRODUCED!
POWERFULLY CAS
"Hide your women... seize your swords the Tartars are coming."

SOCK SATURATION in New York Metropolitan Area grossed over HALF A MILLION DOLLARS at the boxoffice in its first week.

Atlanta saturation, 162 theatres, boxoffice grosses great.

Saturations are being set for your area. CONTACT YOUR M-G-M BRANCH NOW to capture your share of the boxoffice gold in this Blockbuster attraction.
NO PROXY FIGHT. At least one of the key figures in the management tug-of-war at 20th-Fox is confident that the selection of a successor to Spyros Skouras will be accomplished within the confines of the company’s Board room, and without a proxy fight. “Everyone concerned is well aware of the dangers to 20th Century of a proxy fight”, he declared, “and we all clearly understand that we might end up fighting over a corpse. No one wants that to happen, so we will find the right man to head the company and go about the business of restoring it to good health.”

Our informant indicated it is quite possible that none of the individuals mentioned thus far in press reports will be chosen for the presidency. He said it is the feeling of some members of the committee which will make the selection that the right man for the job is one with a sound background in financial matters, as well as experience in the entertainment world. “The problem here is as critical in economics as in production,” is the way he put it.

HARTFORD REACTION: SO WHAT? With the Hartford Phonevision test one week old, the attitude of the Connecticut city’s populace can best be described as apathetic. Lack of public interest killed feevee experiments in Chicago, in Palm Springs, in Bartlesville, and indifference threatens to wreck the test period for Telemeter’s two year-old adventure in Etobicoke. At this stage, the reaction of Hartford townfolk is a similar so what? Oddly enough, this unconcern even extends to local exhibitor thinking. Movie operators in Hartford and environs are surprisingly unworried about competition from the parlor boxoffice. One theatreman summed up the feeling with these words: “Sure, we’re annoyed at Paramount and Warners for supplying them with comparatively new pictures, but so far they aren’t getting any first-run product, and the people appear to be showing little interest in shelling out dough for sub-run films on a small screen. There is some mild curiosity among those I’ve talked to, but folks say to me, ‘Where’s all the great shows they promised?’ ” This exhibitor admitted that the Patterson-Liston title fight in September will give the test a lift and spur Phonevision installations, but feels that it is a one-shot deal and that interest in pay-TV will lag as soon as the fight is history. Another exhibitor expressed the opinion that the legal battle against feevee is “a waste of time and money”, because the courts won’t halt such experiments. “Why fight it in court?” he asked. “Pay-TV will fail because the public won’t buy it. We ought to devote ourselves to letting the people know that this is just a scheme to make them pay for what they now get free of charge on TV. And that is exactly what most of the folks I’ve talked to really believe.” Meanwhile, up in Etobicoke, reports indicate that the coins being dropped in those “home boxoffices” are getting fewer and fewer, and Paramount’s Telemeter subsidiary is making a survey of its dwindling number of subscribers in an attempt to discover what they will pay for.

ANOTHER SALES SWITCH. The sales manager of another major distributor is slated to exit within a few weeks. His notice is being held off until the successor agrees to terms.

FALLOW FALL. Exhibitors who voice complaints about film companies’ glutting the market during the summer holiday months at the expense of the fall season are fearful of one of the bleakest September-November outlooks in some time. Only about 30 pictures thus far are scheduled for release in the early fall period, almost half of them foreign-made. AB-PT’s Ed Hyman, tireless champion of orderly release, is meeting for the next two weeks with distribution heads in an effort to convince them to push back some of their strong summer attractions to a time when they can do both themselves and their exhibitor customers more good. His argument is that if all the important product is packed into July and August, much of it will lose valuable playdates simply because theatres can’t play everything in so short a time span. And, too, the industry at large stands to lose a lot of customers by failing to offer a representative program for the fall when television competition gets tough.
"Today's audiences are ahead of us in their concept of what they want in entertainment"

Credo for the New Breed of Movie Maker

By JERRY WALD

We all know that motion picture production today is difficult. Practically the same problems, tensions, confusions and divergencies appear in all studios and no one can pretend to solve these difficulties with the wave of a magic wand. They have to be dealt with patiently, calmly and sometimes slowly. Too many people in our business forget that planning and progress go hand in hand. The entire method and attitude toward film making, which has been in effect for over five decades, is being shown as wanting.

Some motion picture executives have responded to the present challenge in characteristic fashion: they have decided that special means big and that the special quality in films which will make them successful in the changing and more exacting market is the expenditure of a great deal of money. Money has been equated with excellence, for it is much easier to spend money than to think creatively. Too many producers, directors, writers and stars feel that if enough money is spent on a film and this expenditure highly publicized, the public will go out of curiosity to see how the money was used, if for no other reason.

But the elaborate sets and costumes cannot be substituted for the intent and content of films. This point is being hit home with a vengeance at the present time by the immense international success of some of today's fine European films. Those hitting the headlines, getting talked about as well as seen, have been produced with a new, fresh and realistic outlook. The success of these films should be disturbing and stimulating to everyone in Hollywood.

How have these films, which cost peanuts to make in comparison with Hollywood standards, become hits? What do they contain that we have not been putting into our films? At the crossroads of the present we must look at these films and learn from them the valuable lesson which lies at the base of their success: that they substitute imagination for money. They do not make the error of substituting money for mood; happy endings for truth; vulgarity for sensitivity and huggens for beauty. In plain language, they do not play down to an 'ignorant' public. They display a respect for the intelligence of the public — and the public responds and shows real appreciation for their efforts.

Hollywood and glamour have always been synonymous. In the dictionary, (Continued on Page 20)
20th Decision Must Be Quick and Wise

It is imperative to the welfare of our entire industry, as well as to the company's shareholders, that the management problems at 20th Century-Fox be settled quickly. And yet it is essential that the decision on a successor to Spyros Skouras as president be made with caution and a full appreciation of the peculiar nature of the motion picture business.

It does not deny 20th's serious fiscal predicament to suggest that the money problem, urgent as it is, ranks second in the rescue operation to the immediate need for a dynamic, knowledgeable leader who can re-wind the wheels of the production machine and start it rolling again in high gear.

Motion picture companies— for all the nonsense expounded about their diversification activities—live or die by the movies they produce and distribute. And 20th Century-Fox will survive or expire on the basis of the films it will have to offer in the months ahead, and on how effectively it merchandises them.

We are not engaged in a business of nuts and bolts. Motion pictures are an uncommon enterprise requiring uncommon people. The successful chief executive of a film company must be a dynamic individual versed in the business and the art. He must be part fiscal genius, part production wizard, part showman. In this era of independent production, he must be an astute negotiator and a man of stature in filmmod to draw to his side the individual talents who contribute to every phase of production. This is the kind of a man 20th Century needs.

It is foolhardy to talk of a proxy fight, and just as dangerous to toy with the idea of investing this critical job in the hands of someone lacking the proper qualifications.

Dirty Linen

The recent, and much-ballyhooed, antics of some of our top-name stars once again have drawn the spotlight of publicity on movieland's intra-family relations, but this time there is more involved than just hanky-panky or some spirited horseplay. For while the stars of old cavorted with a free rein, they usually displayed sufficiently good business sense to keep a level head when the cameras were rolling off expensive footage. Rarely, and usually unsuccessfully, did they question the judgment and authority of the producer or director. And when they did, we do not recall headlines such as now are the order of the day.

Now the picture of an industry unable to function with any degree of budgetary control and effective chain of command is being held up to public ridicule via stories in daily newspapers and spreads in national magazines. And, as Theatre Owners of America president John H. Stembler noted recently: "Such publicity does our industry no good."

"We have enough serious problems with censorship threats and product shortages," declared Mr. Stembler, "without compounding them with poor public relations . . . Exhibition would certainly applaud any effort by the film companies and producers to settle their problems within the industry without letting the public be bystanders to these disputes."

Certainly, when a top marquee name does something extraordinary, that's news. But every cinema squabble between producer and star, star and film company or film company and investors ought not to be made available for plastering over eight columns. The industry has of late displayed what Mr. Stembler rightly refers to as the "bad habit of washing its dirty linen in public." It is a harmful habit that should be checked as quickly as possible for the good of all parties concerned.
Where's the Publicity?

The other day I picked up a copy of the Sunday New York Times and saw an ad for a new picture which ran three full pages. One of these pages dealt with the opening of the twin theatres at which the new film was to premiere. The other two pages, however, were solely concerned with the motion picture itself, representing a terrific send-off for a screen presentation. It looked even better by comparison with the editorial space devoted to motion pictures in the very same section. Said editorial space amounted to one page, plus a column for critic Bosley Crowther in the choice front-page layout.

I do not contend that motion pictures should get a section all to themselves in The Times, nor am I suggesting that the amount of editorial coverage should depend upon the amount of advertising. If this were the case, we would be getting nothing but news about the department stores, since they are the major newspaper advertisers. It does seem to me, though, that motion pictures today deserve more space than they get in The Times and in other papers as well. There is only one trouble. There isn't enough good copy.

We get involved at this point in one of those chicken-and-the-egg situations. Some of the publicity people say there is no point in striving for more and better publicity copy, because the papers aren't using it any more. Some of the papers say they aren't giving as much space to the movies because they can't get decent copy. You pay your money and you take your choice. It is fair to state, however, that in general the caliber of publicity writing today—in the opinion of many publicity executives themselves—is quite low. These same executives, I should add, do not have a particularly high opinion of the caliber of newspaper writing about the movies. And if neither the newspaperman nor the publicists can turn out sparkling copy, then where are we? I hasten to note that there are outstanding exceptions. The staff of The Times, for example, can turn out excellent news and feature material and the paper proves the point week after week. But The Times has a staff unequalled on any other newspaper in the nation. What happens with the other newspapers?

I cannot help but think that more space would be devoted to motion pictures in the newspapers if more good story material and pictures was available. Except for stories of nude baths by Marilyn Monroe and romantic peregrinations by Elizabeth Taylor, there has apparently not been any great supply of usable story and picture coverage. This does indicate a high degree of resistance by newspaper editors, but that in turn indicates the need for higher degrees of proficiency and persistence by the publicity departments.

It is no great trick to get space in the paper by defying—or inviting—the censors or by publicizing conduct which flouts contemporary standards of morality. It isn't much more difficult to get space by becoming involved in a dispute over runaway production or the use of government facilities or the like. What is difficult is to dream up story and picture angles on films that do not have this kind of built-in gimmick. Looking back to the early days of film publicity, I can think of a number of approaches that were used by inventive press agents. These particular approaches have long since been done to death but new press agents ought to be dreaming up new ideas which are as workable.

Stroll down memory lane with me for a few moments while we explore some of these ancient routines and seek modern equivalents. Used to be, there had to be at least one narrow escape story about every film: "Gloria Glamorous narrowly escaped serious injury today when a huge statue of a Roman Gladiator on the set of her new picture, 'Nimbus', toppled over just as she was walking by. The three-ton statue crashed into the ground barely three feet from where Miss Glamorous was standing." Remember that one? And how about this? "The policeman at the gate of Unimount Bros. studios delaye[d] production of 'Nimbus' for three hours today when he refused to permit Gloria Glamorous to enter the studio because she didn't recognize her in her makeup as a Javanese dancer."

The days of these stories were the dear dead days when such stuff was considered newsworthy. But there are still newsworthy stories around. I am quite sure that Metro's tour of the replica of HMS Bounty, for example, will be attracting considerable attention. Such stunts, however, start as stunts, not as stories in a press agent's typewriter. If you look at the average set of flimsies on an average picture in production these days, you will find that the unit men are turning out very little copy which grabs the editor's attention.

I do not doubt for a moment that the publicity man's job is harder than it used to be. There is less space available in the press for his stories, and the number of story cliches has grown tremendously. But this has happened in other fields. Television faces many of the same problems, yet it comes up with stories for the papers all the time. The book publishers seem to be getting their publicity into print. The automobile companies manage to get their quota of routine publicity. What seems to be happening in the movie business is that the guy who can do the best job of publicity writing are now in business for themselves, working on one picture for as long as the used to work on half a dozen. The mammoth productions get good publicity campaigns, but the bulk of the product moves along as best it can.

As for the use of publicity to build a new star, this has largely been by the wayside because the publicity today is all geared to a particular picture and its particular established stars, not the newcomers. Years ago, for example, Ann Sheridan, ingeniously dubbed the "oomph girl" by Warner press agents was decorating newspaper pictures and stories long before she became an established star—because Warner Bros. carried on a conscientious campaign to publicize her continuously while her movie roles were getting bigger and bigger. Today there is not this kind of continuous plugging of a personality between pictures, because nobody seems to be interested at the publicity end in between-pictures publicity—unless the personality has retained a publicity agent of his own. The independent press agent can and often does do a fine professional job for his clients, but this is rarely sustained over a period of months or years for a budding newcomer. Yet it was precisely this kind of sustained build-up which contributed so tremendously to the attainment of stardom in the past.

It is fair to note that in the good old days the studios put out many campaigns for personalities who didn't click. But if one out of five performers for whom they were working did make the grade, this more than made up for the failures. And success is even more rewarding today.
Movie Stocks Weathered Bears’ Attack
Better than D-J Average in 6 Months

What happened to movie stocks in the wild and wooly first half of 1962? Like the rest of the market, they were badly buffeted by the vicious bear attack of recent months, yet the impact of the depressing trend was not as severe on film and theatre shares as it was on many “blue chips”. True, the decline in 15 principal cinema shares listed by Film BULLETIN averaged a sizable 11-3 points, but in view of the tremendous drop in the Dow-Jones industrial average (from 731.14 to 561.28), this industry did not fare so badly.

Heaviest losers were Metro-Goldwyn-Mayer, Paramount and 20th Century-Fox. Least affected by the downbeat market were Decca (parent of Universal Pictures) and United Artists, both of which resisted the down-stream current on the strength of strong earnings reports. A strong trading item, too, on the basis of its pending merger with MCA. Decca slipped only 4½ points in the first half of the year, and emerged the lone movie company to advance from its price of a year earlier (June 29, 1961), up 7½. Decca was one of the most heavily traded issues, showing a volume of close to 900,000 shares in the half-year span.

United Artists, which has maintained a steadily improving profit chart over the past several years, likewise held reasonably firm against the tide. The decline of 5½ points over the past six months was well below the average cinema loss.

With receipts from “Ben Hur” tailing off, and having no windfall like the previous year’s reissue of “Gone With the Wind” to bolster earnings, M-G-M was hit hard in the bear market. The price on June 30 was 30½, a drop of almost 20 points from the first of the year. Activity in M-G-M was heaviest of all film companies during the six months period, a total of 968,000 shares changing hands.

Suffering for some time from a lack of strong theatrical product, and reflecting a growing skepticism about

(Continued on Page 25)

Cinerama, Decca, M-G-M
Lead Film Stocks Rebound

Recovery was the byword for movie stocks over the fortnight thru July 5, as 14 of the 18 issues covered in the Film BULLETIN chart followed the general market upswing and registered advances. Chief gainers were Cinerama, Decca and M-G-M.

Moving most of the way in the last several days of the two-week period, Cinerama jumped 4½% on a turnover of 150,900 shares, as anticipation grew keener for next month’s opening of the first story feature in the wide-screen process, “The Wonderful World of the Brothers Grimm.” Decca reversed its slide downhill by gaining 2½, while M-G-M, co-producers with Cinerama of “Grimm,” did likewise, finishing 2½ ahead after starting slowly, then spurtting 2 points on June 28 (a day that saw the third largest Dow Jones industrial points rise on record).

In an otherwise rather light trading period, 103,800 shares of AB-PT changed hands, as the stock advanced 1½.

Market Slump Seen Factor in Weak B.O. Performance for June

Motion picture theatres were not the only business hit hard last month by the stock market slump, and therein lies a definite correlation, according to the Federal Reserve Board and cinema business economists who like to analyze the Board’s findings.

In scouting reasons for the generally poor boxoffice performance throughout the nation for the month of June, industryites took note of the Reserve Board report of a “sharp” decline in department stores sales for the month and the explanation of Board officials that the bearish market curtailed luxury spending. As one observer with a long experience in movie fiscal matters put it: “Whenever the bears take hold like this, movies, night clubs—in fact, all forms of entertainment—usually are the first to feel the pinch. It’s only natural.”

Improvement in Film Earnings—S&P

Investment houses and advisory firms are becoming increasingly aware of the basic fact of cinema financial life: the fortunes of the motion picture companies rise and fall on the strength of their film product for theatres. Once eager to stress the significance of diversification in the movie scheme of things, Wall Streeters now pay homage to pictures as the prime motivating factor behind profit and loss.

In its latest analysis of the amusements industry, Standard & Poors waxes upbeat concerning the motion picture outlook for 1962, lays great store by quality of boxoffice product for the longer haul. Notes the survey: “While motion picture receipts will be mixed for the studios, industry revenues in 1962 should be larger than in 1961 . . . Profit spreads of the motion picture companies will continue to be determined by the success of motion picture products at the boxoffice, as well as by control over production costs.”

More specifically, Standard & Poors adds that “boxoffice receipts gained an estimated 7½-8½% in 1961. The consensus is that further gains in gross revenues will be recorded in 1962, aided by increased attendance, generally higher admission prices, an improved foreign market for U.S. films and longer runs for more feature films. Despite the encouraging trend of gross receipts, earnings of major producers-distributors will continue to vary widely in response to motion picture products. Some measure of stability to earnings is being increasingly provided by the gradual release of older features to television. Earnings improvement in 1962 is likely to be most impressive for Universal Pictures and United Artists Corp.”

Over the long term, the survey believes that “prospects . . . hinge importantly on the success of individual companies in unassimilating a group of feature films which have sustained value

(Continued on Page 22)
How did they ever make it?

THE CRITICS TELL YOU HOW...

'As a movie, 'Lolita' proves to be the most outrageous and original American film since 'Citizen Kane.' The miracle remains that such a movie was ever made at all—and made so well.'

—LOOK MAGAZINE

"THE MOST ACCOMPLISHED PIECE OF AMERICAN FILM MAKING SEEN IN SOME TIME. 'LOLITA' IS AN ASTONISHING MOVIE." —Hollis Alpert, Saturday Review

"A brilliant and sinister film. It is wildly funny and wildly poignant."

—Arthur Schlesinger, Jr., Show Magazine

"Laced with brilliance."

—LIFE MAGAZINE

"Powerful and persuasive! A superb example of motion picture narration of a subject considered by many 'impossible' to film."

—Jesse Zunser, Cue Magazine

"A CONTINUAL CINEMATIC DELIGHT! UNDER STANLEY KUBRICK'S DIRECTION, EVERY PERFORMANCE IS DOWNRIGHT BRILLIANT!"

—Paul V. Beckley, N.Y. Herald Tribune

"The picture has a rare power! Mr. Kubrick has got a lot of fun and frolic in his film, also pathos and irony. 'Lolita' is provocative!"

—Basler Crowther, New York Times

"The picture is going to create a sensation! James Mason gives a brilliant portrayal; Sue Lyon makes you believe that she is Lolita!"

—WANDA HALE, N.Y. DAILY NEWS

"One must pay tribute to the producer and director. Kubrick seems to have an unerring feel for the right approach!"

—Archer Winsten, New York Post

"It manages to hit peaks of comedy, shrilly dissonant, but on an adult level, that are rare in deed!"

—Philip K. Scheuer, Los Angeles Times
movie of LOLITA?

THE BUSINESS TELLS YOU HOW...

From New York to Los Angeles to West Berlin, the MGM-Sev en Arts blockbuster "LOLITA" is doing SRO and turn-away business. Outstanding boxoffice grosses coupled with the tremendous excitement generated by sensational newspaper and magazine reviews insure long run engagements wherever this picture has opened!

**NEW YORK**
Biggest at Loew's State since "Gone With The Wind"!
Biggest at Murray Hill since "Guns of Navarone"!

**CHICAGO**
Biggest at the Loop Theatre since "Gigi"!

**LOS ANGELES**
Biggest opening weekend in Beverly Theatre history!

**GERMANY**
Biggest since "La Dolce Vita" in West Berlin and 7 other top German cities!

**ALSO RECORD BUSINESS IN SAN FRANCISCO, DALLAS, WASHINGTON, PHILADELPHIA AND MINNEAPOLIS!**

Bring this outstanding business to your boxoffice . . . CONTACT YOUR M-G-M BRANCH and BOOK IT NOW!

**LOLITA**

JAMES MASON • SHELLEY WINTERS • PETER SELLERS
SUE LYON,™,,.,..

Produced by JAMES B. HARRIS
Screenplay by VLADIMIR NABOKOV based on his novel "Lolita". Produced by JAMES B. HARRIS

APPROVED BY THE PRODUCTION CODE ADMINISTRATION

FOR PERSONS OVER 18 YEARS OF AGE
“Lolita” Unique, Provocative Film of Unusual Power

Superb dramatization of the best-seller. Nothing dis-\ndistasteful, yet retains novel’s full power. Played to hit\nby fine cast. Big grosser in metropolitan markets.\nCuriosity will spark business everywhere.

Few motion pictures of recent vintage have been more\nspeculated about than “Lolita”, and the showmen at M-G-M\nhave shrewdly focused all the curiosity on an immensely\nclever catchline: How Did They Ever Make a Movie of\n‘Lolita’?

Moviegoers everywhere undoubtedly are wondering how one\nof the most controversial novels of our time was transferred\nto the screen. Well, here it is, a tasty, unique and, at times,\nbright dramatization of Vladimir Nabokov’s tale about the\nobscure love affair between aging professor Humbert Humb-\ntert and budding, teen-age nymphet, Lolita. Producer James\nB. Harris and director Stanley Kubrick are to be congratuled\nfor their bold undertaking. And M-G-M deserves plaudits for\nbacking a property of such uncertain commercial quality.

Blessed with great splashes of humor, several dashes of\npathos, and some of the most imaginative visual storytelling\nto date, “Lolita” emerges as a film of unusual power. The\nperformances of James Mason, Shelly Winters, Peter Sellers\nand newcomer Sue Lyon are excellent, and Nabokov, as\nscripter, has kept true to his original concept of satire, while\ntoning down, for public consumption, most of the more dis-\ntasteful aspects. Assuredly, “Lolita” will become the most\ntalked about film of the year.

The BIG question is: What are the boxoffice chances for\nthis M-G-M release? Excellent, in this reviewers opinion.\nAlready granted the Production Code seal and a Legion of\nDecency rating of “for-adults-only,” certain to roll up critical\naccolades and pick up plenty of heated word-of-mouth, busi-\nness figures to be outstanding in metropolitan areas. Sophisti-\ncates, convinced the film has been made just for them, will\njoyously embrace the juxtaposition of visual effects, double-\nedged dialogue and full-dimensional performances. In the\nhinterlands, where the title is also part of the everyday jargon,\ncuriosity will prove a big boxoffice incentive. These viewers,\nhowever, may miss many of the film’s subtleties, for a number\nof things are cleverly hinted at. There are no explicit love\nscenes between Humbert and Lolita. There is, on the other\nhand an abundance of humor, Lolita is now a sexy teen-ager\ninstead of a child of 12, and, as in the novel, Humbert dies\nin the end.

For some, the running time of 152 minutes may seem a bit\noverlong, but this is a minor gripe about what is probably the\nmost original American film to date. Kubrick, a truly exciting\nfilmmaker, possesses an astounding eye for visual inventiveness.\nHe sets his mood with the title—a love-struck Humbert\npatiently painting the toenails of an unseen Lolita. His opening\nsequence is brilliant. Humbert, with murder in his heart,\narriving at the champagne-bottle-strewn-mansion of Quilty, the\nman who stole Lolita from him. In a vein of bizarre humor,\nHumbert is forced to play a game of ping pong with his\ndrunken, sheet-clad victim. Slowly, a mood of chilling horror\nemerges, for the viewer knows Humbert will kill Quilty (the\nrest of the film is told in flashback). There are other masterful\nmoments: the suggestive motel room seduction of Humbert by\nLolita; a drunken Humbert in the bathtub after just learning\nthat his wife has been killed.

Nabokov’s script is sly, witty and ironic, definitely tongue-\inis-cheek, yet at the same time, a most devastating slam at\nmiddle-class conceptions of morality and romance.

Mason’s performance, one of his finest to date, is a rich\nmixture of mirth and torment. With expert facial expressions\nand voice intonations he gives us a revealing portrait of an\ntelligent man reduced to a simpering, whimpering nothing\nas a result of his obsessive folly. Miss Winters is perfect as\nLolita’s mother, a sex-starved, lonely, widow who keeps her\nhusband’s ashes in an urn in the living room. She is, indeed,\nthe epitome of bourgeois pseudo intellectualism. Peter Sellers\nis at his versatile best as Quilty. Anxious to possess Lolita\nhimself, he is evil incarnate following Mason around in a\nnumber of hilarious disguises. Miss Lyon, in her status of a\nnon-professional playing against professionals, rings true.\nNabokov tagged her “the perfect nymphet,” and that she is.\nBravely seducing Mason, coldly using and destroying him,\nshe is still the soda-sipping, bubble gum-chewing teen-ager\nwho relishes sex in the same way she enjoys watching a movie.\nAll of the supporting players, with their atrocious names,\nwander in and out of Nabokov’s crazy-quot world in fine\ncomic fashion.

Kudos also to Oswald Morris, for his sharp black-and-white\nphotography, and to Nelson Riddle, for his half-sentimental,\nhalf-“twist” score.

The plot finds Mason taking a room in Miss Winters’ house\nonly to be near Lolita. He even marries Miss Winters (who\ndeprives), then learns she intends keeping Lolita away at\ncamps and schools. Miss Winters accidentally learns about\nMason’s true feeling for Lolita, but she then dies in a car\naccident. Mason and Lolita take to the road, then settle down\nin small University town. Lolita grows bored with Mason and\nruns off with Sellers. Some time later, Lolita, now married\nto a nice boy, is pregnant and in need of money, sends for\nMason. He gives it to her when he realizes he can never have\nhers back, then kills Sellers. The epilogue tells us Mason dies\nin prison while awaiting execution.

"Jack the Giant Killer"

Business Rating 3 3 3

Exciting special effects make this a delight for youngsters, amusing for elders. In Technicolor. Good Summer grosser.

United Artists has an excellent exploitation film in this imaginative, eye-popping, Technicolor-fairy tale-adventure. Unfolding in elaborate fashion and via some really exciting special effects (an above-average illusion process known as Fantascope), "Jack" is a cinch to roll up big Summer returns in the general market. The kiddies will love it, and accompanying adults should find it amusing enough. The screenplay by Orville H. Hampton-Nathan Juran (he also directed) provides plenty of action sequences and an abundance of visual effects which promise to stir up plenty of moppet-luring, ticket-selling word-of-mouth. There are 20 foot giants one- and two-headed, a comical imp imprisoned in a bottle, an enchanted castle, a Viking transformed into a dog, a little boy turned into a chimpanzee, a many-tentacled-monster from the ocean floor, an assortment of ghouls and witches, and the finale where the wicked sorcerer turns himself into a gigantic griffin. Kerwin Mathews is the brave Jack, the farm boy who vows to free the princess from the evil sorcerer. Judi Meredith is the princess; Torin Thatcher, the sorcerer who wants to take over the throne of Cornwall; Walter Burke, his sinister assistant; Don Beddoe, the imp who grants Mathews three wishes. After slaying a giant and winning the King's favor, Mathews sets out for Thatcher's castle to rescue the now-bewitched Miss Meredith. Using Beddoe's magic, Mathews overcomes Thatcher's evil power, rescues Miss Meredith and starts for home. Thatcher, as the griffin, carries off Mathews, but after a mid-air battle, Mathews slays the sorcerer and destroys all of his evil magic. Mathews and Miss Meredith look forward to living happily ever after.


"Boccaccio '70"

Business Rating 3 3 3 Plus

Sophisticated, three-part Italian import will be powerful grosser in art market and good entry for all class houses. Handsome production, Loren, Ekberg names promotion factors.

Joseph E. Levine's much-publicized Italian film "Boccaccio '70" is a handsome, sometimes sophisticated, sometimes ironic, sometimes earthy compilation of comedy and sex gaily mounted in eye-filling Eastman color. In total, it is a solid hunk of entertainment, and certainly unusual. Consisting of three separate Decameron-type tales commenting on various segments of Italian society (1970): starring Oscar-winning Sophia Loren, Anita Ekberg and Romy Schneider, directed by Federico Fellini ("Lo Dolce Vita"), Luchino Visconti ("Rocco and His Brothers") and Vittorio De Sica, this Embassy release looms a strong moneymaker for art houses and metropolitan class situations. Loaded with imaginative camerawork and sets,pressive performances, and the aspect of the three females in various (in one case, complete) stages of undress, "Boccaccio '70" is entertainingly geared to the tastes of adult, sophisticated audiences. Curiosity, an aggressive promotion campaign, plus word-of-mouth could bring in profits in other areas where bold film imports have previously proved successful. The first episode (the most rewarding in this reviewer's opinion), "The Temptation of Dr. Antonio," finds Fellini delightfully camouflaging over-zealous morality. Via special effects and miniature reproductions, he tells about Peppino De Filippo, an ardent crusader against corruption, who sees obscenity every-

where, even where none exists. One day an enormous poster is erected across from his apartment. Depicting a well-exposed Miss Ekberg, lying on a sofa, drinking milk, the billboard urges, in blinking neon and blaring sound, "Drink More Milk!". De Filippo campaigns against the sign, but he's soon in love with the giant figure. Now he suffers an hallucination. Miss Ekberg comes to life (50 feet tall), descends from the sign, dances sensuously through the streets, and taunts and tempts De Filippo. Imagining himself a knight, he slays the giant girl with his lance, and conducts a weird funeral. At dawn, the police find him clinging to the sign in a cataleptic state. Both performers play their parts to the hilt. Visconti's "The Job" relates what happens when a young Milanese count (Thomas Milian) becomes front-page news after being caught conning with $1,000-a-night call girls. His wealthy wife, Miss Schneider, agrees to stay with him, but she extracts her revenge by forcing Milian to pay her $1,000 whenever he feels the need for "outside entertainment". Although Visconti sacrifices surprise by dwelling too long on character-revealing conversation, Miss Schneider is a pleasure to look at, especially since she's constantly getting in and out of her clothes, and a marvelous luxury apartment depicts the atmosphere of the idle rich, "The Raffle"; reuniting the Sophia Loren and De Sica team of "Two Women", depicts her as a lusty attraction in a traveling carnival's shooting gallery, and also the "prize" of a weekly, Saturday night raffle. A lot of slapstick, including Miss Loren's true love crazily driving the trailer containing Miss Loren and last-raffle winner, a meek sexton, out of the village, ensues before Miss Loren convinces the sexton to accept all the raffle money instead of her. Miss Loren displays all her wares in comical-sensuous fashion, Alfo Vita is excellent as the sexton, and the various would-be winners provide additional moments of mirth.


"The Tartars"

Business Rating 3 3 3


This importation is another one of those lumbering, heavy-handed, outdoor spectacles for undiscriminating fans, this time pitting the virtuous Vikings against the villainous Tartars. The period is the early Middle Ages, the locale, the Steppes of Russia. The best things in this M-G-M release are some picturesque Yugoslavian backgrounds, handsomely photographed in Technicolor, and a couple of blood-thirsty battle sequences, the better moments of Richard Thorpe's generally diffused direction. Chalk up "The Tartars" as a minor item for dual bills in action-hallywood houses. The names of Orson Welles and Victor Mature provide fair marquee power. Mature is the peace-loving Viking leader, Welles, the evil Tartar chieftain. Love interest is provided by Luciano Martin, Mature's younger brother, and Bella Cortez, Welles' daughter, and a kindly-treated hostage of the Vikings. The five-man screenplay finds the Tartars kidnapping Mature's wife (Liana Orfei), and Welles and his followers mistreating her sexually. Mature agrees to exchange Miss Cortez for his wife, but a drugged Miss Orfei accidentally falls to her death in front of Mature. The latter returns to the Viking fort and orders Miss Cortez put into chains. Martin declares his love for the enemy prisoner and Mature orders him tried for treason. The attacking Tartars interrupt the proceedings and a bloody flaming-arrow, boulder-flying battle follows. Welles and Mature kill each other off, and the two young lovers are left watching the Viking fort burning to the ground.

BRAVO
... HAS SMASHED RECORD FOR NEW YORK

CROWDS! CROWDS! CROWDS! AT CINEMA
Boccaccio '70

VERY BOXOFFICE NY EAST SIDE THEATRE!

CINEMA II! BOOK IT NOW FROM EMBASSY!
MASS AND CLASS... "THE SKY ABOVE THEM"

"THE SKY WOULD SEEM TO BE THE LIMIT!"
at the Forum, on Broadway!

THE B. S. MOSS ENTERPRISES
701 SEVENTH AVENUE
NEW YORK 36, N. Y.
TELEPHONE CIRCLE 6-5610

June 26, 1962

Mr. Joseph E. Levine
Embassy Pictures Corp.,
1271 Avenue of the Americas
New York, New York

Dear Joe:

The sky would seem to be the limit for "THE SKY ABOVE, THE MUD BELOW". People have been coming in en masse, and our box office buttons have been pressing out tickets at a delightful rate of speed. Our first week's figure at the Forum Theatre was a spanking $25,780.00.

The picture is not only the critics' choice, but an audience favorite - a combination to make hardened exhibitor's hearts beat a little faster. By the way, the ad campaign and promotion was obviously done by imaginative pros and gave the picture a jumping head start!

It all adds up to a hit, and we're looking forward to an extended long run through the summer and possibly beyond. And what a wonderful way to spend the summer than with a hit on your hands!

So thanks, Joe, for "THE SKY ABOVE, THE MUD BELOW".

Sincerely,

Larry Morris
Vice-President

JOSEPH E. LEVINE presents the ACADEMY AWARD winning
"THE SKY ABOVE THE MUD BELOW"

Directed by Pierre Dominique Gaisseau • Assisted by Gerard Delloye • Produced by Arthur Cohn and Rene LaFuite
COLOR and Widescreen • An Embassy Pictures Release

...GET IN THOSE SKY-HI
Mr. Joe Levine  
c/o Embassy Pictures Corp.  
1271 Avenue of the Americas  
New York, New York

June 27th, 1962

Dear Joe:

I originally saw "THE SKY ABOVE & THE MUD BELOW" in the screening room at the United Nations - and was immediately overwhelmed and gratified by what I saw on the screen. It certainly has all the ingredients for a box office success.

The "SKYS" first great big week of $13,000.00 at the Trans-Lux Normandie Theatre is solid and looks to hold.

As a result of the Trans-Lux Normandie success the "SKY" is booked into the Trans-Lux Krim Theatre in Detroit, Michigan and the Trans-Lux Plaza Theatre in Washington, D.C., starting June 29th, 1962.

The concept was excellent - followed by outstanding reviews - which have made this film a box office success.

Thank you and all of your staff.

Sincerely yours,

TRANS-LUX CORPORATION

THOMAS E. RODGERS  
Vice-President

ROSSES! BOOK IT NOW FROM EMBASSY!
"What a Carve Up!"

**Business Rating: 2 3**

_Ghoulish fun-fest, British-style, should amuse all audiences on this side. OK entry for art and general market._

Murder can be fun according to this slapstick British satire on the traditional ghost-and-ghoul story. With the accent on humor, this Embassy release tells what happens when a group of greedy relatives are summoned to a gloomy old mansion for the reading of a will. A thunderstorm develops, murders occur, bodies disappear, secret passageways are uncovered and everybody is suspect. Old-hat, yes, but a first-rate cast make hilarious mincemeat out of a lot of corny lines, and Pat Jackson's sprightly direction turns everything into a merry, entertaining farce. Backed by one of Joseph Levine's promotion campaigns, this comedy-mystery figures to please art house patrons, and prove a good dualler in all situations especially where British comedies have proved successful. Involved in the madness are: Kenneth Connor (from the "Carry On . . ." series), a proof-reader of horror novels; veteran comic Sidney James, his bookie-buddy; Donald Pleasence, a sinister-looking solicitor; Dennis Price, a dissolute army officer; and lovely Shirley Eaton (of the "Doctor" series), former nurse of the deceased uncle. The Ray Cooney-Tony Hilton screenplay finds a frightened Connor and James arriving at the mansion for the reading of Connor's uncle's will. One by one the relatives are murdered (knives, poison darts, etc.), and their bodies disappear as rapidly as they are found. In between Connor makes a play for Miss Eaton, Connor and friends escape a final death trap of the killer—uncle Philip O'Flynn, alive and mad—and Frankenstein-type butler Michael Gough finishes off O'Flynn. As Connor eagerly prepares to escort Miss Eaton back to London, his boy-friend arrives to claim her.


"Mothra"

**Business Rating: 2 3**

_Japanese science-fiction thriller with good effects._

This dubbed Japanese science-fiction thriller in Tohoscope and Eastman color is imaginative and exciting when it relies on its excellent special effects, but rather silly when it attempts to unfold its hackneyed "personal" storyline. With aggressive showmanship on the part of Columbia, "Mothra" should pay off well in ballyhoo situations and in drive-ins. Mothra, a winged behemoth, starts out as a sacred egg on the radioactive island of Ailenas in the Pacific. When a pair of two-feet high Ailenas are kidnapped by an adventurer who plans to exhibit them around the world, the egg hatches into a gigantic caterpillar, then sets out for Tokyo to rescue them. After wreaking havoc in Tokyo it is attacked by atomic heat rays. This only speeds its metamorphosis into a winged moth of colossal proportions. Several more cities feel Mothra's wrath before the monster can rescue his Ailenas. Eiji Tsuburaya's special effects will bring squeals of delight from the youngsters: Mothra, breaking an ocean liner in half, crushing houses as if they were eggshells, uprooting skyscrapers, smashing bridges, wrecking dam, and changing from giant bug to cocoon to monstrous moth. Inoshiro Honda's direction of the "people" part of the story and some sloppy editing unfortunately brings interest almost to a standstill. Involved in the goings-on are a part comic, part daredevil newspaper reporter, his girl Friday, the evil adventurer and a collection of scientists. The ending finds the adventurer dead and Mothra returning the Ailenas' beauty.

"The Concrete Jungle"

**Business Rating: 2 3**

_Above-par prison meller has authentic quality, should serve as OK dualler in action market._

Life behind prison walls is the theme of this violent and sadistic British film being released by Fanfare Films. Loaded with brutal beatings, double-crosses and splashes of sex, and obviously researched to make everything authentic, "The Concrete Jungle" manages to come off as an above-par crime melodrama. (It was voted best film of the year by French and Swedish film critics.) It should serve adequately in the dualler slot for action houses, despite the British accents. Stanley Baker, Margit Saad, Sam Wanamaker and Greigore Aslan are known to patrons of art houses, but mean little in the general market. Joseph Losey has directed with a certain ruthless verve, the prison sets are grim, and Johnny Dankworth has composed an appropriate jazz background score. But Alun Owen's screenplay fails to make the characters and their motivations believable or sympathetic. Baker portrays a sadistic criminal released from prison, who pulls off a successful race track robbery, then finds himself betrayed and returned to jail. Miss Saad is his attractive girl friend, Wanamaker, the suave gang member who double-crosses Baker, and Aslan, king of the prisoners. The supporting cast comprise various prisoners, sadistic wardens and other gang members. The plot finds Baker returning to prison without telling where he has hidden the money. A mutiny breaks out, and a double-cross by another prisoner credits Baker with helping the wardens. He is transferred to an easier prison, but Wanamaker helps him escape. Baker refuses to tell Wanamaker where the money is hidden, manages to escape Wanamaker and the gang, and heads for the field where he has buried the loot. A shoot-em-up finale finds Baker dead and Wanamaker and gang clawing the snow-covered ground for the money.


"Belle Sommers"

**Business Rating: 2 3**

_Minor racket meller cut to fit dualler slot._

Racketeer infiltration into the record business is the theme of this low-budget item from Columbia, David Janssen and Polly Bergen (given special guest star status) play the leads and its neat 62-minutes running time will help it fit into the dualler slot in action houses and drive-ins. Janssen is appropriately suave as an ambitious young press agent, and Miss Bergen's good looks and voice make her highly acceptable as a recording artist and night club singer blacklisted by the racket. Adding support are Jay Adler, racketeer king pin. Joan Staley, Janssen's secretary and Warren Stevens, another racketeer with whom Miss Bergen once lived. Director Elliot Silverstein has competently peppered William Sackheim's production with a fair amount of music and underworld rough stuff. Richard Alan Simmons' screenplay has Janssen agreeing to help old friend Miss Bergen make a comeback. Stevens sees Janssen's campaign leading to an expose of his strong-armed record promotion racket, and turns his hoods loose. Despite a vicious beating Janssen arranges for an engagement for Miss Bergen in a top New York night spot. Adler threatens to bring to light an early prison record of Miss Bergen's, but under Janssen's prodding she beats the underworld to the punch, regains success and puts a damper on the record racket.

"The Notorious Landlady"

Business Rating 3 3 3

Fun-packed blend of farce, slapstick and murder, with Lemmon, Kim Novak and Astaire in gay mood. Good grosser generally.

Here is a clever and laugh-provoking blend of farce, slapstick and mystery in the locale of jolly old London, with popular Kim Novak, Jack Lemmon and Fred Astaire starring. It is an engaging entertainment, full of delightful characterizations, satirical slams at mayhem and diplomatic bureaucracy, and it winds up with a hilarious chase finale imaginatively set to the rousing tunes of Gilbert and Sullivan. "Landlady" will provide a good old-fashioned laugh for a wide range of audiences. The Larry Gelbart-Blake Edwards screenplay deals with a transplanted American landlady (Miss Novak) suspected of murdering her husband who has mysteriously disappeared; the American Embassy official (Lemmon) who moves into her boarding house and falls in love with her; and the attempts of Lemmon's diplomatic boss (Astaire) to break up the romance for the sake of U.S. prestige. Suddenly the missing husband shows up threatening Miss Novak with a gun, a struggle ensues, the gun goes off, hubbie is now definitely dead, and Miss Novak finds herself facing a real charge of murder. So it goes under the snappy direction of Richard Quine, who unloads a barrel of red herrings and tolls in a couple of surprise twists before wrapping everything up with the uproarious slapstick climax. Lemmon comes through in top comic form as the confused American who just can't believe Miss Novak is a killer, Miss Novak does surprisingly as a comedienne, and Astaire exudes Embassy Chief suaveness as the unwilling second foil for Miss Novak's charms. Fine support comes from Lionel Jeffries, a Scotland Yard inspector; Estelle Winwood, an invalid living next door to the notorious boarding house; and Philippa Bevans, her scheming nurse. The plot finds Miss Bevans testing that Miss Novak shot her husband in self-defense, then blackmailing Miss Novak into telling her where her husband hid a fortune in stolen jewels. Miss Novak and Lemmon end up chasing Miss Bevans over the mountainous countryside trying to prevent her from killing wheel-chair confined Miss Winwood (the latter also knows about the jewels). Miss Novak disposes of Miss Bevans with a well-aimed right to the chin and then she and Lemmon plan to return to the U.S.

"Panic in Year Zero"

Business Rating 2 2

Fairly engrossing meller dealing with fight for survival after nuclear attack. Milland, Avalon for marquee. OK item for general market.

AIP has a reasonably strong exploitation attraction in this semi-science-fictioner about a family's fight for survival after part of the United States is demolished by a surprise nuclear attack. The theme is topical; rape, murder and mass panic comprise some of the storyline ingredients; and Ray Milland and Frankie Avalon (in a non-singing role) provide fair marquee lure. If promoted effectively, grosses might run above average in action houses and drive-ins. Although the Jay Simms-John Morton screenplay attempts to probe such questions as how a well-adjusted man resorts to animalism to save his loved ones in time of crisis, the end result is strictly superficial melodrama, albeit with enough suspense and action to keep the masses entertained. Milland, doubling as director, has adequately kept events moving from the opening, when the family, embarking on a fishing trip, find themselves caught up among looting violent citizens, until the climax, when peace and order begin to return. Milland portrays the father who must steal and beat up men to gather provisions, and find safe shelter for his family, Jean Hagen is his not-so-understanding wife; Mary Mitchel, their 16-year-old daughter; and Avalon, the young son who goes along with Milland's unusual behavior. Richard Bakalyan, Rex Holman and Neil Nephew are sinister teen-agers taking advantage of the disaster, and Joan Freeman is a frightened farmer's daughter the trio take as their mistress. The plot finds Milland and family setting up home in a cave, Miss Mitchel raped by two of the teen-agers, Milland killing them, and Miss Freeman becoming part of the Milland household. Avalon is injured in a gun battle with Bakalyan, and Milland manages to get him to a relocation center.

"The Sky Above and the Mud Below"

Business Rating 3 3

Rating is for art and class houses. Where backed with strong campaign, this fascinating documentary will prove good attraction.

Winner of this year's Oscar for the best feature-length documentary, "The Sky Above and the Mud Below" is an exciting, air-raising expedition into the jagged mountains and disease-infested jungles of Dutch New Guinea emerges fascinating and pell-binding viewing. It is a startling tribute to man's driving ambition to explore and record the unknown. Proving once again that truth is stranger than fiction, this expertly-photographed Agfacolor journey could prove a surprising money-maker. Joseph E. Levine's Embassy Pictures is launching the film via a colorful promotion campaign (already proving effective in New York), which, coupled with critical reception and word-of-mouth, should attract strong returns in art and class houses. It might also prove a useful duallier in the general market. For seven months, seven French and Dutch explorers, xyg Papuan porters and four escorting soldiers traveled coast-to-coast, by boat and on foot, through 1,000 miles of dangerous, unchartered territory. The only humans encountered are primitive beings living as their ancestors did 7,000 years before —naked pygmies, ferocious head-hunters adorned with shiny human skulls, cannibals. Strange clan rituals, many of them sexual, eerie dances and social customs greet them at every turn of the river, and when the dugout canoes have to be abandoned, the remainder of the trip is accomplished on foot. Hand-made bridges are constructed, a mammoth river is crossed, traced to its source and named (the Princess Marjike), and much-needed provisions are dropped by plane under the most dangerous of conditions. Mud, malaria, cold, heat, dysentery and death are unwelcome companions.


The BULLETIN reviews have one aim: to give honest judgment of entertainment merit — and boxoffice value
"My Geisha" Called 'Tepid, Abnormally Sluggish'

"Generally tepid comedy ... The scenes are abnormally sluggish, crushed by draf dialogue, and the whole film has the character of a stalled automobile being pushed uphill by hand ... As a matter of fact, much of it reminds you of television situation comedy, which is endurable only to those fascinated by the personality of the players."—Beckley, Herald Tribune

"Visually beautiful, if only temporarily con-
vincing, romantic comedy-drama. 'My Geisha' is amiable and easy on the eyes and ears, but unfortunately it does not have too much to say that hasn't been said before ... A rickety plot ... It assumes that a fairly transparent idea will keep viewers on tenterhooks. To one ob-
server, at least, it is a case of taking too much for granted."—Crowther, N. Y. Times

"A concoction of incredibilities ... There could have been some short cuts in making the various points but the long way around keep up an amiable spirit. Maybe at the finish you will wonder why you didn't like the movi better but you will have had a pleasant mid-
time."—Cook, N. Y. World-Telegram and Sun

"While the script is on the contrived and predictable side, it has the benefit of an amusing performance by the always amusing Miss Ma
Laine who manages to make her implausible role plausible.—Pelswick, Journal-American

"LOLITA"

"How did they ever make a movie of 'Lolita'? The advertisements' question demands a simple answer—by letting Vladimir Nabokov write the screenplay and Stanley Kubrick direct it ... Not only is Kubrick's style and treatment and timing and eye for the telling detail a continual cinematically, but under his direction every performance, whether by such veterans as James Mason, Shelly Winters and Peter Sellers or by an unknown like Sue Lyon (Lolita), is down-
right brilliant ... Needless to say this film is not for the young, but it is distinguished enough to be around for a long time; long enough for the young to grow up and appre-
ciate the film."—Beckley, N. Y. Herald Tribune

"Once the reader has been advised not to expect the distractingly sultry climate and sar-
donic mischievousness of the book—it must be said that Kubrick has got a lot of fun and frolic in his film. He has also got a bit of pathos and irony toward the end ... The picture has a rare power, a garbled but often moving push toward an off-beat communication. And Miss Lyon makes a shallow, heartless girl"—Crowther, N. Y. Times

"It is remarkable how little screenplay author Vladimir Nabokov had to do with his shocking novel, 'Lolita,' to turn it into an accep-
able film ... Somewhere along this hymn of praise one must pay a tribute to the produc-
ting team of James B. Harris and Stanley Kub-
rick, and to Kubrick the director ... It is amaz-
ing that with so little said, so much is clearly indicated ... It should, just for the record, and as an indication of entertainment value far beyond average, be mentioned that the picture lasts two hours and 32 minutes and seems only half that long."—Winsten, N. Y. Post

"An excellent picture, touching, strongly dra-
matic and frequently witty."—Cook, N. Y. World-Telegram and Sun

"Controversial as a novel, 'Lolita' will no doubt also cause considerable talk as a picture . . . There are some well acted and handled scenes in the film, but its unsavory story and its deliberately moody and overlong (2 1/2 hours) development of a one-note theme tend to become tedious."—Pelswick, N. Y. Journal-American

"THAT TOUCH OF MINK"

"Some of the sallies produce so much audi-
ence laughter you miss the following lines. Some of the Bergdorf-Goodman clothes, coats and other items are sufficiently enticing to make this a good woman's picture. Some of Cary Grant's intentions are sufficiently sinful to make this a fair man's picture ... This is a very merry film which will entertain large numbers of people, offend a few who bridle at the thought of jokes on sex topics, and shock those who perhaps repetitiously inconsequential to those who apply the most stringent critical measure to the Stanley Shapiro patter."—Winsten, N. Y. Post

"Universal hit on a slick box-office formula with 'Pillow Talk' and 'Lover Come Back' and carries on with it in 'That Touch of Mink,' . . . It is light and frivolous and handsomely mounted in color.—Pelswick, Journal-American

"Bears a certain resemblance to 'Lover Come Back' which isn't surprising since Stanley Shapiro collaborated on the screenplays of both pictures. Shapiro has a lively facility with ver-
bal wit, and the film has a thousand gags, but they are practically all literary, very little of the comedy being strictly cinematic except for Miss Day's occasionally amusing grimmaces."—Beckley, N. Y. Herald Tribune

"Again the adroit Mr. Shapiro has written a lively, lifting script, this one with Nate Mon-
aster, that has as much glittering verbal wit and almost as much comic business as 'Pillow Talk' and 'Lover Come Back' . . . And Mr. Mann has directed it with that briskly propul-
sive pace and that pinpoint precision in timing sightgags that are the distinction of his bright new comic style ... Especially nimble is the sub-plot they have worked out with the psych-
otic aide and his stiff-faced psychiatrist, which could be nifty, if it weren't ingenious and droll.—Crowther, N. Y. Times

"Doris Day and some talented writers and directors turned out two posh madcap comedies in 'Pillow Talk' and 'Lover Come Back' that were winners. They are trying it again in 'That Touch of Mink' but this time Miss Day and her friends seem a little wined . . . There are many amusing bits along the way . . . That Touch of Mink' is gay and funny for only about half the time. Maybe it would have been fine if we hadn't been spoiled by the two earlier films."—Peper, N. Y. World-Telegram and Sun

"MR. HOBBS TAKES A VACATION"

"Over-all the movie is one of the best of the family entertainment comedies around, owing mainly to Johnson's successful combination of the viewpoint of the woman's magazines on to-gatherness with that you can hear anytime in the corner bar, and the presence of Stewart in the role of father."—Beckley, Herald Tribune

"Edward Streeter's genial thesis that the family unit is perhaps the most anomalous and irritating social arrangement ever devised by so-called civilized man is given amusing illus-
tration in Jerry Wald's film version of 'Mr. Hobbs Takes A Vacation,' . . . Right off the bat it is suggested in this whiskdy domestic report that togetherness is strictly for the bird and that sensible parents should write it out o their books."—Crowther, N. Y. Times

"A comedy based on the vicissitudes of family life, and it is abundantly hilarious if the recognition line . . . The picture is much funnier than its description because it is well
and broadly played by all concerned. To
laughs come often and loud, and they are suffi-
ciently plain to be comprehended by anyone who has ever had anything to do with that institution known as the American family.
Compounded equally of farce, slapstick and family predicaments of the psychological type these comic gambits run through most of the standard repertory in sharp dialogue and neat turns. It could be, should be, very popular family fare, particularly for family wanting to view, compare, and be tolerant of themselves."—Winsten, N. Y. Post

"From an old fashioned apple-pie-and-chees recipe, 'Mr. Hobbs Takes a Vacation' has cooked a pleasantly flavored farce with a mild spice of laughter ... The real secret of the unsassinating spirit of fun in 'Mr. Hobbs Takes a Vacation' probably is the combination of producer Jerry Wald and scenarist Nunnally
Johnson. When this wily pair crook simmon-
ings fingers at each other and get off in a cor-
er together, results may be monumental or as in this case, merely surefire."—Cook, N. Y. World-Telegram and Sun

"Family get-togethers come in for some good natured ribbing . . . Some of the gags are funny, some are strained, but the overall mood makes for pleasant family entertainment."—Pelswick, N. Y. Journal-American
THE GREATEST THRILL CLASSIC OF ALL TIME!

"The Phantom of the Opera"

Eastman COLOR

Screenplay by JOHN ELDER • Directed by TERENCE FISHER • Produced by ANTHONY HINDS • A HAMMER FILM PRODUCTION • A UNIVERSAL INTERNATIONAL RELEASE

Starring HERBERT LOM • HEATHER SEARS
Also Starring THORLEY WALTERS • MICHAEL GOUGH

SET FOR PRE-RELEASE PREMIERE IN AUGUST BOOK IT NOW FOR SEPTEMBER PLAYDATES
"Respect the Basic Intelligence of Audiences"

(Continued from Page 6)

glamour is defined as 'a delusive fascination'; in other words, glamour is illusionary and artificial. In trying to stick to the old concept and giving the public what it wants, by putting a phoney, make-believe, illusionary, idealist world on the screen, American motion picture producers have failed to grow with their audience. The best efforts of the best minds have been devoted to putting last year's crop of hits in new packages and to try constantly to duplicate last year's hits instead of striking out in new, untrammled directions.

Too many of us have failed to recognize that today's audiences are ahead of us in their concept of what they want in entertainment. For instance, many of the films of the European New Wave are strikingly original and imaginative, varying in theme and content. Their only common denominator is originality and imagination. This may be confusing to many of us, who are accustomed to thinking in stereotypes and are forever latching on to a bandwagon somebody else has started or is driving.

Adjust Our Sights

To attain this goal, we must adjust our sights and our sense of values. A way must be found to make lower budgeted films which will feature content rather than spectacle, that would seek to entertain audiences with something real, emotionally moving and honest. Imagination and daring must be shown in choice of story material.

When I was working at Warners as a writer back in the thirties, Jack Warner had a meeting and said in effect: 'We're not in any position to compete with MGM, who have most of the big stars, so if we want to stay in business we've got to depend on exciting ideas for stories. New ideas will make new stars.' We started looking over the front pages for ideas for films; topical stories instead of typical ones became the order of the day and things really started jumping at the Burbank Studios, Cagney, Muni, Eddie Robinson, Bette Davis, Bogart, Garfield, Lupino and Errol Flynn resulted from Jack Warner's theory. It might not be a bad idea to latch on to a few topical ideas at this time. Since there are not enough top stars to go around we had better find ideas that will develop new personalities as well as keep some of the old ones popular with the public.

This kind of planning and progress go hand in hand. The theory of going from crisis to crisis can only bring ulcers to everyone involved. We should not sit back and concern ourselves with solving merely today's problems, but look ahead and be bold. We have to blaze new trails and stop playing the dangerous game of 'follow the leader.'

Any subject matter can be treated forcefully and boldly on the screen as long as it is done in good taste. A few years ago when we took Grace Metalious' shocking novel of small town life, Peyton Place, and decided to make a film of it there were cries of alarm. What they failed to notice was that the so-called shocking passages in the book were of minor import. In our screen adaptation we were able to mine the solid story ore in which the novel abounded. The ensuing film pleased millions and won a graceful nod of approval from the Legion of Decency!

We were also able to adapt D. H. Lawrence's Sons and Lovers to the screen with critical and audience success without pulling our punches. We did the same with a portion of William Faulkner's work in The Long, Hot Summer.

Soon we will be putting into production the most sensational and controversial novel of our time: James Joyce's Ulysses, and we intend to do so without frustrating the intelligent film goers nor offending the innocent. Any truly and honestly realized work of art is its own justification.

The responsibility of producers is to create entertainment. Ballet, symphony, baseball, TV, movies, the Three Stooges and the World's Fair are all entertainment. It is an all-embracing term, Producers simply package the goods and the public takes its choice. Personally, I think the job of the producer is to expand the horizons and activate the imagination of the audience. I do not agree with the late Moss Hart's famous comment, 'Never underestimate the low taste of the American public.'

I believe we must respect the basic intelligence of audiences all over the world. We must try to make our films present a true image of America, yet we should transcend mere national boundaries by holding the mirror faithfully up to humanity as a whole.

It is important that cinema in the free world make comments on our times, criticize our institutions and improve our weaknesses, for only by doing so will motion pictures retain their strength and maintain its virility. As image makers it is our duty to present the problems of the times, but it is not our responsibility to solve these problems. It is also our function to help create an informed public in which democracy may continue to be a healthy way of life.

Need for Variety

Moreover, there must be room for a great variety of entertainment. We should always strive to present the best in the different styles and types of material. For example, we have recently completed a typical family type film, Mr. Hobbs Takes a Vacation, as well as Hemingway's Adventures of a Young Man, and are now engaged in filming A Woman in July, based on William Inge's play, A Loss of Roses. In the working stage we have Robert Kennedy's The Enemy Within; D. H. Lawrence's The Lost Girl; Richard Hughes' A High Wind in Jamaica; James Joyce's Ulysses; and Paul Bowles' Let It Come Down; each different from the other.

If you look for guarantees in this business you're in trouble before you start. Good producers know exactly what they are seeking and are not on hunting expeditions wondering what luck may turn up. There is only one reason for producing any film, whether for television or the theatre: a conviction that the picture should be made. If the only reason for producing a film is because it is felt that it will ring the box office bell, and will result in a higher rating, you have entered yourself in a guessing contest with the odds against you.

I guess the above amounts to a credo evolved over three decades of trying to entertain a vast audience. The ideas come out of enthusiasm for the task and dedication to the goal. I believe this goal must be achieved through a healthy combination of daring, discretion, patience and persistence.
Goldstein To Warners; Morey AA Sales Head

In a rather sudden shift in top sales personnel, Morey (Razz) Goldstein (right) last week moved over from Allied Artists to replace Charles Boasberg as general sales manager of Warner Bros. Pictures Dist. Corp. Edward Morey (left), AA’s vice president and executive officer in N.Y., will take over that company’s sales reins. The succession of changes was triggered by the resignation of Boasberg, who revealed that he would soon make an announcement about his future activities. Goldstein had been associated with AA for the past 17 years, most recently as v.p. and general sales chief.

Hyman Aims To Spark Fall Product

Edward L. Hyman (left), American Broadcasting-Paramount vice president and champion of orderly release of product, is holding a series of luncheon conferences, through July 20, with the major distributors at the AB-PT home office, in an effort to provide the September-December period with a business boost. Each of the major firms has been asked to select one or two quality films for release in the fourth quarter for “super-Herculean promotional action,” he said. Top sales and promotion executives are slated to attend the meetings. Added Hyman: “Grosses must keep the momentum gained during the summer.”

Hartford Feevee Start

The much-anticipated Hartford pay-TV test got underway (June 29) when some 300 subscribers were invited to pay $1 each to watch one of last year’s movies, “Sunrise at Campobello.” The rest of the first week’s programming also consisted chiefly of films, none newer than second-run. In announcing the opening night program, Thomas F. O’Neill, head of RKO General, which is sponsoring the trial along with Zenith Radio Corp., followed the line laid down by Telemeter in Etobicoke: “It is necessary to begin on a small scale to gain experience... (and) information that will make it possible to expand the operation in an orderly fashion.”

Depinet Heads W. Rogers

Ned E. Depinet was named president of the Will Rogers Hospital and O’Donnell Memorial Research Laboratories at Saranac Lake, N.Y., succeeding the late Abe Montague. The election of the former head of RKO Radio Pictures came at the annual board meeting of the hospital. Richard F. Walsh was re-elected chairman. Groundwork for a $1,000,000 fund-raising drive was laid at the meeting, attended by representatives of all branches of the industry, in addition to the hospital’s board members.

10 More Films for 7 Arts

Seven Arts Prods. will place 10 major features before the cameras, in addition to those already finished or in production, during the remainder of 1962, it was announced by Eliot Hyman and Ray Stark, heads of the company.

Astor Acquires Pathe-America

Astor Pictures took a major step in its expansion program by acquiring Pathe-America Dist. Co. The deal included all Pathe distribution facilities and 18 P-A releases. “Several other major acquisitions” will be announced in the near future, according to Astor president George F. Foley (shown above, 1, with exec. v.p. L. Douglas Netter, Jr., at trade press conference). In telling Pathe’s side of the story, parent America Corp.’s chief Gordon K. Greenfield said: “The importance of the Pathe-America product and our investment in these properties, coupled with future commitments, requires greater concentration in distribution which, we feel, Astor Pictures can best provide.” Pathe will continue as a wholly-owned subsidiary of Astor, with P-A topper Budd Rogers retained as a consultant.

Sumner Named

Gabe Sumner (left) was named national director of advertising, publicity and exploitation for United Artists, it was announced by Fred Goldberg, vice president, Sumner, who was executive assistant to Goldberg since April, 1961, had previously served as UA publicity manager. The new UA ad head also had been associated with the Schine Theatre Circuit, and chief of Sumner and Friedkin Associates, publicity firm.

Picker Calls Meet

An all-industry COMPO meeting in the fall was called for by Eugene Picker (left), attending his first COMPO conclave as a member of the governing committee. The meeting, tentatively set for September, would include large and small exhibitors as well as representative producers and distributors. The major objective: to cement further industry relations and devise means to improve the cinema image with the public. Also attending the COMPO meet were Sam Pitanski, of TOA; Wilbur Snaper, alternate for Ben Marcus, of Allied, and Charles E. McCarthy, COMPO executive v.p.
(Continued from Page 9)

for periodic theatre showing . . . Metro-Goldwyn-Mayer and MCA, Inc., which is a leading producer of television film series and has recently acquired Decca Records (and its 8% owned Universal Pictures), have long-term investment merit.

A brief rundown of the S & P comments on individual film and theatre companies follows.

COLUMBIA—"Earnings in the fiscal year ended June 30, 1962, probably exceeded $1 a common share . . . Further earnings improvements are possible in fiscal 1962-63, depending upon the public's response to several potential boxoffice hits.

DISNEY—"Earnings for the fiscal year to end September 30, 1962 are expected to hold in the vicinity of the record $2.75 a share of fiscal 1960-61, and a high level of earnings is expected to continue into fiscal 1962-63."

MCA, INC.—"Profits of the merged company (Decca-MCA) on the larger capitalization could reach $2.50 a share in 1962 . . . The shares seem to offer above-average representation in the entertainment field.

M-G-M—Earnings for fiscal year to end August 31, 1962 "may fall to about $3.00 a share from the record $5.02 in fiscal 1960-61. However, a recovery in profits is anticipated for fiscal 1962-63 . . . Retention of the shares is recommended."

PARAMOUNT—"Profits in 1962 are not likely to match the $4.23 a share in 1961."

20TH-FOX—"In the absence of special write-offs of the magnitude of those incurred in 1961, a modest profit is possible for 1962 . . . The shares are a speculation on a significant recovery in theatrical film operations.

UNITED ARTISTS—"Earnings in 1962 should be at least moderately higher than the improved $2.34 a share of 1961 . . . The company's good record in the distribution of high-quality feature films and a growing television business impart speculative appeal to the shares."

WARNER BROS.—Profits in fiscal term ending August 31, 1962 "may hold in the area of the improved $1.49 a share of 1960-61 (adjusted for the 4-for-1 split). Some possible reduction in television network series may have a restrictive effect on earnings for fiscal 1962-63."

Theatre firms:

AB-PT—"Management has indicated that earnings in 1962 are expected to improve from the reduced $2.26 a share in 1961 . . . another year-end stock extra (2% in 1961) is likely.

LOEW'S THEATRES—Earnings for fiscal year ending August 31, 1962 (excluding the $2.86 a share gain on sale of radio station WMGM) "should gain moderately from the reduced $1.02 of fiscal 1960-61. Earnings for fiscal 1962-63 are not expected to vary markedly from those indicated for fiscal 1961-62, reflecting continued opening expenses for hotels."

NATIONAL GENERAL—The firm "has concentrated on improving the profitability of its theatre operations . . . earnings for the fiscal year to end September 30, 1962 could approximate $0.60 a share . . . Further earning progress is indicated for fiscal 1962-63."

UA To Net $2.50 in '62—Merrill Lynch

Wall Streeters look for United Artists to continue its steady climb upward, with earnings this year expected to reach $2.50 or better per share (1961 net was $2.34). Biggest plus factors going for UA, analysts feel, are: a powerful inventory of films ready for release in the next two-and-a-half years; freedom from star temperament problems, resulting from its independent dealings and profitable TV and record operations.

Most recent UA booster is Merrill Lynch, Pierce, Fenner & Smith, which secures film firm president Arthur B. Kirn's contention that "any report of the future must deal with a picture inventory . . . the strongest in our history." Also the upcoming attractions touted by the investment firm potentially big money-makers are "Taras Bulba," "It's a Mad, Mad, Mad World" and "The Greatest Story Ever Told" (set for '64), of which chairman Robert S. Benjamin is quoted as saying: "We saw 'King of Kings' and there will be no comparison in quality and in what our film will do at the boxoffice." Additionally, Merrill Lynch makes note of this rose-tinted portrait of "West Side Story" by Benjamin: "It has barely begun to reflect itself in our figures, and could gross $30 million."

Executive Transactions

Dispositions by executive vice president Benjamin Kalmenson and further buys by president Jack L. Warner highlight security transactions in Warner Bros. reported by the SEC for the period May 11 to June 10, 1962.

Kalmenson sold 13,800 shares of common, retaining 66,20 while Warner added 4,500 shares to his huge holdings, now 1,129,560. Herman Starr also disposed of 4,900 shares, leaving 25,100 . . . Columbia's Samuel Briskin picked up 8,400 share indirectly owned through Fico Corp., giving him 79,154 th owned . . . Ginerama president Nicholas Reissini purchased 600 shares in the name of his Robin International, raising his total in that to 256,050.

National General chief Eugene V. Klein bought 3,800 and lifted his total holdings to 163,179. Irving H. Levin picked up . . .

(Continued on Page 2)

**FILM & THEATRE STOCKS**

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**Theatre Companies**

| AB-PT          | 25 3/4      | 26 3/4      | + 1 1/2|
| LOEW'S         | 22 3/4      | 23          | + 1/4  |
| NATIONAL GENERAL | 6           | 6           |        |
| STANLEY WARNER | 21 1/2      | 21 1/2      | + 1/2  |
| TRANS-LUX      | 12 1/2      | 12          | - 1/2  |

(Allied Artists, Cinerama, Screen Gems, Trans-Lux, American Exchange: all others on New York Stock Exchange.)
Splash in 'Life' Stirs Controversy over 'Advise'

From its very birth as a screen property, stemming from its Pulitzer-prize-winning ancestry, "Advise and Consent" has been the center of a swirling, whirling storm of controversy that has managed to keep the title in the public spotlight.

Producer-director Otto Preminger, noted for his keen sense of publicity value, as well as his movie-making talents, set Washington on its ear during the filming of "Advise", snaring Senators for parts in the movie, debating the film's merits with some of them, then persuading many to sponsor benefit premieres in their home states. Now that the picture is opening all across the country, it has been accorded one of its most important breaks—a five-page, photo and text feature in the July 6 issue of Life that does much to keep blazing the controversy surrounding the picture.

Under the provocative title, "A Patriotic Movie . . . or Not," the filmmization of Allen Drury's behind-the-scenes novel about Washington is spotlighted in the eye-catching Life manner that should go a long way toward building a strong want-to-see among the magazine's 7,000,000 readers. Some typically "does-it-or-doesn't-it" copy that should serve to provoke plenty of discussion: "Is it a ringing tribute to democracy? Or is it an unpatriotic expose bound to backfire abroad? Some critics have attacked it, others applauded. Many Americans have reacted to it. And the U.S. Senate itself is sharply divided on it."

To be sure, Life's analysis of the film gives "Advise" none of the best of it as compared to the novel, but even here, the sensational aspects are played up so that the mass audience, which buys the publication in the first place, may be aroused to go out and see what it's all about. A big publicity break, good or bad—as one showmanship student once observed—is still a big publicity break. And that is exactly what "Advise and Consent" enjoyed last week.

H.M.S. Bounty Promotes Mutiny' in Every Port

Carrying the traveling pitch to the ultimate in showmanship, Metro-Goldwyn-Mayer's promotion department has launched a see-worthy salesman that promises to make new friends for "Mutiny on the Bounty" at every port of call. Nautically, she's known as H.M.S. Bounty, the clipper ship used in the production of the Marlon Brando-starrer, and now being employed to tour the U.S. and Europe on behalf of the $20 million epic.

With a small fortune already invested in the making of the high seas adventure, Metro appears ready to spend plenty more to insure a wide want-to-see for the fall, hard-ticket opening. The Bounty is scheduled to tour a number of strategic ports in the United States and overseas, amidst as much hip, hip, hooray and hoopla as the energetic M-G-M promotionists can muster.

If the Canadian bow of the floating vessel was any indication, the Bounty's voyage figures to be one big celebration to stimulate word-of-mouth in cities throughout the country. Escorting by a huge flotilla of over 400 boats of every size and description, and with more than 350,000 people jamming every vantage point along the route, the promotional vessel sailed royally into the harbor at Vancouver, British Columbia. Whistles blowing a welcome salute from small craft to ocean liners, aircraft dipping their wings in recognition and thousands yelling and cheering, the H.M.S. Bounty was received at her berth by the city's dignitaries. Five marching bands and the Royal Navy Honor Guard were on hand to pay tribute to the movie "celebrity."

Of course, the big ship is just one of a great number of projects in a vast campaign being mapped for "Mutiny on the Bounty." But it's one that promises to stir sufficient interest to make the attraction a welcome visitor in every port.

'Boccaccio '70' Gets Full Levine Treatment in N. Y.Bow

In typically flashy style, Embassy president Joseph E. Levine ushered in his "Boccaccio '70" at New York's newest movie houses, Cinema 1 and 11. A benefit debut drew loads of celebrities, and the public box was trumpeted about longly and loudly in the largest single advertisement ever used for a motion picture in the amusement section of The New York Times, the Sunday before.

Three consecutive full pages were taken to announce the opening at the unique twin theaters. The ad shone equally bright spotlights on the three directors of the film—Fellini, Visconti and DeSica—and the three stars—Sophia Loren, Anita Ekberg and Romy Schneider. It was part of what Embassy planned to be the largest campaign ever afforded a film playing an East Side or "art" house in Gotham.

Castle-Col. Trade Coin For Coins in 'Zotz' Giveaway

Ever ready with a built-in gimmick to help sell his pictures, producer William Castle this time has teamed with Columbia's alert promotion department in a giveaway that promises to attract plenty of attention to "Zotz."

Replicas of the magic "Zotz!" coin seen in the film have been made available for local campaigns at $10 per thousand, and with them a special 40 x 60 color poster highlighting the giveaway and picturing nine famous magic coins.

Columbia advises that the poster be planted in the lobby in advance to spark patron interest, and also in the following ways: a co-op promotion with certain marked coins having a cash or prize value at a tie-in store; a large glass container filled with "Zotz!" coins in the window of a local store to be used as a guess-the-number-contest, and a stunt that has the youngster in town who has collected the greatest number of coins receiving a prize at the theatre.
Allen To Tour U.S. for 'Balloon' Showmen Seminars

Peripatetic producer-director Irwin Allen is rolling up his sleeves once again, this time to make a two-and-a-half week tour of the U.S. to plug "Five Weeks in a Balloon," which 20th Century-Fox is distributing. Having traveled last year for "Voyage to the Bottom of the Sea," Allen has scheduled another series of exhibitor seminars on his most recent exploitation entry.

Beginning July 25, in New York, the showman will work his way across country, stopping at 13 major exchange centers to tell his story. He will discuss the entire promotional campaign 20th-Fox has mapped for the adventure-comedy slated for mid-August release. Items to be covered include: television, radio, newspapers, national magazines, records, star tours, book tie-ins, lobby displays, toys and games, giveaways and seasonal stunts. All theatremen attending will view the picture, then attend a round-table discussion of the many-sided merchandising program.

Other cities on Allen's itinerary are Washington, Boston, Chicago, Toronto, Detroit, St. Louis, New Orleans, Dallas, Denver, San Francisco, Seattle and Los Angeles.

Theatremen Uses Laughter To Draw Patrons to 'Lloyd'

Operating on the premise that the basic ingredient in "Harold Lloyd's World of Comedy" is laughter, Reginald Caulfield, of the New Embassy Theatre, Broadway, decided to let the people on the street in on the fun his patrons were having. So he planted microphones in several areas of the house, then hooked them up with the p.a. system, which was connected to outside speakers. Between the bursts of hilarity, an announcer noted that the laughter was coming live from the theatre. The result: plenty of passers-by stopped to listen, look at the flashy front, buy tickets.

Work with Local Paper—MPAA

If any theatremen doubt the efficacy of working closely with the local newspaper, let him look at the cooperation achieved by Earle M. Holden, of the Lucas Theatre, Savannah, Ga. Employing stills and copy furnished by the MPAA, he made complete arrangements for the front page of the special Entertainment Week section of a recent edition of the Savannah Evening Press. The enterprising exhibitor then ordered a quantity of the special sections for distribution to his theatre patrons.

U Sells 'Spiral Road' to Religious, Educational Groups

In line with its specialized type of pre-sell campaign for important product, Universal has mapped a drive directed toward church groups, women's clubs and schools for "The Spiral Road," it was announced by Philip Gerard, Eastern advertising and publicity director. Stressing the theme of faith that runs throughout the film, the U promotioneers hope to create a solid block of good-will salesmen among the influential religious and educational groups.

Special screenings have been arranged for the Protestant Cinema Critics' Guild of the National Council of Churches; the National Educational Association; the Federated Women's Clubs; the Salvation Army; the National Council of Christians and Jews, and the American Bible Society. In addition, private, advance showings of "Spiral Road" already have been held for the leading religious publications of all denominations.

Having thus aimed at patronage on the spiritual level, U figures to go for the rest via a hard-hitting actionful campaign stressing the picture's jungle-adventure aspects. It's a good example of the firm's comprehensive way of merchandising its product.

Col. Gives 'Landlady' Push

Columbia made certain that "The Notorious Landlady" was well known when it made its dual American bow in Chicago and Philadelphia, by backing it with an intensive TV push in both cities.

In Chicago, a round-the-clock saturation schedule of 60-second promotional spots employed footage from the film to attract viewer interest. Also, an ad-copy contest invited listeners to create an ad slogan for the film. A Kim Novak "look-alike" contest helped spark the Philly engagement, which was highlighted by promotions like a city-wide motorcade and a key contest involving the unlocking of a door for a prize. Posters with playdate information were used, too.
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500 shares of NG, raising his total to 24,876, and corporations he heads bought 300 for holdings of 11,887. Edward Patterson acquired 500 to give him 1,500 . . . Roger W. Hurlock continued to buy into Allied Artists, picking up 2,100 shares to lift his holdings to 32,200.

Jacob Stillman exercised an option to buy 2,000 shares of Loew's Theatres, raising his total to 2,050. Herbert A. Hofmann bought 200 of the same for a total of 1,400 . . . Paramount's Y. Frank Freeman acquired 500, lifting his holdings to 1,750 . . . William Dorier picked up 200 shares of Screen Gems to give him 1,300, while Russell Karp added 200 shares, boosting his holdings to 700 . . . Jay Emanuel now owns 17,000 shares of Trans-Lux after his purchase of 1,000.

Disney 3rd Q. Cut in Half—Tryon

Walt Disney's third-period (ended June 30) earnings will probably be sliced more than half from $1.05 per share in the '61 span to about 45c, but treasurer Lawrence Tryon painted a rosier picture. Nine-months net should be upped to around $2 a share, or $3.3 million, reflecting for the most part the fat first quarter (up from 41c to $1 per share, on net from film rentals of $1.25 million). In the first three quarters last year net totaled $2.3 million ($1.46). Likewise, predicted Tryon, fiscal '62 earnings will match or better '61 profit of $4.4 million ($2.75). Total revenues should approach the $70 million taken in last year.

The treasurer termed the movie market "soft," adding that "although we're doing well in comparison to some other companies, we aren't doing quite as well as we thought we could." He said it was too early to determine the boxoffice performance of "Bon Voyage" (April release), but that "Pi-ocho" is doing better than its previous three outings.

Movie Stocks vs. Bears

(Continued from Page 9)

The Telemeter pay-TV experiment in Etobicoke, Canada, Paramount's stock went down 171/2 points in the first half of '62. For the full year from June 30, 1961, Paramount stands out as the heaviest loser among the film companies—over 35 points on the down side.

The troubles which have beset 20th Century-Fox need no recounting here. One might almost say it is notable that the market price stood up as well as it did, considering the heavy losses of recent years and the trials and tribulations experienced by the company's management and its production projects. On June 30, Fox sold at 201/2, down approximately 15 points from its Jan. 1 price. Apparently, high hopes still prevail in some quarters that "Cleopatra" and "The Longest Day" will lift 20th out of the red.

Warner Bros. showed a decline of almost nine points for the first six months of '62, but its most recent quotation was only 7 1/2 lower than a year earlier (adjusted for the 4-for-1 split).

Cinerama was about nine points off its first-of-the-year figure, but a year ago the stock had not yet risen to its peak, and its price then was a mere 41/2 ahead of the latest figure. Throughout the January-June span, Cinerama stood out as one of the most active of movie issues, 946,700 shares changing hands.

Caught among the bears without the large part of "El Cid" receipts to protect the price, Allied Artists lost 21/2 off the 51/2 price at the beginning of '62.

Walt Disney finished the first half of '62 some 10 points behind its January 1 price, while Columbia was off about 13 1/2.

It was all or nothing for the first six months as far as the theatre companies were concerned. Of the five covered, two—National General and Trans-Lux—showed little or no loss, while the other three—American Broadcasting-Paramount, Loew's and Stanley Warner—emerged among the industry's heaviest losers.

National General finished exactly the same at the end of June as at the end of January, 61/4, with interest in the issue at a heavy 719,700 shares. Trans-Lux was off a shade under 5 points from its January 1 quotation.

On the down side, Loew's was a 20-point loser over the six-months period; compared to its price of a year earlier, it was off only about nine points. Trading in this stock was also heavy, with 783,500 shares exchanged. AB-PT displayed a 19-point drop between January and June, while Stanley-Warner slipped almost 19 from its quotation at the beginning of 1962. However, it was off far less (61/2 points) from June, '61 to June, '62.
ALLIED ARTISTS

March
HANDS OF A STRANGER Paul Lukas, John Harvey, James Slattery, Irving McCalla, Producers Leon Arnold, Michael duPont, Director, Arnold. Concert plans! Through transplant surgery, receives new hands after auto accident, 86 min.

HITLER Richard Basehart, Cordula Trantow, Marla2564.00

MARCH ON YOUR TEARS Vincent Price, Linda Hoib, Richard Loo, Miel Sean, John Mamo, Producers/Director Albert Zugsmith 85 min.

REVIEW Ben Gazzara, Ray Walton, Stuart Whitman, Sammy Davis, Jr. Eddie Albert, Dodie Stevens, Vincent Price, Rod Steiger, Producers Millard Kaufman, A. Ronald Lushin. Film bible, all set to die in electric chair and reprieved after 19 years in Dannemora Prison. 115 min.

July
BRIDGE, THE, The Fritz Wepper, Valerie Bohner, Producer Dr. Herman Schwerin, Director Bernard Wicki, 104 min.

EL CID Color. Charlton Heston, Sophia Loren. 170 min.


PAYROLL Michael Graig, Francoise Prevet, Bill Whitelaw, William Lucas. Producer Norman Prigon, Director Sidney Hayters. The sensational series of events following a daring payroll robbery. 80 min.

RIDER ON A DEAD HORSE John Vivyan, Bruce Gordon, Kevin Hagen, Luisa Lu. Producers Kenneth Alford, Director Herbert L. Strock. Dramatic search for hidden gold, 72 min.

August

September
BILLY BUDD Peter Ustinov, Robert Ryan, Melvyn Douglass, Tod Andrews. Producers-Director Ustinov. Re-creation of Herman Melville's sea classic, 112 min.

November
REPUBLICUS Color. Budli Miller, Carl Ottsens. 92 min.

December

January


BUENA VISTA

April
MOON PILOT Technicolor, Tom Tryon, Brian Keith, Edmond O'Brien, Dany Saval, Producers Walt Disney, Bill Anderson, Director James Neilson. Wacky farce. 98 min. 4/12/62.

June
BIG RED Technicolor, Walter Pidgeon, Emile Genest, Gilles Pavant, Producer-Winton Hilder. Director Norman Tokar. Story of a lonely man, a boy and a champion Irish setter photographed in the Canadian Wilds. 93 min. 4/30/62.

July
SON VOYAGE Technicolor, Fred MacMurray, Jane Wyman, Deborah Walley, Michael Callan, Producer Walt Disney. Director James Neilson, American family's misadventures during a European holiday, 130 min. 5/14/62.

Coming
IN SEARCH OF THE CASTAWAYS Technicolor, Maurice Chevalier, Hayley Mills, George Sanders, Producer Walt Disney, Director Robert Stevenson, Based on the Jules Verne story, "Captain Grant's Children." 162 min. 5/25/62.

COLUMBIA

February
THREE STOOGES MEET HERCULES Three Stooges, Vicki Trickett, Producer Norman Maurer, Director Edward Bernds. By9 min. 2/5/62.

UNDERWATER CITY Color. William Lundigan, Juli

March
HANDS OF A STRANGER Paul Lukas, John Harvey, James Slattery, Irving McCalla, Producers Leon Arnold, Michael duPont, Director, Arnold. Concert plans! Through transplant surgery, receives new hands after auto accident, 86 min.

HITLER Richard Basehart, Cordula Trantow, Marla Emo, Producers T. Charles Straus, Director Stuart Heisler. The life and loves of the infamous ruler of the Third Reich, 107 min. 5/19/62.

May
...
JULY SUMMARY
The July release schedule remains at a hefty 23 pictures, with Allied Artists still heading the list on the strength of five films. M-G-M and United Artists are deadlocked for runnerup honors at three apiece, while four companies—20th-Fox, Universal, American-International and Paramount—have two releases on tap. Four firms—Columbia, Warner Bros., Buena Vista and Continental—have slated one each.

LIGHT IN THE PIZZA CinemaScope, MetroColor. Olivia de Havilland, Rossano Brazzi, Yvette Mimieux, George Hamilton, Barry Sullivan, Producer Arthur Freed, Director Guy Green, Based on prize-winning novel by Elizabeth Spencer. 105 min. n. 1/8/62.


UP IN THE AIR pocket Rod Steiger, Nadia Tiller. Producer Alexander Grauer, Director Alain Rauffot, and a smart plot a dollar-million robbery. 93 min. 5/5/62.

ALL FALL DOWN Eva Marie Saint, Warren Beatty, Lelia Lark, Mia Farrow, Producer John Frankenheimer, Screen version of prize-winning novel by James Leo Herlihy. 111 min. 4/11/62.


RIDE THE HIGH COUNTRY CinemaScope, Color. Joel McCrea, Randolph Scott, Mariette Hartley, Roland Starr, Producer Richard Lyons, Director Sam Peckinpah, Outdoor drama, set in the High Sierras in the 1870's. 94 min. 5/14/62.

LULLA June James Mason, Shelley Winters, Sue Lyon, Peter Brown, Producer James B. Harris, Director Stanley Kubrick, filmed in wildly colorful Technicolor, 152 min.


DAMON AND PYTHIAS Guy Williams, Don Byrd, Producer Samuel Marx, Director Curtis Bernhardt, Screen version of the famous classic.

TARZAN GOES TO JUNGLE Tarzan, Jane Seymour, Marguerite Chapman, Producer Michael Edson, Director Irving Pichel, 82 min. 8/9/62.

I EXCEL A FOLL0 Susan Hayward, Peter Finch, Producers Jack Rabin, Edward S. Feldman, Director Robert Stevens, Screen version of the dramatic best-seller novel by Ax Gordon. 117 min. 8/14/62.

SAVAGE GUNS, THE Richard Basehart, Alex Nicol, Don Taylor, Producers J. G. Maas, Jimmy Sangster, Director Robert Downey, Western.


WASHINGTON OF SIENA Eastman Color. Walter Slezak, Producer Jacques Bar, Director Ettore Jian, Adventure drama.

METRO-GOLDWYN-MAYER

February


INDEPENDENTS

Current Releases

OBS AND THE MAN (Casino Films) Lilo Pulver, J. R. Ayliff, directed by Philip Leacock, produced by Treach, B. P., Goldbaum. Director Frank Frith, 94 min.

E L'ANTONIO (Embassy Pictures) Marcello Mastroianni, Claudia Cardinale, Producer Alfredo Bizi, directed by Francesco Rosi, Italian drama of lover thwarted by Impotence. 101 min. 1/4/62.

HERAULT DE LOURES (Janus Films) Danielle Ajarot, directed by Robert Siodmak, produced by Christiane Halphen, 116 min.

IG MONEY, THE (Lopert) Lorn Caimcheal, Belinda Bell, Kathleen Robertson, Harry Helpman, Jill Ireland.


LOODY BROOD, THE (Sutton) Peter Falk, Barbara orchard, Jack Bells.


DOCTOR IN LOVE (Governor Films) Michael Craig, Virginia Maskell, James Robertson Justice, Producer Barry McConnell, directed by Philip Breen, Another in British comedy series. 87 min. 1/4/62.

CLIPSE (Times Films) Alain Delon, Monica Vitti.

VA (Times Films) Jeanne Moreau, Stanley Baker.

EAR NO MORE (Sutton) Jacques Bergerac, Mala Powers. 78 min.

THE DAY LOVER, THE (Kingsley International) Jean Seberg, directed by Jean-Pierre Cassel, Produced by Herbert Moulton. Producer Georges Dangeller. Director hildegard. 94 min.

FIVE MINUTES TO LIVE (Sutton) Johnny Cash, Guy Crosby, Pamela Mason, Donald Woods. 86 min.

LIGHT OF THE LAST BALLOON (Woolner Brothers) Tara Powers, Marshall Thompson, 91 min.
July

IT HAPPENED IN ATHENS, CinemaScope, De Luxe Color, Jynx Mansfield, Travis Colton, Producer James S. Ellis, Director John H. Williamson, won the Gold Medal of the first Olympia Film Festival, Athens, 9/26/62.


SILENT CALL, CinemaScope, David McLean, Gail Russell, Producer Leonard E. Stern, Director John Bohnman. A dog looks for his family, 63 min.

20,000 EYES, CinemaScope, Gene Nelson, Fred Anders, Mystery, 60 min.

July

AIR PATROL, Willard Parker, Merry Anders, Producer-Director Peter Dexter. 7/16/62.


August

FIREFRONT, 5 WEEKS IN A BALLOON, Fabian, Barbara Eden, Red Buttons.


September

LIKE MONEY, CinemaScope, De Luxe Color, Peter S. Larsi, Nadja Gray, Henry Fonda, Poppy Montgomery, Director Peter Sellers. Based on Marc Pagnol’s famous story “Toipaz,” for which becoming a businessman, 97 min. 9/28/62.

300 SPARTANS, The CinemaScope, Deluxe Color, Ralph Richardson, Diane Baker, Dan Dare, David Farrer. When Athens is at the mercy of Persia and the battle of Thermopylae, 111 min.

October


November


LOVES OF SALAMMBO, Deluxe, Jeanne Valérie, Jacques Sernas, Edmund Purdom, 120 min.

December


Coming


FIlm BULLETIN—THIS IS YOUR PRODUCT

July


MY GEISHA, Technicolor, Technicolor, Shirley MacLaine, Yves Montand, Edward G. Robinson, Producer, Warwick, American beauty poses as geisha to attract starving husband. 120 min.

August


September

TENDER IS THE NIGHT, CinemaScope, Deluxe Color, Jennifer Jones, Jason Robards, Jr., Joan Fontaine, Tom Ewell, Producer Max Reinhardt, Director Henry King. Based on F. Scott Fitzgerald’s novel. 146 min. 11/22/62.

March


TENDER IS THE NIGHT, CinemaScope, Deluxe Color, Jennifer Jones, Jason Robards, Jr., Joan Fontaine, Tom Ewell, Producer Max Reinhardt, Director Henry King. Based on F. Scott Fitzgerald’s novel. 146 min. 11/22/62.

March


MUTTER, THE, William Shatner, Leo Gordon, Jeanne Cooper, Paul Fix, Director Ralph Clanton. Producer-Director Roger Corman. School integration drama. 84 min. 4/1/62.

April

OUT OF THE TIGER’S MOUTH, Loreta Hawing, David Fang, Producer Wesley Ruggles, Jr. Director Tim Whelan, Jr., 81 min.

May

SWINGIN’ ALONG, CinemaScope, Deluxe Color, Tommy Noonan, Peter Ustinov, Janet Leigh, Eddie Constantine, Producer J. T. Lowood. Director Charles Barton. The efforts of an amateur songwriter to win a contest. 74 min.

June


STATE FAIR, CinemaScope, Deluxe Color, Pat Boone, Bobby Darin, Pamela Tiffin, Ann-Margaret, Producer Charles Brackett, Robert Aldrich, Director George Cukor. Hammerstein’s famous musical with new songs by Rodgers, 111 min. 3/31/62.

May

CABINET OF CALIGARI, THE, CinemaScope, Glynis Johns, Dan O’Herlihy, Producer-Director Roger Ray. Remake of the classic German horror film. 52 min. 2/28/62.

HAND OF DEATH, CinemaScope John Agar, Paula Raymond, Producer Eugene Lipton, Director Gene Nelson. A scientific thriller.

June

APRIL


May

ESCAPE FROM ZAHRA, Panavision, Technicolor, Yul Brynner, Sabi Salman, Madlyn Hupe, Director Ronald Neame, Melodrama. 93 min.

June

HELL IS FOR HEROES, Bobby Darin, Fess Parker, Steve McQueen, Nick Adams, Bob Newhart. Producer Henry Blanke, Director Don Siegel, 90 min.
20th Century-Fox presents
THE INDUSTRY'S MOST HONORED ATTRACTION!

HEMINGWAY'S ADVENTURES OF A YOUNG MAN

SELECTED for special tribute in the Congressional Record
Sen. Everett M. Dirksen

SELECTED as first official United States entry for the Czechoslovakia Film Festival!

SELECTED by the Seattle World's Fair as Best Picture of 1962!

SELECTED for special 10-city pre-release engagements!

With The Most Exciting Cast Of The Season!

RICHARD BEYMER
as Nick Adams
Diane Baker
as Carolyn
CORINNE CALVET
as Confessa
FRED CLARK
as Turner
DAN DAILEY
as Billy Campbell

JAMES DUNN
as Telegrapher
JUAN HERNANDEZ
as Bugs
ARTHUR KENNEDY
as Dr. Adams
RICARDO MONTALBAN
as Major Padula

SUSAN STRASBERG
as Rosana
JESSICA TANDY
as Mrs. Adams
ELI WALLACH
as John
with PAUL NEWMAN
as "The Battler"

A JERRY WALD PRODUCTION DIRECTED BY MARTIN RITT
SCREENPLAY BY A. E. HOTCHER
CINEMASCOP COLOR by DE LU

PRODUCTION DIRECTED BY MARTIN RITT
SCREENPLAY BY A. E. HOTCHER
CINEMASCOP COLOR by DE LU
Opinion of the Industry

EXHIBITION REPORTS ON BUSINESS

HARD-TOPS DOWN
DRIVE-INS UP
First Half '62

WALL STREET VIEW OF MOVIE STARS
☆ ☆ ☆
Can't Live Without 'Em...
But Can't Live With 'Em!

Reviews
TARZAN GOES TO INDIA
MY GEISHA
THE THREE STOOGES IN ORBIT
STOWAWAY IN THE SKY
SHOOT THE PIANO PLAYER
ESCAPE FROM ZAHRAIN
THE TROJAN HORSE
THE WILD WESTERNERS
HELL IS FOR HEROES
STRANGERS IN THE CITY
THE IMPORTANT MAN
Presenting the FIRST TARZAN SPECTACULAR!

FOR THE FIRST TIME
...in color and CinemaScope
...in jungles of mystic India
...new thrills for all ages
...giant cast of 5,000!

FIRST TIME!
BATTLE OF THE BULL ELEPHANTS!

Hold Your Breath!
The Leap From Plane To River!

NEVER BEFORE!
STAMPEDE OF 300 WILD ELEPHANTS!
The Earth Rumbles!

Can You Take It!
TARZAN'S FIGHT WITH SAVAGE LEOPARD!
(Knife Against Claw!)

Metro-Goldwyn-Mayer brings world-famed Tarzan into the big-time of screen spectaculars for the first time! It is an experience in movie entertainment that you must see!

IN CINEMASCOPE AND METROCOLOR!

Starring Jock Mahoney and Jai, The Elephant Boy with GaJendra, King of the Elephants

Screen Play by Robert Hardy Andrews and John Guillerman • Produced by Sy Weintraub • Directed by John Guillerman

(ABOVE: Keynote of campaign is used in ads of all sizes)
"Calling All Showmen!"
A BIG opportunity!
This is GREAT Entertainment!
For adult audiences, too!
A UNIQUE Tarzan Show!
Think BIG! Don't miss a trick!
Use newspapers (ad on left page)
Use TV, Radio, Heralds!
Saturate your town with
SHOWMANSHIP!
Here's a Gold-mine!
DIG IT!

P.S. THE GREATEST TARZAN PICTURE EVER MADE IS
THE FIRST TARZAN HIT BACKED BY A BIG TV CAMPAIGN!
FILMS FOR FEEVEE. The TOA-Allied survey of the film companies in regard to their policies on serving pictures to pay-TV, and particularly to Phonevision in Hartford, will reveal the following responses: Paramount and Warner Bros., which already are supplying product to Phonevision, will state that they will continue to do so; Buena Vista (Disney) is likely to announce its intention of furnishing a limited number of pictures (possibly only one) to Phonevision as a test of subscriber reaction; all other distributors are expected to reply that they are closely observing developments in the pay-TV field—a duty they owe to their stockholders—but are making no commitments to supply product at this time. Marshall Fine, president of Allied, and John Stembler, TOA president, who jointly queried the film companies on their attitudes, probably will make known the official responses within the week.

ZANUCK ON HIS ‘DAY’. While Darryl Zanuck is close-mouthed about the problems of 20th-Fox, under orders of his counsel, he is quite vocal about “The Longest Day”. The dynamic production executive is intensely enthusiastic about his forthcoming war epic, believes its unique style will set a new pattern for future film making. There are no lap dissolves or fades throughout the picture, the action being continuous from start to finish. To avoid any break in the illusion, Zanuck has thumbed-down the idea of an intermission, and the final print will run seconds shy of 3 hours. He plans to return to Paris at the end of this week to supervise scoring details on the last four reels.

BIG ANTI-TRUST CASE. What shapes up as one of the most crucial of all exhibitor vs. distributor anti-trust cases is slated for trial in U. S. District Court, Indianapolis, Oct. 15. Key phase of the long-pending suit, brought by Syndicate Theatres, Inc., will be the charge of collusive distribution patterns to hold back release of important pictures for the benefit of certain first-run theatres in the Indianapolis territory. The case reportedly will reveal some eye-opening evidence of flagrant price-fixing practices by Paramount in its distribution of “Ten Commandments”.

DE-GLAMORIZATION. Many students of public psychology are firmly convinced that filmdom’s traditional “star system” has been dealt a serious setback by the Taylor-Monroe-Brando antics. They theorize that Hollywood’s most famous and most expensive personalities have been “de-glamorized” by the thorough washing-down they have been given in the press, that actual resentment has replaced the idolatry once lavished on movie favorites. Another damaging blast was the recent column by widely syndicated Robert C. Ruark, who reported from Rome that even those in the acting profession “are fed up by Liz Taylor’s blatant affair with Richard Burton with the likes of Miss Marilyn Monroe and her tantrums, and with Judy Garland and her problems.” Ruark quotes an unnamed actor as saying: “All this lousy publicity is hurting the lot of us As for all the waste and stupidity that has developed with amateur producers and directors—it sure cuts down the opportunity for more of us to work on pictures. Star supervision of script and direction is all wrong in most cases, because most actors couldn’t find their way to the washroom without direction.” Expressing his disdain for the “whole business of star control of independent production”, Ruark’s vocal actor-informant said, “They ask 150 percent of the profits and price themselves out of the market. I know one broad blew a couple million dollars because she was too stupid to have a sober business manager.” But he professed to seeing some hope: “It’s beginning to change. The property (story) itself is beginning to be the first consideration, with direction next, and smart production to follow. Then you will be able to shop for hams, and whittle them down to size again.”
Good Figures in UA's "Showcase"

United Artists' "Premiere Showcase" plan in the New York area continues to roll up such imposing figures as to give pause even to the detractors of this new pattern for first-run exhibition.

Following on the heels of the excellent boxoffice performance ($335,000) by thirteen participating theatres in the first 3-weeks "Showcase" exhibition of "The Road To Hong Kong", eleven houses opened the second attraction, "Bird Man of Alcatraz", last Wednesday, and early reports can hardly be termed anything less than sensational. The first day's receipts totalled over $37,000, compared to the slightly more than $21,000 drawn in the first day of "Hong Kong"—and in two less theatres.

The idea of day-and-date first-runs in several theatres strategically situated around metropolitan centers has been talked about for years, but it remained for United Artists to give the plan its actual test. Perhaps it is still too early to hail this as the modern, new method of distribution on a national scale, but the New York experiment bears close watching, and it surely warrants, at very least, some subdued optimism.

A Great Loss

The sudden death of Jerry Wald, which wrote fins to a splendidly productive career at its very peak, is saddening, indeed.

He was a man of talent and taste, and, withal, possessor of a keen appreciation of boxoffice values. As writer and producer, his artistic standards were high, but his feet always were on the ground, as the long list of successful films in which his fine hand appeared will attest.

Jerry Wald's enthusiasm and hopes for the work and the industry he loved were expressed so well in the article, Credo for the New Breed of Film Maker, which Film BULLETIN is proud to have been privileged to publish in our July 9 issue. And we are deeply proud to hold what may be the last "fan" letter he wrote. Only one week before his untimely passing, we received this note from him: "I read every issue of Film Bulletin with great interest, and genuinely believe you are performing a very vital service to the motion picture industry. Your editorials and features are usually extremely original in viewpoint and stimulating in content. Thank you for a fine, original magazine on our industry."

Jerry Wald was a fine, original, skilled cinema craftsman. Our industry is much poorer without him.

Uncle Sam's Help Needed

The product shortage that plagues our industry and works so onerous a hardship on the exhibition branch must be regarded, at least indirectly, as running counter to the very intents and purposes of the anti-trust laws. As the supply of pictures continues to dry up, a major American industry, with hundreds of millions of dollars invested in brick and mortar, is placed in jeopardy for want of merchandise to offer the public. Uncle Sam could help, and his aid would be welcome.

We suggest that the Department of Justice and the Treasury Department have it within their powers to relieve the industry's problems by proper interpretations of the law. The Treasury Department might look at the tax laws that make it virtually unprofitable for high-salaried personalities to make more than one or two pictures per year, and seek some way of encouraging more labor by talent. The Justice Department, for its part, might act to remove any roadblocks retarding the entrance of exhibitors into the production of films to keep their theatres open.

Our industry has been laboring for almost two decades under the weight of consent and court-directed decrees that all branches of the business find different for one reason or another. The Department of Justice has been content to allow our industry to stew in the legal mish-mash which resulted from its anti-trust case of 1938. The attitude has been, "you made your bed, now lie in it", and it has been a bed of thorns—especially for the very exhibitors the original action was intended to aid.

The Sherman Act "to protect trade and commerce against unlawful restraints and monopolies" intends in its broad sense to broaden competition in the public interest. When an industry operates under decrees drafted under an entirely different set of economic factors finds itself being choked to death by a shortage of supply and unable to cope with altered competitive circumstances — in effect, faced with new restraints—is it not the function of the Justice Department actively to seek relief for that condition?
FINANCIAL REPORT

Disney, National General Ranked High in New Value Line Survey

Controlling their expensive and temperamental star personalities is one of the problems which make most movie companies a risky venture, states the Value Line Investment Survey, published by Arnold Bernhard & Co., in its current analysis of the motion picture industry. Because "one or two major features can determine a company's success or failure in a particular year...industry-wide estimates are fraught with risk," the report says.

Value Line singles out National General and Walt Disney Productions, ranking both "high in terms of probable near-term capital performance, as well as for potential appreciation to mid-decade."

In its analyses of the individual film companies, Value Line reports:

Columbia Pictures—"Failure to fashion profits during the March quarter represents a temporary setback, probably exaggerated by the disappointing boxoffice showing of such major productions as 'Five Finger Exercise' and 'Experiment in Terror'...This year, profits are in line for an impressive advance. 'Walk on the Wild Side' now seems assured of considerable earnings, and the controversial 'Advised and Consent' is playing to near-capacity houses...In toto, we look for earnings to climb to about $2 this fiscal year." Decca Records—"Record earnings seem assured for 1962...Universal apparently has the Midas touch...We still look for Decca to fashion total earnings of $5 per share in 1962." Walt Disney—"We think that Disney's profits in the coming 12 months will reach the highest level in history. The stock's market price, on the other hand, has reached its lowest point since the 1960 deficit was recorded."

M-G-M—"While no dramatic renaissance is in store for the remainder of the year, some improvement seems likely...We now look for 1962 profits of about $2.30 a share, less than one-half of 1961 results, but an improvement, nonetheless, over the dismal second quarter showing." Paramount Pictures—"We feel that today's price—after another decline—cannot be justified in terms of probable year-ahead earnings, a portion of which is represented by capital gains which Paramount credits to current income. These shares...can be held with easy confidence in the months immediately ahead." 20th-Fox—"Longer-term prospects...now suggest the possibility of a three-fold appreciation, one of the widest of any stock covered in this Survey...Mr. Hobbs' is doing well at first-run theatres; 'Gigit' and 'The Lion' look like strong contenders for boxoffice success. These films, together with profits from 'State Fair' and non-motion activities, are expected to bring Fox into the black by year-end." Warner Bros.—"The dearth of major features from the Warner lot obviates any dramatic earnings improvement this year. But...the company has managed to resist the temptation (and pitfalls) of super-productions costing $15 or $20 million and more. (2) None of Warner's recent releases have been catastrophic failures...(3) Warner Bros. has built a solid base covering a wide spectrum of entertainment activities, on which to build a stable, if not spectacular, future.

Of the theatre firms, Value Line notes the following: AB-PT—"Helped by second-half profits from motion picture exhibition, ABC Paramount is likely to post materially improved operating earnings this year." Loew's Theatres—"We think that Loew's Theatres is on the threshold of a dramatic earnings expansion. Even in fiscal 1962, this company's theatre operations are apt to generate a favorable year-to-year comparison." National General—"National General is a 'turnaround' stock, on which is about to convert a substantial deficit into modest profits, then is likely to expand such earnings swiftly within even a temporary setback." Stanley Warner—"The improve earnings expected for the final quarter will not—unlike man of Stanley Warner's products—have sufficient stretch to prevent total fiscal 1962 earnings from reaching their lowest level since 1958." (Earnings in fiscal '62 were depressed heavily by a new sales pattern for Playtex girdles and promotional spending on a new Playtex Nurser.)

On or Off? MCA-Decca Merger Beclouded by Suit, Court Orders

A strong impression prevails in many circles, financial and legal, that the Department of Justice went off late and half cocked in its attack on MCA, its talent agency divestiture and merger with Decca Records. But be that as it may, the situation is in quite a muddle as we go to press.

Day-by-day developments last week stirred excitement in the movie industry and among investors interested in the possible merger potential of the MCA-Decca combine. Opening gun was a civil anti-trust suit filed against MCA by the Department of Justice in which it was asked that MCA be ordered to dissolve its talent agency and divest itself of recently-acquired Decca Records in the latter's subsidiary, Universal Pictures. Soon after, however, the Department obtained a temporary court order restraining MCA from shedding the talent arm before the government (Continued on Page 11)

FILM & THEATRE STOCKS

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(Allied Artists, Cinerama, Screen Gems, Trans-Lux, American Stock Exchange; all others on New York Stock Exchange.)

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(Quotations courtesy National Assn. Securities Dealers, Inc.)
Can't Live Without 'Em... And Can't Live With 'Em!

Sky-high salaries paid to movie stars no longer are the choice topic exclusively of gossip columnists and the tabloids; Wall Street, too, is giving the subject more than passing attention these days.

The troubles 20th Century-Fox's management is experiencing with the "banker element" and the critical eye with which other movie operations are being viewed by brokerage houses and investment firms interested in the film business derive in large measure from the explosion of publicity about star salaries and star shenanigans. The rather sudden "discovery" that performers are taking an inordinate slice of film costs, and kiting production costs through their sometimes obstructive and dilatory tactics, has caused financial circles to start asking serious questions about the worth of stars and about the competence of the film firms to control runaway salaries.

CONSENT DECREE A FACTOR

A close, analytical look at the problem is provided in the current Value Line Survey report on the movie industry. Tracing the development of star domination, it finds that the Paramount consent decree of 1948, separating production-distribution from exhibition, was an underlying factor. Having had their theatre ties cut and, therefore, no longer required to supply a continuous flow of new features to them, major studios allowed the creative talent which they held under long-term contracts to drift away. The large numbers of low-budget films went the way of block-booking. Also out the window went the development of new personalities, who grew out of these quickies. Now the big item was the expensive, individual attraction. And, as Value Line sees it: "A few well-done productions led audiences to expect only masterpieces. The resulting vicious circle gave the Frankenstein monster its chance. The blockbusters necessary to insure audience acceptance propelled the cost of production beyond the means of many studios." Thus the need for outside financing, which, of course, required collateral. And, "what better security than a star's name on the dotted line?" As for the stars, they negotiated sharply for the best deal and forced studios to wait for months until they were available.

Value Line notes further: "Costs are inflated when performers determine the number of pictures to be made, the location of shooting, the time of release, the size of their names in advertising and the theatres in which their pictures may be shown. To make matters completely untenable, a portion of any remaining profits (or, worse still, of gross revenues) is frequently distributed to talent." Obviously, there is more than the artistic in star thinking. In disagreeing with 20th-Fox president Spyros P. Skouras' reference to artists as "certainly not business-minded," the report says: "It would appear that these persons are very much 'business-minded,' particularly when working for Fox. But their business interests do not necessarily coincide with those of the producer or the stockholders."

How, then, "does one supplant creative talent which has become too expensive?" asks Value Line. "Established boxoffice personalities defy replacement, even in the event that an unknown performer is possessed of equal talent. For ability is subservient to popularity. Audiences flock to 'names'... The effects of exorbitant salaries on production costs are obvious. Less widely recognized is the fact that distribution costs (such as advertising and promotion) increase more or less proportionately with the cost of production. Except for super-epics costing $10 million or more, total negative costs generally reach two and one-half times the cost of making a picture. Hence each dollar of salary paid generates total outlays of $2.50."

As examples lifted right from current newspaper headlines, Value Line selects: (1) the skyrocketing of "Mutiny on the Bounty's" budget from $10 million to $20 million; (2) several top stars taking title to the negatives of movies made for United Artists seven years after their release, thereby obviating revenue from re-runs after that time; (3) the troubles plaguing 20th-Fox.

Pointing to the specific case of 20th-Fox, the Survey notes that in trying to formulate a successful policy, the firm "lit the candle at both ends and was inundated by the flames." The gigantic overhead of grinding out medium-priced pictures with stars under long-term contract continued to eat away at the operating net, while expensive individual agreements for specific productions were negotiated in an attempt to keep pace of the cinema trend.

YOUNGSTIEIN'S SOLUTION

Where lies the solution? It will be, says the report, "as complex and time-consuming as the emergence of the dilemma." Perhaps Max Youngstein, now vice president of Cinerama and boasting a long experience in dealing with talent as a v.p. and packager with United Artists, has the answer. As Value Line points out: "He suggests a maximum individual salary of $250,000 per picture plus a profit sharing scheme, to eliminate the economic idocy of our industry." Referring to moviemakers as "the laughing stock of the world, Wall Street and the bankers," Mr. Youngstein advocates formation of a holding company by the studios for the purpose of ameliorating the shortage of creative talent and reducing its "costs".

(Continued on Page 10)
A Movie Is a Movie...

I would like to propose that the nation's film critics turn over a new leaf in regard to their reviews of motion pictures based on stage plays or published books. Later on I will also propose the turning of a new leaf by the industry itself, but let's start in with our good friends the critics.

There seems to be a house rule among the reviewers that one of their prime functions is to judge a movie on the basis of how closely it follows the book or play on which it is based. Granted that there are some readers for whom this information is important, the fact remains that most books or plays are familiar to only a small fraction of the public that goes to see them as movies. Even in the case of as widely publicized a novel as "Lolita," for example, there will be at least ten people making the acquaintance of the young heroine for the first time on the screen to every one who read the original novel. And "Lolita" is a genuine best seller. When you come to most of the novels or plays which are made into movies, you are talking about material known first-hand to only an extreme minority of the populace.

Hollywood has long placed great value on what might sardonically be termed the "unoriginal." I put the word in quotes because I am using it in the trade sense, meaning a work not originally created for the screen. (As an idea, it may be very original, but it is not a film "original." ) Fantastic prices are paid for properties on the basis of their having been on the best seller list for let us say five weeks. Do you know what this means in terms of number of copies sold? It can mean perhaps 40,000 copies. Or a Broadway play that has run six months on Broadway to moderate success, which means that perhaps 250,000 people have seen it. Double that amount to cover the road companies as well. Does this justify the kind of purchase money that a film company will spend to get this supposedly "pre-sold" audience?

There are two important points involved in motion pictures' relationship with "unoriginais." Point number one is that regardless of the source of a movie, the important thing for a critic to be reporting to the public is whether it is a good movie or not. He may choose to compare it to the original novel or play, but when he does he is not really providing a helpful service for the bulk of his readers—for they have neither read the book nor seen the play. As far as they are concerned the movie is an entity in itself. They want to know whether it is a good film or a bad one, not whether it is faithful to the original.

Point number two is that the movie companies persist in getting themselves into this kind of box. They buy expensive properties and then expose themselves to criticism when they alter the story line or characters. If they have to alter the material they have bought, why buy it in the first place? Certainly there are many great and famous properties which proved well worth the purchase price for the screen. Of recent vintage, note "West Side Story;" of classic greatness, "Gone with the Wind;" But how about the countless books bought for five- and six-figure prices while still in galley, that never amounted to anything? How about the money paid for mediocre Broadway plays? Wouldn't it be more productive, in the last analysis, to devote this money to hiring and training creative writers on original screen material?

The rub, of course, is that to hire writers and train them or the job, you have to provide a fairly continuous flow of production activity. They can learn movie screenplay writing by writing movies, not by sitting around waiting for an assignment to come along. In other words, they have to be kept busy on a busy movie lot. Except for television production, which is a different kettle of fish, where do you find that kind of busy lot in this day and age?

I find it rather interesting that the book which draws the least comment from the critics as to whether a movie followed the original source properly is the Bible. If you look back, believe you will find much less comment about fidelity to the original book in the reviews of "The Ten Commandments" than you will in the comments about "Five Finger Exercise" and the original play from which this latter opus was derived.

I find that in parlor conversation there is no better gambit for establishing your intellectual snobishness than to compare a popular adaptation which has been seen by everybody in the room with the original which only a handful have seen. I suspect that some of our movie critics play this game themselves. I will go so far as to say that I suspect they have not read the original books or seen the original plays to which they are comparing motion pictures. I will venture to suggest that no every critic who is busy telling his public how closely or loosely "Lolita" on the screen compares to "Lolita" on the library shelf has read Mr. Nabokov's novel. But it still is par for the course to insert a comparison of book and film in the review. And the conscientiously honest critic finds it necessary to insert a line making clear that he has not read the book. He rather apologizes for writing a movie review that merely reviews the movie.

Maybe this indicates that the public needs a little corrective education too.

It is summer and a man starts thinking kindly thoughts. Since this is the time of year when nobody seems to be handing out awards, it seems an opportune time to offer my own set of citations. You will have to find in the names yourselves.

An illuminated plaque at Hollywood and Vine for the nego-
tiator who succeeds in working out a penalty clause whereby an actor loses money if his work in a picture goes beyond a stipulated number of weeks—unless the actor can prove it was some body else's fault. A similar plaque to the first ten actors who sign such a clause.

A gold-plated badge and honorary membership in the Coun-
ter-Intelligence Corps for the first man to obtain and make public the actual statistics on all phases of the Telemeter experiment in Etobicoke, Canada.

A laurel wreath to the company which keeps the secret of a sneak preview so that the invited audience is surprised when the title flashes on the screen.

A lifetime pass to every theatre in the United States for the scientists who develop 3-D without glasses, good only if seen 3-D can only be shown in existing motion picture theatres.

A one-year supply of soda mints for the guy who develop a bag that can be eaten together with the popcorn.

A luxury apartment, rent-free, for the gentleman who figure out what to do with unused theatre balconies.

A theatre balcony, rent-free, to the gentleman who figure out what to do with the big old-fashioned lobby.

A theatre lobby, old fashioned and also rent-free, to the gentleman or lady who figures out where to park all the cars.
HARD-TOPS DOWN; DRIVE-INS UP

Exclusive Film BULLETIN Feature

1st Half of '62

Report on Theatre Business

With only rare exceptions, conventional (hard-top) theatres showed a decline in business for the first half of 1962 as compared to the corresponding period last year. Drive-ins, on the other hand, appear to have fared better in the first six months of this year.

These conclusions are derived from a survey made by Film BULLETIN in every section of the United States and Canada. Covered in the check-up were theatres of every type in the exhibition spectrum, from plush first-runs in metropolitan areas to drive-ins in the hinterlands.

In almost every instance, theatre men attributed the hard-top decline to one principal factor: lack of sufficient new product. Other reasons were offered, such as weather, competition of movies on TV, and the psychological impact of the stock market slump, but the shortage of pictures was the villain in the mind of practically every respondent.

The decline in grosses in hard-top operations ranged from small fractions up to 15 percent in the case of one West Coast circuit, Blumenfeld Enterprises of San Francisco. Joseph Blumenfeld, general manager of the chain, pointed up the healthier state of drive-in business this year by reporting that its open-air situations "are doing considerably better" than last year. A large eastern circuit further illustrated the variance with these statistics: conventional houses were down approximately 6% in the first six months, while its year-round drive-ins were up 4%, and summer drive-ins so far this year are running 7.2% above the first half of 1961.

Marshall Fine of Associated Theatres, and president of National Allied, reported an anomalous situation as between the Cleveland and Cincinnati territories in which his theatres are located. In Cleveland, the first six months this year showed a general increase in both conventional and open-air theatres, while Cincinnati is lagging behind the 1961 figures in the majority of situations. He said he could offer no reasonable explanation for this boxoffice disparity in two territories so proximate.

A spokesman for one of the nation's largest chains was reluctant to cite any figures, but stated that its grosses this year in both hard-tops and drive-ins "lagged considerably" behind the first six months of 1961. He ascribed the drop to the following factors, in order of importance: (1) "lack of sufficient product"; "the failure of certain quality releases to materialize at the boxoffice"; "the general economic climate induced by the bearish stock market"; "the weather—in the mid-west, for example, it jumped overnight from winter to very hot temperatures."

"PUBLIC TIRED OF SHOCK"

Myron N. Blank, president of Central States Theatre Corp. operating in Iowa and Nebraska, put the onus for this year's boxoffice decrease on two key factors: "The public has tired of our shock campaigns, as well as sex, that was successful advertising in 1961," and the weather in the mid-western part of the country, which was he said, "about the worst for our business in many years. During the winter we had, perhaps, the worst snow storms we had in a long time as well as extremely cold temperatures. This bad weather continued for a long time and didn't break until late May. Naturally, there was a pent-up desire for people to use their amusement time enjoying out-door activities." Mr. Blank voiced his anticipation that business will be "strong" during the balance of the summer, but expressed concern about boxoffice prospects in the fall unless better product than now scheduled is made available.

One respondent credited Walt Disney's "smash" 1961 releases with giving last year a grossing edge, and while this year's program was "equally good", he said the fact that some of the popular Disney TV shows were off the air cut into receipts.

New York's Century Theatres, it was reported by secretary-treasurer Martin H. Newman, showed a modest overall increase of 8% for this year's Jan.-June period, their lone drive-in faring better. However, the circuit's attendance was down 4.3%, reflecting higher admission scales. Mr. Newman sees the decline in attendance attributable to a lack of sufficient strong product. "We have booked more reissues during the past six months than ever before."

As for the effect on TV competition, he regards it as a factor "only where the product is weak or lacking. We have proved time and again that our patrons will come out to see the good pictures regardless of what is being shown on TV." And the weather? Mr. Newman feels the recent drought has definitely hurt the boxoffice. "A little rain can go a long way in making up for lack of strong product."

Another interesting response was the one from a veteran southwest theatre man, who reported his hard-top grosses down over 9% in the first of '62, but his drive-ins up slightly over last year. He contends that Walt Disney has proved that "there is plenty of money to be made in film production without spending $10 million or more per picture."

He pursued his line with a strong argument. "Almost every film company head is preoccupied with shooting the (Continued on Page 10)
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REPORT ON THEATRE BUSINESS

(Continued from Page 9)

works for another 'Ben Hur', while the imagination and showmanship that made this business great and could keep it great is allowed to peter out. Smaller pictures that have some originality and a promotion angle are still making money—particularly when both the distributors and exhibitors get behind them with clever campaigns—but it seems that the industry's 'big shots' have just become too lazy to bother with pictures that might make half-a-million profit. They're all dreaming of the blockbuster that might bring in a $20 million haul. Meanwhile, we're losing more and more customers every week.

A Pennsylvania theatremen repeats that familiar refrain, "lack of sufficient product", in laying the blame for the 1962 slump. "In fact", he declares, "42 percent of our decrease occurred during the month of May when we had practically nothing to play!"

This respondent unburdened himself of some pretty strong sentiments about the policies of the film companies and those who manage them. A few samples:

"The product shortage fosters competitive bidding between theatres, and this makes producers and distributors happy."

A SHOWMEN'S BUSINESS

"Top management in production are shadow boxing with their responsibilities and have no desire to help the Industry, only to fatten their own personal and corporate pocketbooks."

"The fact that the 'money changers' and inexperienced people have taken over the direction of some film companies has changed this from a business run by showmen to one run by inefficient businessmen."

"This business could be rehabilitated and put back on a very sound basis if the movie bankers invested in exhibitors, who have proved their ability to weather the storm of the past ten years, rather than risk their money in diversifications outside our business."

From Mission, Kansas, Dan Meyers of the Dickinson Operating Co. reports a decrease in both indoor and outdoor operations for the first half of this year against '61. Conventional houses were down 2.29%, while drive-ins dropped 3.46%. The causes: "A combination of less saleable product, the stock market slump, and the weather."

Canada, no less than the U.S., experienced a grossing slump in the first six months of 1962. The decline above the border averaged close to 7% on overall operations, and even the drive-ins were hit to the extent of slightly under 6%, despite what was described by a respondent as "more favourable weather than in 1961.

One prominent Canadian exhibitor lays the heaviest blame on the big volume of feature films telecast by the Canadian Broadcasting Corporation network, in addition to the great number being transmitted into Canadian provinces by U.S. stations. For example, he cites a list of approximately 75 features offered in Toronto during one week.

"The commitments of young couples in middle class homes for automobiles, household appliances and the need for do-it-yourself chores, has led these former movie patrons to depend on no-cost TV entertainment", he states. An additional factor cited as "making the average wage earner more selective and cautious" is the devaluation of the Canadian Dollar.

The wide differential in the relative grossing performances of hard-tops and drive-ins experienced by the Blumenfeld chain in the San Francisco territory is explained thusly by general manager Joseph Blumenfeld:

"In our large town situations where the population is in excess of 100,000, the various film companies have changed their releasing program so that one drive-in theatre can play with one hard-top on all first-run product. This has hurt our hard-top operation materially (down 15%), but the loss has been more than offset by the increase in patronage at the drive-ins."

Mr. Blumenfeld gives his version of the factors that affected theatre grosses in the first half of this year:

"The quality of product was below that delivered in 1961."

"The construction strike during that period, which lasted three months, had considerable impact on our business."

"I assume the stock market has some effect."

The San Francisco theatremen made some keen observations as to remedies for the industry's problems:

"Our business can survive if a steady flow of good pictures can be established that we can sell to our people at the established general admission price. I do not believe we can go to the public with better normal product and 'kid' them into paying road-show prices just because they are shown on that basis in

FILM STARS & PROFIT

(Continued from Page 7)

Television, Value Line suggests, is the logical source of new movie talent. "Can this medium replace the old Grade B movie for development of new personalities? There is no question that television is furnishing a fresh supply of talent to moviemakers. To date, however, TV performers have been of little help. For if they are unknown, they fail to draw customers. And if they are accepted television stars, their demands are staggering even by Hollywood standards. Still, this is the medium to which moviemen may eventually turn to replenish the supply of actors, writers, directors and producers. It is a convenient vehicle for the development of untired talent, since many video programs, particularly the daytime shows, are relatively inexpensive to produce. The missing link seems to be a contractual arrangement between aspiring TV performers and major movie studios. Such contracts would assure Hollywood of the services of those who eventually achieve star status, at salaries negotiated as unknowns. This, in principle, is the solution offered by Universal Pictures, this company, a subsidiary of Decca Records, will shortly merge into MCA. The latter, via its TV subsidiary, Revue Productions, is one of the nation's leading television producers. It appears that successful television personalities will be in a position to graduate to motion pictures (Universal), still under contract to MCA (which will own Universal), without an opportunity to render outlandish demands."

As for the talent problem's effect on earnings, VI declares that it "cannot properly be considered a near-term earnings depressant. This group's earnings are already depressed and are not about to decline further as a result of anything hereinabove discussed. As we see it, however, a dramatic enhancement of profits is out of the question while stars administer the motion picture industry."

"A flow of good pictures would help materially during the periods September 15th to December 25th, and April 1st to July 1st. Those are the periods when the producers withhold all of their better product."

"The public is more receptive to motion picture entertainment than they were several years ago, but will not come for mediocre product termed 'sensational sex pictures'"
FINANCIAL REPORT

(Continued from Page 6)

able to present its case, thereby upsetting the firm’s previouslyannounced plan for disposal, details of which were to have been revealed last Wednesday (18). Reported purpose of the court order was to see that the talent agency was completely dissolved, and not merely taken over by another firm or individual.

MCA followed by asking the Federal district court of Los Angeles to dismiss the restraining order obtained by the D of J, claiming it would cause the company “grave and serious injustice.” MCA had a previous agreement with the Screen Actors Guild which prevented it from representing Guild members after July 18. But U.S. District Court Judge William C. Mathes continued for ten days the restraining order to prevent MCA from divesting its talent branch, after which the government is expected to ask for a preliminary injunction. Still pending is the Judge’s decision on an application for a temporary injunction by the government aimed at dissolving the MCA-Decca marriage. Since then, the Department of Justice has added a request to prevent any “co-mingling” of the assets of MCA and Decca. The government contends that the effect of the newlyformed combine “may be to substantially lessen competition or to tend to create a monopoly in TV, films and records.”

Amid all the legal maneuvers surrounding the MCA-Decca affair, it is interesting to note the reaction of one of Wall Street’s prominent investment houses—Shearson, Hammill & Co.—to the complexities of the deal.

According to Fred Ansche S-H researcher: “The anti-trust suit is likely to have a depressing effect on the market action of both MCA common and convertible preferred, but in view of the many uncertainties still surrounding this situation, we do not consider it a wise course to participate in the indiscriminate selling that is likely to follow the announcement, and we would prefer to wait until the dust settles.

“It is also extremely difficult to appraise the effect of the anti-trust suit on the common stock of Decca which is still in public hands. Strictly on its own, we think that Decca has only moderate capital gain possibilities at this point, even though the company should have a good year in 1962, with earnings expected to exceed $4.00 a share compared with $3.08 in 1961. However, it is impossible to make any projections beyond the end of the year. Hence, we would continue to hold Decca pending further developments but would be inclined to sell the stock on any unusual strength.”

Movie Shares Continue Recovery

Movie stocks weathered the slump that hit the general market last week, continuing their recovery. Twelve of the 18 cinema issues covered rose over the fortnight through July 19, while five were off, only slightly. Making the most headway were 20th-Fox, Cinerama and Decca.

Amid speculation on who will succeed Spyros Skouras as president, 20th-Fox gained ground early in the session, then held on to finish 2 1/2 points. ahead. On Friday, the day following the close of the Film BULLETIN chart figures, 20th shot up another 2 1/4 points. As the first of its storyline features co-produced with M-G-M, “The Wonderful World of the Brothers Grimm,” was previewed for the press, Cinerama advanced 1 1/2, in a usual heavy turnover of 349,300 shares, but M-G-M was off 1/16. Decca waded through the water of legal entanglements surrounding its acquisition by MCA to move up 1 1/2.

Four of the five movie shares that declined were theatre companies, but the only substantial loss was registered by Loew’s, down 2 3/8 on an exchange of 101,700 shares. The firm’s 39-week net was up, but its third quarter was off. In over-thecounter activity, Seven Arts and Wometco advanced. Seven Arts recently revealed an extensive production pact with M-G-M involving 20 feature films in the next few years.

M-G-M Looks Past 3rd Quarter Drop to Strong Fiscal 1963

The road to bigger, more expensive pictures often is paved with doubt and delay, but the payoff is worth waiting for. Operating on that present-day production premise, Metro-Goldwyn-Mayer experienced some rough sledding this year, but president Joseph R. Vogel looks forward to 1963 for a resounding recovery.

Shooting schedules on some of the firm’s most important films fell behind in recent months, pushing back release dates and resultant revenue to late ’62 or early ’63, and slicing earnings for the 40 weeks ended June 7, 1962 to almost one-third of the similar 1961 figure. Net for the current period totaled 3,308,000 ($1.30 per share), compared to $9,442,000 ($3.74) a year ago. In making the announcement, Vogel also revealed that third-quarter earnings were down, from $2,758,000 ($1.09) in ’61 to 755,000 ($30c).

The M-G-M president voiced confidence that Metro will bounce back strongly in the coming fiscal year, when ‘Mutiny on the Bounty” and the two Cinerama co-productions, “The Wonderful World of the Brothers Grimm” and “How the West Was Won,” are placed in release and start bringing in revenue. Then, too, the company has a strong slate of regular attractions waiting in the wings, he added.

1962 To Be Best Year for AIP

American International already is certain of its most successful year ever and is well on the way to doubling the 1961 gross, toppers James H. Nicholson and Samuel Z. Arkoff announced. Gross has hit more than 150 per cent of last year’s figure, with much of the credit attributable to a better-than-$750,000 take by “Tales of Terror” in only two major markets (N.Y. and Southern Calif.). Two other strong entries —“Panic in the West Zero” and “Marco Polo”—promise to carry the firm well over the 200 per cent mark on the basis of advance bookings, it was declared.

Loew’s 39-Week Net Up

Loew’s Theatres net income for the 39 weeks ended May 31, 1962 rose slightly from $1,628,800 (61c per share) to $1,661,900 (62c). It was announced by chairman Laurence A. Tisch. Gross revenue was down, however, to $29,619,000 from $30,820,000 a year earlier. Net for the third quarter ended May 31 was off to $493,300 (18c) from $675,100 (25c) for the similar 1961 span.

Wometco 24-Week Net Sets Mark

Net income for Wometco Enterprises, Inc. (OTC) for the first 24 weeks of 1962 was the highest in the firm’s history. The Florida-based operator of theatres, TV stations and vending machines reported earnings up 55 per cent over the similar period in 1961—to $916,196 (83c per share) from $592,010 (53c). President Mitchell Wolfson attributed the sharp upswing to better results from all divisions of the company’s operations.

Consequently, Wolfson raised Wometco’s projected per-share earnings for ’62 to $1.60 from an earlier prediction of $1.50. In 1961, the net was $1,353,000 ($1.22).

Gross income for the 24-week span in ’62 totaled $8,915,101, compared to $6,813,603 in ’61. Net for the 12-week period ended June 16, 1962 was $467,109, against $290,717 a year earlier. Comparative 12-week grosses were $4,478,660 and $3,379,150.

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"Stowaway in the Sky"

**Business Rating ⫸ ⫸**

Interesting adventure of man and boy in balloon flying over France. Technicolor. Kids & class adults will love it.

This beautifully mounted (Technicolor) import, the first full-length film by Frenchman Albert Lamorisse (of "The Red Balloon" fame), shapes up as attention-holding entertainment for youngsters and the adult class trade. Art film fans should respond strongly. Short on plot but long on scenic wonders (filmed from a helicopter in a process called Helivision), and aided by a pleasant Jack Lemmon narration, "Stowaway" shows the sights and sounds viewed by an eccentric balloon owner (Andre Gillet) and his stowaway grandson (Pascal Lamorisse) as they glide merrily across France. From their orange-striped, Jules Verne-type balloon, they delight in the marvels of Alsace, especially the Strasbourg Cathedral and the Konigsberg Castle; the beauty of Paris with its slender Eiffel Tower and magnificent Notre Dame; the majestic Alps; Iush Provence; and the sparkling Mediterranean. Along the way they witness flocks of graceful low-flying birds and the chase of a frightened stag by a pack of hunters and their yelping dogs. And then there's the landing in Brittany during a festive wedding. The ending finds the balloon landing in Provence, then taking off with only young Lamorisse aboard. Acrobatic stunt-man Maurice Baquet (Gillet's assistant) jumps from a plane, but is unable to stop the runaway balloon. Lamorisse starts heading out to sea, but at the last moment the balloon drops downward, and the lad leaps to safety.

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"The Trojan Horse"

**Business Rating ⫸ ⫸**

Dubbed Italian spectacle tells familiar historic tale in broad, colorful strokes. Overlong, but should satisfy action fans.

The classic tale of the 12th Century, B.C. Greek-Trojan War and the famous ruse of the Trojan Horse are dramatized in broad, splashy fashion in this dubbed, Italian-made Colorama release. Strongman Steve Reeves is on tap as a fearless Trojan hero, and his name on the marquee should help bring in the youngsters and non-discriminating action fans. Attractively mounted in Eastman Color and containing a fair amount of battles and spectacle, the film shapes up as an OK attraction for action, ballyhoo houses and drive-ins. Giorgio Ferroni's direction is impressive during the combat sequences, but rather static elsewhere. As with many of these noisy imports, scissoring would prove a definite advantage. Aiding the brawny Reeves are John Drew Barrymore, the conniving Ulysses who dreams up the idea of the wooden horse, Edy Vessel, the kidnapped Helen of Troy, Warner Bentivegna, the Paris who steals Miss Vessel, adn Arturo Dominici as Achilles, of the ill-fated heel. The plot finds the Nine Years War ensuing after Miss Vessel is kidnapped, and the Greeks unable to rescue her from behind the Trojan walls. After a number of physical feats, Reeves becomes a Trojan hero and gathers around him a number of followers. Bentivegna, jealous of Reeves, heads the other faction. Barrymore comes up with the idea of building a Trojan Horse. He plants Greek soldiers inside and tricks the Trojans into allowing the "sacred" horse to be carried inside the city gates. The ruse works and Troy is burned to the ground, Helen is returned to her people and Reeves escapes with his few remaining followers.

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"My Geisha"

**Business Rating ⫸ ⫸**

Improvable plot will be hard for many to swallow. Goo cast headed by MacLaine, Montand. In color.

If the spectator can manage to swallow the highly improvable plot, "My Geisha" should provide fair entertainment. Take a Hollywood director who decides to shoot "Madame Butterfly" in Japan without the assistance of his boxoffice popular wife, add to this the wife disguising herself as a geisha in order to test his fidelity, and you have the ingredients of this somewhat amusing but rather uneven Paramount release. Shirley MacLaine, Yves Montand, Edward G. Robinson and Bob Cummings provide a good marquee, and Oscar-winner Jack Cardi imaginatively directs the involved plot against some striking Technicolor scenes of Japan. Best response will come from the film trade, but the male audience is apt to become restless. More discriminating viewers will find it hard to accept the wa Norman Krusen's script suddenly turns serious during the latter portions; lightness gives way as Montand attempts to stand on his own as a creative director. Miss MacLaine manages to hold everything together in her dual roles as Montand's mischief-loving comedienne wife, and the sedate geisha he chooses to play Cho Cho-san in his film. Montand is difficult to understand at times, and this destroys his delineation as the conscientious director. Robinson is excellent as the producer-friend of the family who goes along with the joke until it starts to put the marriage apart. Cummings comes off well as the "geisha lover" Hollywood star and Yuko Tani is touching as Miss MacLaine's geisha teacher. The plot finds Montand thrilled over his geisha "find" and Cummings unsuccessfully trying to win Miss MacLaine's love. Then Montand accidentally learns the truth and it looks like the marriage is on the rocks. But on premier night, Miss MacLaine, supposedly in Japan for the showing, tells a cheering audience that the geisha star has given up screen life for the solitude of a convent.

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"The Wild Westerners"

**Business Rating ⫸ Plus**

Third-rate oater in color lacks names. Supporting dualers.

One can only wonder why an Eastman Color mounting was wasted on a tired and hackneyed oater. Lacking marquet strength, burdened by a poor script and one dimensional performances, and hampered further by non-matching stock footage, the Sam Katzman production, being released by Columbia, can only expect to get playing time on the bottom half of the bills in the action market and drive-ins. Ploddingly directed by Oscar Rudolph, "Westerners" tells about a hand of murders who rob stagecoaches for gold, and the efforts of a group of Marshals to track them down. Some avenging Indians also pop up during the proceedings. James Philbrook is the U.S. Marshal hero, Nancy Kovack, the ex-dance hall girl he marries an Marshall Reed, the sheriff-bandit leader. In non-vocalizing roles, rock-and-roller Duane Eddy portrays a deputy jealous of Philbrook, and Guy Mitchell, is surprisingly sinister as Reed number-two henchman. Gerald Adams' script finds Reed voicing himself and his men to help Philbrook track down the robbers, Philbrook's suspicions of Reed are confirmed when the latter appears on the scene after an assassination attempt on Philbrook. Mitchell kidnaps Miss Kovack and threatens her unless Philbrook allows a big shipment of gold to go through unescorted. During the climactic battle, Eddy sacrifices his life to help Philbrook.

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(More REVIEWS, Pages 14 - 15)
Barnum on Broadway

Showmanship—be it of the elegant, high-hat type with the invitational premiere and lavish dinner bit, or the hard-hitting, drag-em-off-the-street kind where anything goes as long as it draws the customers—is regarded in some quarters as a function peculiar to movie business. The multiforntity, unconformity and intensity of film promotion puzzles some businessmen in our industry, and makes them wonder if it is worth the bother and the cost. They question the wisdom of spending promotion money on any picture they consider a sure-fire hit, or "wasting" money on a film of dubious boxoffice value.

Is it really wasteful to expend energy and money to make a big success bigger, or to attempt to salvage a seeming failure?

David Merrick, the man with the magic touch in the legitimate field, is one helluva showman in his own right, and he has managed quite brilliantly to weather the depression that has much of Broadway on the ropes. When one of his plays turns out to be a likely "lumen", Mr. Merrick, it seems, refuses to let it turn sour before he gives it every chance, via movie-style ballyhoo, to bring him a profit. Witness the following story on the Broadway Barnum from a recent nationally syndicated column by Whitney Bolton:

"Today's almost only practicing showman... would be Dave Merrick. It is no secret that Mr. Merrick kindles resentment as easily as he kindles enthusiasm... I did not even pretend to like 'I Can Get It for You Wholesale' when it opened and I will not now. I think it is a pretty terrible show, first and last. Many others think so, too, but Mr. Merrick is not abashed. He has schemed a dozen ways to keep his theatre filled eight times a week for this show. His newest stunt, and I'm certain he invented it, was to buy hundreds of textile swatches in the market and send them out to every man having to do with textiles or the garment industry from coast to coast.

"On each was printed, in part: 'The fabric swatch, I don't have to tell you, is the most important thing in your industry, but it doesn't get many laughs. It also doesn't relax you or have you whistling some catchy tunes while you're exiting a theatre... I'm referring, of course, to my Broadway musical, I Can Get It for You Wholesale, which has been delighting salesmen, buyers, cutters and bosses, in addition to outsiders ranging from plumbers to pediatricians.

"It is just one of so many stunts by which he sells his shows, the good ones as well as the not so good. Like this moustached bravo or not, he is the last element of good, pounding, ticket-selling showmanship left in our New York theatre."

We suggest that the doubting money men in our movie business might heed this little tale about the hottest play producer (and showman) on Broadway.

Hyman, Film Executives Huddle

Edward L. Hyman, vice president of American Broadcasting-Paramount Theatres, completed a series of luncheon meetings with sales and advertising executives of the major film companies to boost business in the last quarter of the year. Hyman's aim was to induce distributors to allocate more strong releases in the Sept.-Dec. period, and to back them, with "super-Herculean promotional action", aided by exhibition.

Among the meetings was one held with United Artists executives (above), in which Hyman, left, discussed business-building plans with UA vice presidents Fred Goldberg and James R. Velde. Below, Hyman, second from left, is seen in session with Universal executives F.J.A. McCarthy, Philip Gerard, Herman Kass and Paul Kamey.

Big, Wide 'Wonderful World' Premiere Hailed in Denver

The first Cinerama film with a story, "The Wonderful World of the Brothers Grimm", became an international news item last weekend (July 13-14), as some 400 members of the press and representatives of the motion picture industry assembled in Denver for the world premiere.

The glittering two-day event, hosted by M-G-M and Cinerama, co-producers of the film, was climaxxed by the showing of "Wonderful World" in the brand-new Cooper Cinerama Theatre, a handsome, functional house built specifically to accommodate the huge screen occupying about one-third of the wall space in the almost-circular auditorium. Theatremen among the guests, including some of the country's top circuit operators, expressed keen pleasure in the theatre's novel, yet simple design and construction.

The precise, smoothly handled junket, which brought in newsmen from 80 cities in the U.S., Canada, Europe and Asia, was a credit to the key promotion personnel of Metro, headed by Howard Strickling, and Cinerama, headed by Everett Callow. The official hosts were Colorado Governor Steven McNichols, M-G-M president Joseph R. Vogel and Cinerama chief Nicolas Reissini.

Perry Lieber Succeeds Brand

Perry Lieber assumes the post of 20th Century-Fox studio director of advertising and publicity on August 1, succeeding Harry Brand, who resigned and will go on a consultant basis with the company. Lieber, once national promotion director of RKO Pictures, has been Brand's assistant since 1956.

Let It Be Noted...

Samuel J. Friedman resigned as national publicity director of United Artists, effective August 10. His assistant, John L. Toohey, is exiting at the same time... Lige Brown, named national coordinator of advertising, publicity and exploitation for Irwin Allen's merchandising seminars on 20th-Fox's "Five Weeks in a Balloon"... Paul Lyday, appointed to director of advertising and publicity for National Theatres, succeeding Fay S. Reeder... Loew's Theatres national publicity chief Ted Arnow tabbed for presidency of the Associated Motion Picture Advertisers, Inc., succeeding At Fleischheimer, who moves up to chairman of the board... Harvey Matofsky named international publicity coordinator for Columbia's "The Ballad of the Running Man."
"Shoot the Piano Player"

Business Rating 3 3

Off-beat French import by Truffaut is interesting entry for art houses, select class situations.

François Truffaut, the critically-acclaimed French director ("The 44 Blows," "Jules and Jim"), is now represented on these shores with this off-beat mixture of farce, violence, sex and tragedy. This Astor release (actually Truffaut’s second film) tells the story of a timid piano player, determined to remain aloof from the people around him, who reluctantly becomes involved in a world of gangsters and death. Truffaut’s method of presentation is unorthodox—wild and sophisticated comedy appear side by side with murder and pathos. Devotees of experimental art films will undoubtedly find it interesting, and word-of-mouth might help stimulate want-to-see among discriminating patrons in class situations, but this seems to have little chance in the general market. The blending of moods is a difficult task indeed, and Truffaut deserves an E for effort.

Charles Aznavour (star of "Tomorrow Is My Turn") is quite effective as the shy piano player in a sordid cafe on the outskirts of Paris. Once an internationally famous concert pianist who could not forgive his wife for giving herself to an impresario (to further his career), he changes his name and goes into hiding after she kills herself. Mari De Bois combines sensitivity with innocence as the cafe waitress in love with Aznavour, and loved by Serge Davri, the muscular, unattractive bartender. The rough-edged Pakistan photography provides a moody background to the tragi-comedy. The plot finds Aznavour helping his double-crossing robber brothers escape two pursuing gangsters. While the two gangsters are kidnapping anybody who can lead them to the brothers, Aznavour and Mlle. Du Bois fall in love. He decides to try a comeback as a concert pianist and they go to the cafe to quit. Aznavour is forced to kill the jealous Davri in self-defense and then he and Mlle Du Bois hide out with his brothers. The gangsters accidentally kill Mlle Du Bois, Aznavour returns to the cafe.


"Hell Is for Heroes"

Business Rating 3 3

Absorbing war melodrama. Solid supporting dueller.

Thanks to a fascinating performance by Steve McQueen and taut, exciting battlefield direction on the part of Don Siegal, this Paramount release emerges as a good, little World War II melodrama. It figures to be a solid supporting dual in the action, outdoor market. Concerning itself with the strange breed of men who becomes heroes, and centers around a handful of soldiers attempting to trick the German into believing they are a powerful force, it is rough and disturbing, peppered here and there with touches of humor. McQueen is outstanding as a surly, anti-society misfit who rises to a heroic level at the decisive moment. Bobby Darin an popular comic Bob Newhart provide the lighter moments, an realistic G.I. delineations are turned in by Fess Parker, Harlan Guardino and Nick Adams. Richard Carr’s screenplay finds McQueen delighted that he’s going back to the front instead of home. He and five others are ordered to hold part of the Siegfried Line, and they are joined by a lost Newhart and Adams, a Polish DP. When sergeant Guardino is killed, McQueen convinces James Coburn (now in charge) to disobey orders and attack the German pillbox. Coburn is killed, second attempt by McQueen. Daren and Mike Kellin fails and Kellin is killed. Morning brings reinforcements, and victory seems assured.

Paramount, 90 minutes. Steve McQueen, Bobby Darin, Fess Parker, Harlan Guardino, Bob Newhart. Produced by Henry Blanke. Directed by Don Siegel.

"The Important Man"

Business Rating 3 Plus

Mexican import will disappoint art film patrons.

Art house patrons, for whom this import is intended, are going to be disappointed in this Mexican film being released by Lopert. Despite a number of international prizes (including an Oscar nomination for Best Foreign Language film), "The Important Man" is a tedious disappointment. Dealing with lazy, wine-loving, woman-chasing, family-bullying peasant who wants to become the important man in his village (the Mayor domo, an honor bestowed yearly by the local priest), the film suffers from overacting on the part of Japanese star Toshio Mifune ("Rashomon"), heavy direction by producer-co-scripter Ismail Rodríguez, plus endless stretches of boisterous ranting and ravings. Its boxoffice future appears dim. Some of the location black-and-white CinemaScope lensing is effective, and there are several informative peeks into village life, including a gristy cock-fight, but one is unable to build up any sympathy for the good-for-nothing Mifune, or the poor unfortunates who suffer his wrath. Convinced everyone is against him, Mifune makes his wife’s life a living hell, beats up his young son, takes up with the local prostitute and drives off his daughter, who has been seduced by a weathy landowner’s son. Mifune sells his illegitimate grandson to the landowner and uses the money to buy himself the Mayordomoship. But he is still a figure of ridicule as far as the other villagers are concerned. When his wife kills the prostitute, Mifune, wanting to do a decent act turns himself in as the culprit.

Lopert, 99 minutes. Toshio Mifune, Columba Domínguez. Produced and directed by Ismael Rodríguez.
"Escape from Zahrain"
Business Rating 3 3

Tedious, hot trek over desert makes this dubious summer entry. Brynner provides marquee value. Fair dualler.

For Yul Brynner, who portrays an Arab rebel chief bent on escaping from colonial troops in "Escape from Zahrain", there is eventual freedom, but for summer audiences there is no getting away from it: this Paramount desert melodrama is 93 minutes of tedium in Technicolor, punctuated only sporadically by brief moments of gunfire. If it must be categorized, "Escape" is for action patrons who can endure a wearisome trek through sand, sun and wind for a few, brief clashes between Brynner and his truckload of escapees and the police. Let others beware, especially the fair sex, for whom there is no romance to speak of, just miles and miles of desert. This one requires a really strong promotional push if it is to be sold in the action marts; anywhere else, its going to be rough sledding. British producer-director Ronald Neame has done better ("Tunes of Glory", "The Lavender Hill Mob"), but it's doubtful that he will ever match his latest film for sheer nonsense and lack of pace. The plot finds an Arab youth group, led by zealot Sal Mineo, springing Brynner (his bald head covered throughout by a Turban) from a police truck as he is being transferred from one prison to another. Only too willing to go along are fellow prisoners Jack Warden, a tough-talking, but funny, embezzler, and Tony Caruso and Jay Novello, two murderers. When they commandeer an ambulance, they pick up lovely, Arabian-born, but European-educated, nurse Madlyn Rhue, who is set against Brynner's violent method of obtaining freedom for his people. Of course, by the time the journey it at an end, we are led to believe (nothing resembling a love scene intrudes on the trip) that she is ready to follow the Arab leader anywhere.


"Tarzan Goes to India"
Business Rating 3 3 Plus

Has elements to please youngsters. In color.

The youngsters and adventure devotees should find this 36th "Tarzan" film being released by M-G-M quite satisfactory entertainment. This time, the Edgar Rice Burroughs' jungle man leaves his African home and comes to India to try and save a herd of elephants about to be trapped in an area that's being flooded to make way for a new hydroelectric plant and dam. Stunt man Jock Mahoney does the familiar loin-cloth, and he's physically impressive diving from a plane into an Indian river (his arrival), swinging from trees and fighting a killer leopard while chained to the ground. Additional thrills include a fight between a mongoose and a cobra, a fight to the death between two mammoth elephants and a climactic stampede of hundreds of terrified elephants. Everything has been excitingly and spectacularly photographed on location in Cinemascope and Metrocolor. All of this, plus a colorful exploitation campaign, will help make the film a "must see" for youngsters and action fans. Humor is supplied by an engaging youngster (Jai, the Elephant Boy) whom Tarzan befriends; there's a romantic angle between a Maharaja's daughter (Simi) and an Indian engineer (Feroz Khan); and Tarzan's adversaries take the form of a scheming foreman (Leo Gordon) and the dam-comes-first head engineer (Mark Dana). Director John Guillermin effectively blends physical beauty with the action. The Robert Hardy Andrews-Guillermin screenplay has Tarzan discovering an escape pass through the mountains. Gordon tries to stop him at every turn, and eventually succeeds in kidnapping Jai. Tarzan rescues the youth and does in Gordon and his henchman, then destroys a barricade set up by Dana and stampedes the elephants to safety. Mission accomplished, Tarzan returns to help Dana complete the dam.

All The Vital Details on Current & Comin' Features
(Date of Film BULLETIN Review Appears At End of Synopsis)

ALLIED ARTISTS

April

June

REPRIEVE, Ben Gazzara, Ray Walston, Stuart Whitman, Sammy Davis, Jr., Eddie Albert, Bob Hope, Raymond St. John, Millard Kaufman. A. Ronald Lubin. Film blog, of Resko, once sentenced to die in electric chair and reprieved after 19 years in Dannemora Prison. 110 min.

July
BRIDGE, THE, Frits Wegger, Volker Bohnert, Producer Dr. Herman Scherwar. Director Bernhard Wicki. 104 min.

EL CID Color, Charles Heston, Sophia Loren. 170 min.


RIDER ON A DEAD HORSE, John Vivyan, Bruce Gordon, Kevin Hagen, Lily Lu, Producer Kenneth Alriss. Director Herbert L. Storch. Dramatic search for hidden gold. 77 min.

August

September

October
PANIC IN YEAR ZERO! CinemaScope, Ray Milland, Jean Hagen, Joseph Cotten, Producer-Director: Millard Kaufman. Director Lou Russoff, Arnold Houghland. 95 min. 2/9/62.

POE'S TALES OF TERROR Color, Panavision, Vincent Price, Peter Lorre, Basil Rathbone, Deba Fejuel. Producer-Director Roger Corman. Based on Edgar Allan Poe's three stories. 90 min. 6/14/62.

August
MARC0 POLO CinemaScope, Color, Rory Calbourn, Yoko Tani. Director Hugo Fregonese. 100 min.

September
WHITE SLAVE SHIP (formerly Wild Cargo! CinemaScope, Color, Pier Angel, Edmund Purdom. 87 min.

October
WARRIORS 5 Jack Palance, Anna Railli. Producer Fulvio Lucisano. Producer-Director Mario Deodato. 87 min.

REPLICUS Color, Budli Miller, Carl Ottolex. December
YOUNG RACERS, THE, Color, Mark Gavan, Bill Campbell, Luana Adams. Producer-Director Roger Corman. February
SEAFIGHTERS Submarine war story. Coming

ANZIO EXPRESS

BEACH PARTY Color, Panavision. Teenage comedy. GENGHIS KHAN 70mm roadshow. GREAT DELUGE, THE

BUENA VISTA

April
MOON PILOT Technicolor, Tom Tryon, Brian Keith, Edmond O'Brien, Dany Saval. Producer Walt Disney. Bill Anderson. 98 min. 1/22/62

June
BIG RED Technicolor, Walter Pidgeon, Emile Genest, Gilles Pavant, Producer Winston Miller. Director Norman Tokar. Story of a loving man, a boy and a champion Irish setter photographed in the Canadian Wilds. 93 min. 4/30/62.

July
SON VOYAGE Technicolor, Fred MacMurray, Jane Wyman, Deborah Walley, Michael Callen. Producer Walt Disney. Director James Neill. 87 min. 5/15/62.

October
ALMOST ANGELS Color, Peter Weck, Sean Scully. Vincent Winter. Drama. 93 min.

December
CASTAWAYS, THE (formerly In Search Of The Castaways) Technicolor, Carol Lynley, Shirley Jones, Mary Margaret Humes, George Sanders, Producer Walt Disney. Robert R. Lott. Based on Jules Verne's story, "Captain Grant's Children." 100 min.

Coming
SON OF FLUBBER Color, Fred MacMurray, Nancy Olson, Keenan Wynn. Comedy.

AMERICAN INTERNATIONAL

April
ASSIGNMENT OUTER SPACE Color, Archie Savage. Gaby Farinon, Rik Von Notten. Science fiction. 79 min.

BURN, WITCH, BURN Janet Blair, Peter Wyngarde, Producer. Alton Pfeiffer, Director Sidney Meyers. 90 min.

PHANTOM PLANET, THE, Dean Fredericks, Colleen Gray, Tony Dexter. Science fiction. 82 min.

May


June
PRISONER OF THE IRON MASK Color, CinemaScope, Mickey Lemonds, Wanda Oudie. Action spectacle. 80 min.

COLUMBIA

March

April


May

MOTHRA All Japanese cost. Director Isao Hanc. 78 min. 5/19/62.


July
BELLE SONGMERS David Janssen, Polly Bergen. Producer William Seckem, Director Eliot Silverstein. 82 min. 7/1/62.


August
INTERNS, THE, The Cliff Robertson, Michael Callan, Sue Parker, Nick Adams, James MacArthur, Maya Hurwitz, Producer. Director Don Chaffey. 87 min. 8/6/62.


September

October

November

December
Continental

February


FRANKIE: (Times Film) Jeanne Moreau, Maurice Ronet, Jean-Claude Brialy, Carole Bouquet, Jean-Claude Drouhet. 111 mins. June 30.


LUST TO KILL: (Producers Associated Pictures Co.) Jeanne Moreau, Marcello Mastroianni, Anna Magnani. Director Alfred R. Milton, Patrick Betz, Director Oliver Drake. 110 mins. September 26.


NIGHT OF EVIL: (Sutton) Lisa Gaye, Bill Campbell. 81 mins. May.

NIGHT, THE: (Inter-American) Jeanne Moreau, Marcello Mastroianni, Monica Vitti, Producers Emmanuel Cassuto, Marcello Mastroianni. 92 mins. March 15.


NO LOVE FOR JOHNNIE: (Embassy) Peter Finch, Stanley Holloway, Mary Peach, Producer Betty E. B. Box, Director Ralph Thomas. 102 mins. October 1.


PARADISE ALLEY: (Sutton) Hugo Haas, Corinne Griffith, Billy Gilbert, Carol Morris, Marie Windsor. 96 mins. March 16.

PASCAL AND HIS BROTHERS: (Embassy) Alain Delon, Renato Salvatori, Anna Girardot, Producer Goffredo Lombardo, Director Louis Vitali, Bruno, Director Stefano Vencetti, Drama of widow and her five sons, and their struggle for power and love in Parisian life. 117 mins. July 24/26.

PASSENGERS: (Cosmico) Meir Myers, Gary Styles, Les, Mike Kenee, Producer Leonard M. Burton. Director Jerald Ingrass, 97 mins. May.


SLIME PEOPLE: (The) Hulton-Robertson Pops I Robert Hutton, Les Tremayne, Susan Hart, Producer Joseph Stefano, Director Herbert Stothert. 96 mins. May 9.


THROUGH THE MUD BELOW, THE (Embassy) Producer Arthur Cohn, Rene Lefuere, Director Pierre-Emmanuel Novelli. 97 mins.

TWO STRUGGLERS: (Times Films) Alain Delon, Monica Vitti. 96 mins. March 1.


WHAT A CARPE: (Embassy) Kenneth Connor, Sidney James, Marion Weatherly, Sherry Shannon, Donald Pleasence, Price, Producer Robert S. Baker, Monte Pearson. Director Pat Jackson. 81 mins.

WILD FOR KICKS: (Times Films) David Farrall, Noel Adams, Gillian Hills, Christopher Lee, Adam Faith. Director Shirley Anne Field. 81 mins.

WIZZBEEK: (Brandon) Kurt Melisel, Helga Zsch, Richard Crawford, Producer Kurt Helme, Director George Klaaren. 81 mins. March 1.

August

SUMMARY

The advance August release chart totals 19, with M-M taking over top position on the strength of four pictures. 20th-Fox and Continental are tied for second at three films each, while United Artists and Columbia follow closely with two. Five companies—Universal, Warner Bros., Allied Artists, American-International and Paramount—one have release that is ready, but as yet Buena Vista has nothing slated for next month.

Metro-Goldwyn-Mayer

March

SWEET BIRD OF YOUTH CinemaScope, MetroColor, Paul Newman, Geraldine Page, Tom Tryon, Producer Frank Loesser, Director Richard Brooks. Film's tale of Tennessee Williams' stage success, released on 7/30.

May


June

LOLITA James Mason, Shelley Winters, Sue Lyon, Peter Sellers, Producer James B. Harris, Director Stanley Kubrick. Director's latest. 111 mins. May 22.


July


DAMON AND PYTHIUS: A funny Williams, Don Burnett, Producer Samuel Marx. Director Curtis Bernhardt. Screen version of the famous classic.

TARZAN GOES TO INDIA Jock Mahoney, Slimi, Producer Sy Weintraub, Director John Guillermin. New entry in the famous series, filmed in India. 86 mins. August

August


SAVAGE GUNS: A Richard Basehart, Alric, Nick, Don Matheson, Producer, Director Robert Duvall. A film about a military operation on a Pacific island. 90 mins.

September

PASSPORT IS COURAGE, THE: The Gir, Bodaque, Producer, Director John Goodwin. One man's war against the Nazis during World War II.

SWORDSMAN OF SIENNA Eastern Color, Stewart Granger, Producer Jacques Bar, Director Ehrenweine Ferri. Adventure drama
The facts are, that *HUNDREDS* of our TRAILERS ... and ACCESSORIES, too... that were due to be returned to our branches TODAY... just *haven't come back*!

Among them, no doubt, are TRAILERS and ACCESSORIES you are waiting for... and depending on, to sell your attractions.

Sooner or later, of course, the missing TRAILERS and ACCESSORIES will be returned to us... but... can YOU wait for a sooner-or-later shipment of your TRAILERS and ACCESSORIES? Of course you *can't!* You need them RIGHT NOW!

We print approximately *THREE TIMES* as many TRAILER PRINTS as the distributor has Feature prints. Our printing of ACCESSORIES is *many, many times* that proportion. More than enough to supply you with your needs, in ample time to afford maximum use of these items. BUT... when so many of your fellow-exhibitors *fail* to return TRAILERS and ACCESSORIES *on time*... even this huge surplus of material cannot protect you against a *missout*!

Immediately after the last showing of your TRAILER it *is due back in our office*. Immediately after the last showing of your Feature, the ACCESSORIES are *due back in our office*.

You can improve our service, if you see that they get back to us...

**ON TIME!—EVERY TIME!**
Opinion of the Industry

AUGUST 6, 1962

What They're Talking About

○ ○ ○ to the Movie Business ○ ○ ○

BALABAN RETIREMENT? . . . IMPACT OF
'EL CID' ON AA . . . TELEMETER FALTERING

■

NATIONAL MAGAZINES BOOST INDUSTRY

Movies, Makers
Get Big Splash

■

Funds Buy Movie Stocks

Read FINANCIAL REPORT

Reviews

THE WONDERFUL WORLD
OF THE BROTHERS GRIMM
Film of Distinction

KID GALAHAD
THE BEST OF ENEMIES
A TASTE OF HONEY
NO MAN IS AN ISLAND
THE THREE STOOGES IN ORBIT
THE PIRATES OF BLOOD RIVER
WORLD BY NIGHT NO. 2
STOP WORRYING ABOUT OCTOBER!

Here is a New Concept of Total Family Entertainment from Walt Disney

Yes, Walt Disney's new concept of total family entertainment is scheduled for release this October. We choose not to heed the warning that this is a traditionally poor releasing time. We believe we have the bold new approach that can stand tradition happily on its head. We have the entertainment! We have the campaign! We have the know-how! Let's put it over! And once we do, can't you just see a succession of boxoffice attractions from Buena Vista every October?

Always willing to attempt the new and unusual, Walt now raises the curtain on total entertainment, combining cartoon magic, live action, comedy, music, color, drama and adventure, all in one wonderful program, a new concept in motion picture enjoyment from Walt Disney.

Heading the program is Walt's full-length cartoon feature, LADY AND THE TRAMP, a proven boxoffice champion. This entertainment treasure chest for the entire family sparkles with a host of beloved cartoon characters. Millions of moviegoers from 3 to 93 eagerly await its return.

And an exciting extra dividend awaits those millions in Walt's new live-action Technicolor feature, ALMOST ANGELS, bringing to the screen a story that has waited more than 450 years to be told. It is the story of the Vienna Boys Choir, filled with boyish mischief and musical splendor, acted by a cast studded with future stars, and filmed in its original magnificent setting.

That is Walt Disney's total entertainment concept—a great, proven cartoon attraction teamed with a unique new live-action feature. As an October combination, they allow you to go out and awaken that vast stay-at-home audience!
Vul Disney’s

piest motion picture

Lady

AND THE

Tramp

TECHNICOLOR®

CinemaScope

From the novel by Ward Greene
released by BUENA VISTA Distribution Co., Inc.
© Walt Disney Productions

And here is the TOTAL IMPACT CAMPAIGN that will herald the total entertainment concept:

- NEWSPAPER
  Ads specially designed for every section of your newspaper!

- TELEVISION
  Walt Disney’s Wonderful World of Color! NBC-TV Network commercials!
  The Mickey Mouse Club!
  Local television!

- THEATRICAL
  Deluxe entertainment trailers! Exciting teaser and tag trailers! Eye-catching posters and lobby accessories!

- MUSIC
  Records, Albums, Pop Music!

- MERCHANDISE
  Toys, Books, Games! A nationwide effort backed by special advertising!

- AND MORE

Now is the time to book the biggest and newest in pre-sold motion picture entertainment for OCTOBER!

with LADY AND THE TRAMP
ANOTHER TOWN... ANOTHER KIND OF ONE HE COULDN'T RESIST...THE OTHER HE COULDN'T ESCAPE.

METRO-GOLDWYN-MAYER PRESENTS

Kirk Douglas

Edward G. Robinson

2 WEEKS IN ANOTHER TOWN

ONLY IN ROME COULD THIS STORY HAPPEN!
The team that gave you the Academy-Award winning "The Bad And The Beautiful"
Market for Reissues

I am glad to note that M-G-M has found new gold in theatre bookings of old pictures on a reissue basis. Perhaps now at last we will see the major motion picture companies embark on a consistent pattern of reissuing great films of the past, instead of dumping them on television.

The movie business can be pretty stubborn. It wasn't too long ago that the majors rarely would "waste their time" mounting decent, fresh publicity and advertising campaigns to re-sell worthwhile reissues, and seldom was real sales effort put behind their distribution. Metro appears to have opened a new door for itself and for exhibitors with the aggressive methods it has adopted in peddling its "oldies".

When television came along whole catalogs of valuable films were sold at ridiculous quick-cash prices, with nary a thought to the fact that many of these films could still bring in money at the theatre boxoffice. But thank goodness it isn't too late. In one respect the vogue for costume spectacles has been a healthy one. It has given the movie industry big pictures which can be reissued in years to come without seeming dated. But even a dated picture or collection of pictures can be a boxoffice attraction. Harold Lloyd is a sock attraction now, for example, with a potpourri of sequences from pictures more than thirty years old. He probably could have sold his compilation to television. It is my opinion that when he has completed the theatrical run of "Harold Lloyd's World of Comedy" he will be able to sell it to television just the same, if he so desires.

Consider the simple statistics. The television audience around the country today consists of close to 45,000,000 homes in the U.S. That's homes, not people. In the New York City television area alone there are more than 3,000,000 homes with television sets. This means that in the New York City television area alone there are close to 9,000,000 home viewers. If a motion picture attracts a nationwide theatre audience of 9,000,000 today it is usually a success. If it attracts an audience of 900,000 in the New York City television area—or, in other words, 10% of its entire national audience—it has only made the barest of dents in the potential television audience.

Television long ago proved that people will sit up late at home to watch old movies, even when they are not particularly good movies. The film distributors are now discovering that people will pay money at the boxoffice for old movies, carefully selected and well marketed. The key lies in those last phrases—"carefully selected and well marketed." If the various distribution companies will devote their marketing resources to the proper selection and the forceful, expert promotion of reissue product, I firmly believe that they will find not merely an adjacent source of income, but potentially a gold mine.

For years the motion picture industry has stood alone in its belief that the only way to find a paying audience for an old property was to remake it. Television's "I Love Lucy" has had more lives than a cat—and its still going strong. Paperback reprints of thirty-year-old books are doing fine. Reissues of old phonograph records—in brand new albums—have been big at least since "The Jolson Story." But the motion picture industry continued to regard re-issues as the rag-pickers' event of the business. Even after television demonstrated the size of the potential audience, reissues were the industry's last resort. Even in the face of a continuing product shortage, it was considered smarter to buy and book junk from abroad (plenty of good pictures are made overseas, but plenty of junk finds its way across the water to us at the same time) than to bring back proven hits of the past.

M-G-M's plan for education tie-ins with its slate of reissues is a good start. It gives the pictures a marketing peg. However, I would hate to see the whole idea of reissues become the darling of the educators. There are plenty of fine films which absolutely no educational appeal but a great deal of residual boxoffice oomph. It seems to me, for example, that a who series of Greta Garbo's films could be reissued for theatre use after an intensive promotional campaign to salute "the great actress of our times." Here one basic promotional campaign would serve to create a market for a whole series of films.

I also believe that the major companies could take a leaf from the book of Harold Lloyd or the proven success of Be Youngson with "new" films which are actually compilations of old footage. "Great Motion Picture Love Scenes", for example, could start with the Mary Irwin kiss and go right on to early Brigitte Bardot. "Oh Those Kids" might present famous portrayals by the kid stars from Mary Pickford, Coogan, Cooper, Temple, Baby LeRoy and a dozen others. The range of topics is endless.

There are many different types of market for old films at the theatre. Campaigns should be aimed at these various market areas. For example, provides one very definitive public—hardly the group at which you would aim a kiddie picture, but very ripe pickings for a sophisticated look at a classic comedy. The job that has to be done, in every case, is very much the same as for a new picture. The potential market has to be analyzed. A promotional campaign has to be mounted, to sell the picture. You can't depend on the fact that people will remember the film from its origin showing. You've got to sell the picture to people who don't remember it—either because they were too young at the time of the original showing or because they just weren't that much interested. You've got to get them interested now. Certain things can't be done with every picture. There are many films which just won't take a second round of distribution. Films for reissue have to be chosen most carefully. The timing of their release is also a key element.

For example, I rather doubt that the reissue of Jerry Lewis films would do as well in October, when the kids are all school, as during summer vacation.

One prime reason for considering each picture carefully that there are often good new sales points which can be found. Perhaps a big current television star, like Vince Edwards, playing a featured role—or one that was not featured in the original, but can now be upgraded to as billing. Recently passed a theatre which noted on its marquee that "TV's Burt Casey is on our screen in ..." Perhaps the setting of the picture is one that has recently come into the news again.

Looking for sales angles in reissues is really no different from looking for sales angles in new films. You still have print publicity, advertising themes, theatre front display material and so forth. And you still have to make an investment of time and money—generally nowhere nearly as great as for a new film, but of sufficient proportions so that people know your picture is available.
BALABAN RETIREMENT? Don’t be surprised if Paramount Pictures has a new president by the end of the year. Barney Balaban, at age 75, and smarting under criticism of some of his policies, including the costly pay-TV adventure in Canada, is said to be considering retirement. His decision may even be prompted by a nudge from some of the company’s other top officials. One report is that the sudden exit of Jerry Pickman from the post of general sales manager revealed the first internal opposition to Balaban’s iron rule in the 26 years he has occupied the president’s chair at Paramount.

‘CID’ IMPACT ON AA. Allied Artists will show red ink for the 4th quarter of the fiscal year ended June 30, adding to the $1,196,000 deficit for the first 39 weeks, a company official informed Film BULLETIN. However, prospects for the new year, starting July 1, are as bright as the sunny plains of Spain. The first quarter is certain to show a whopping profit as enormous returns from “El Cid” pour in. This Samuel Bronston production, it is now estimated, will gross over $40 million in this hemisphere the first time around. With the distributor’s “take” averaging over 50%, it is clear that AA will be luxuriating in black ink throughout the current fiscal year, destined to be by far the biggest grossing period in the company’s history.

GRIMM’ SALE SLOW. Advance sale of reserved seats for “The Wonderful World of the Brothers Grimm” has been rather slow in most situations. Cinerama and Metro officials attribute the lagging early pace to two principal factors: the impression of many people that it is chiefly in attraction for moppets, and the fact that roadshows traditionally do not fare so well in the summer months. The hope is that word-of-mouth and the reviews will spark the ticket sale, and the anticipation is that boxoffice and group sales will start perking as soon as summer vacations are over.

TELEMETER FALTERING. Reports from Toronto persist that the Telemeter adventure in the suburb of Etobicoke is drifting nowhere and faltering badly. Saddled with steady weekly losses, Paramount is said to have ordered that the personnel involved in the pay-TV operation there be cut to the bone in an effort to keep it afloat. Some key people are likely to quit soon. There is widespread disappointment among subscribers over Telemeter’s failure to provide the kind of top quality programming promised in the feevee promotion campaign, and additional resentment has been stirred by the drive to extract a $15 annual “service charge” from all subscribers. Announcements that additional installation are being made in the Toronto suburbs Mimico and New Toronto probably reflect more accurately an attempt to find homes for Telemeter equipment idled by Etobicoke cancellations.

A PROFIT’S A PROFIT. The popular premise that seems to govern the policies of most independent producers and major film companies is this: shoot the works for the multi-million dollar grossing picture; anything less is a waste of time. This theory came in for some critical and rational comment from actor Melvyn Douglas, who was quoted in the New York Times recently: “Moviemakers today, whether they are independent or studios, have not yet learned how to make movies for a minority audience. They are still looking for the five-and-ten-million-dollar profits. They still want the vast audience that makes that kind of profit possible. They turn up their noses at a $500,000 profit... If you are willing to settle for a profit of $500,000, you don’t have to worry about offending special groups. You don’t have to compromise with your subject for fear of limiting your audience. On the quality level, the Europeans of talent have the edge. They are not afraid of working for a limited audience. If they happen to reach a large audience, so much the better. They make a movie because they have something to say.” Many of this industry’s problems could be cleared up if each of the major film makers in the U.S. turned out half-a-dozen original-idea films each season at a cost that could bring a profit on a modest gross. It might be worth trying.
On Land... On Sea... In Outer Space...

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**THE THREE STOOGES IN ORBIT**

*with* CAROL CHRISTENSEN • EDSON STROLL • SCREENPLAY BY ELWOOD ULLMAN • BASED ON A STORY BY NORMAN MAURER • PRODUCED BY NORMAN MAURER • DIRECTED BY EDWARD BERNS • A NORMANDY PRODUCTION • A COLUMBIA PICTURES RELEASE
Pay-TV Promises and Performance

If there is one word that best encapsulates the hard labor pains of pay television, it is promise.

Ever since the late Commander Eugene F. McDonald, Jr., the master propagandist of Zenith, tried to foist feevee on the Chicago citizenry, the pay-as-you-see strategy has been centered on this slogan: promise them anything, but give them garbage. Thus far, the promises have been gradiosio: the delivery, much less. The results are a matter of record: three experiments—Chicago, Palm Springs and Bartlesville—all failed for lack of the unique programming that was held out as bait to entice subscribers. Paramount's Telemeter test in Etobicoke appears to be fizzling fast for the same reason. RKO General's Phonevision in Hartford is fighting to stay alive by bullying the film companies into supplying the only worthwhile entertainment it seems prepared to offer its charter members.

Having promised subscribers the brightest stars in the show business firmament, the Hartford sponsors are falling far short of what even the most conservative observers expected would comprise the first month's bill of fare. RKO General president Thomas F. O'Neill's bright prediction of "a broad fare of theatrical production, Bolshoi Ballet, first-run motion pictures, adult and children's educational programs" looks more like a dinnertime after a month of subsequent-run movies, and little else. This is how it always goes in the feevee game—the blanishments of the promoters are as-glitzy with promises of quality and culture; the fulfillment is a program made up almost entirely of motion pictures compressed onto a screen a fraction of the size on which they were intended to be shown.

Philip F. Harling, the tireless opponent of feevee, charged last week that "pay-TV to date has done nothing but supplement free television, but at a price." The latter phrase referred to FCC chairman Newton Minow's opening-night statement that pay-TV is not justifiable if it merely replaces free video, "but at a price."

Harling, chairman of the Joint Committee Against Pay-TV, cited some damning statistics to prove that while Phonevision in Hartford was presenting a total of 13 feature films to its paying subscribers during the first month of operation, the numerous commercial TV stations whose signals reach the city were offering in the same period a total of 547 films, in addition to scores of programs of cultural interest which Hartford residents could view free.

He also challenged the statement made last week by John H. Pinto, head of programming for Phonevision, that "we do not and never did intend to ask distributors for first-run pictures at this time." Mr. Harling declared, "This statement is in direct contradiction to the sworn testimony of Thomas F. O'Neil . . . before the FCC. Mr. O'Neil announced it was Phonevision's intention to present first-run motion pictures, because, he said, any other films would not have the 'box office attraction' to win paying subscribers."

The feevee foe termed such films as "Pleasure of His Company," "Rome Adventure" and "The Errand Boy" (three of the pictures offered by Phonevision) "a far cry from what Mr. O'Neil told the FCC would be the programming which would open new entertainment vistas for the residents of Greater Hartford." As a contrast, Harling pointed to the wide variety of movies, many of recent vintage, Telstar, Paris circuses and Berlin ice shows, Shakespeare, Harry Belafonte, jazz concerts, sculptors, artists, MIT scientists, Sophia Loren and Billy Graham—all available to Hartford residents on free TV within the past month. "What can pay television possibly present that would match such a free array of talent and subjects?" asked Harling.

International Telemeter, Paramount's pay-as-you-see arm in Canada, likewise painted beautiful programming pictures while laying the groundwork for its experiment that started two and a half years ago. There was auspicious talk of "premieres" and "first nights", of "high quality entertainment" unheard of on free TV. The propaganda from Telemeter was that "basic programming for the West Toronto system will consist of the latest and best motion picture features." But the bill of fare offered to pay-TV subscribers in Etobicoke has been, in the main, movies, with only an occasional theatrical attraction.

As much as the towering operational expenses and the competition from free TV and movie houses, pay television is being stifled by its own unrealistic aspirations. Jack Gould, respected video critic of The New York Times, who once sang the paeans of pay-TV, re-of-pay-TV actually has been greatly harmed by the exaggerated publicity claims with which it has been plagued. Certainly for some time it is going to be idle to talk of presenting an evening of the Metropolitan Opera or a Broadway hit in the home. It's simply not in the economic cards."

That, we say, sums it up quite well.
DFZ Takes Charge

It was, of course, merely coincidence, but many industryites claim that the collective sigh of relief upon the resolving of 20th-Fox's management difficulties was heard as far away as Alexandria, Egypt, where a scant two days after Darryl F. Zanuck was elected president of the company, its $30 million project, "Cleopatra," wound up two years of filming.

The Elizabeth Taylor-starrer now returns to the Hollywood studios for the finishing touches, which, you can be sure, will be applied under the skilled and watchful eye of the new chief executive. For no matter which of the too-numerous-to-record rumors eventually prove correct, one thing is certain: DFZ will keep a large hand in all phases of Fox operations, especially the studio, where he reigned so successfully before entering the field of independent film-making. As he declared upon his selection: "I believe the president of a motion picture company today should be its production head as well as administrative head, for all depends on the product."

The new management alignment is considered to be a victory not only for erstwhile president Spyros P. Skouras, who moves up to the board chairmanship (replacing Judge Samuel I. Rosenman) with the knowledge that another member of the original 20th Century "team" is at the helm, but for the majority of the nation's exhibitors, who had been watching recent developments with a mixture of apprehension and hope. Searching every outlet for product, and fearing a switch in production thinking by their most abundant provider, they cheered, to a man, when Zanuck planed in from Paris to assert his position as the firm's largest single stockholder by telling the Wall Street interests to keep their noses out of Fox's movie-making affairs. TOA president John H. Stembler summed up the sentiments of all theatremen when he hailed the Zanuck-Skouras teaming as assurance of the continuance of a movie-making program by 20th, then called on them to back the company with concrete action: "I urge all theatres to immediately and voluntarily initiate a 'Book Fox' drive of their own. Without Fox product, exhibition would be in tremendous difficulty."

Zanuck's desire to shoulder the heavy, but highly prestigious responsibility of bringing the firm he helped found in 1935 back to the heights it once enjoyed was evident in his agreement to serve for 18 months at the same salary he is receiving now as a part-time consultant; he also granted the firm an option on his continued services for an additional two years. His suggestion that the board be enlarged was followed, to a modified degree, when four directors—Zanuck, himself; producer-director William Wyler, attorney Arnold Grant and business executive Francis Levien—were added. Two spots on the board were open following the resignation of Wall Streeters John H. Loeb and Milton S. Gould. A new executive committee, composed of Zanuck, Skouras, Grant, Levien, Robert L. Clarkson, Robert Lehman and Thomas A. Pappas, was selected, and a series of top-level meetings ensued. More closed sessions are slated for late this week, when Zanuck returns from a brief trip to Paris, where he hurried to wind up technical work on "The Longest Day." Back in New York, he plans to closet himself with the board and executive arm to map plans for streamlining operations and realigning executive personnel where necessary.

That they will have plenty to discuss and hammer out has been a well-known industry fact now for several years. Zanuck publicly observed: "I have no illusion about the present plight of the company. It has not only suffered disastrous losses in theatrical production and distribution in the past several years, but the loss from these activities for the first half of this year will be approximately $10 million. But the company has also great assets and even greater potentials and I am determined to apply all my strength, resourcefulness and knowledge to restore Twentieth Century-Fox Film Corporation to pre-eminence."

"The motion picture industry has changed so radically in the past decade, that old traditions for production, studio operations and domestic and foreign distribution are not only inefficient, they are obsolete... It is time for twenty-first century methods for Twentieth Century-Fox."

Along these lines, Zanuck's plans reportedly call for an increase in the number of distribution deals with independent producers. And there are the previously announced plans for renting of otherwise idle studio space and facilities to outside theatrical and TV producers, and curtailment of 20th-Fox production abroad, with the bulk of the shooting to be done in Hollywood. Via these methods, the dynamic new chief executive expects there will emerge a "continued flow of motion pictures combining the highest possible standards of boxoffice attractiveness and artistic quality."

Zanuck, of course, made special mention of the two big guns in 20th's arsenal: "Cleopatra" and his own "The Longest Day." Of the former, he said: "It has been claimed for many motion pictures, but 'Cleopatra' will be the greatest single entertainment achievement in any medium in theatrical history. As for 'Day,' he stated merely that it would be unseemly of me to utter praises for it, but let me say, as president of the company, this motion picture has my complete confidence."

Particularly reassuring to exhibitors who over the years had come to expect not only a steady supply of product, but unflagging co-operation from Fox were these words from Zanuck: "Theatre owners know the great tradition of our company... We shall have the benefit of Spyros Skouras' experience and inspiration. Theatre owners will never cease to associate the fair policies of our company with his name, and they will continue to do so."
Movie Shares Show Improvement, With Cinerama and M-G-M in Lead

While it may be premature to assume that the bears in the stock market have been routed, there are definite signs that they are meeting stiff resistance from buyers. This is particularly true in the case of motion picture shares, which have been making a steady recovery from the year's lows. In the two weeks' span of July 19-Aug. 2, ten of the 18 issues covered in the Film BULLETIN chart advanced, six showed minor declines, two were unchanged.

In the wake of the highly successful press interview of "The Wonderful World of the Brothers Grimm", and amid anticipation of its premiere this week, both Cinerama and M-G-M, joint owners of the first Cinerama production with a story, advanced markedly. Cinerama, on a huge turnover of 317,800 shares moved p 3 points, while M-G-M rose 1/2. One of the losers was 0th Century-Fox, off 1/4, following the realignment of its management team and board of directors. It was reported that one of the banking interests involved in the company's affairs during the past year or so were quietly unloading their holdings. Theatre issues registered well, four of the five exchange firms stocking increases for the fortnight. Best performers were AB-PT, up 1 1/2 on a volume of 75,400 shares, and Trans-ux, rising 1/2. Both recently announced improved profit statements.

Columbia preferred was the biggest loser among film shares, topping 3 points.

Goldenson Sees Theatre Pick-up

Theatre business of American Broadcasting-Paramount is expected to join the bandwagon of the firm's increasingly profitable operations during the second half of 1962, according to president Leonard Goldenson, who announced a record second-quarter net profit. While the boxoffice was off in the first half, the topper predicted a strong theatre period and a higher level of business throughout the balance of the summer.

Estimated net for the second period hit a high of $2,511,000 (5 cents per share), compared to $2,269,000 (32 cents) for the similar 1961 span. Estimated net for the first six months was $5,553,000 ($1.27), against $5,694,000 ($1.31) a year ago.

EXECUTIVE STOCK TRANSACTIONS

Heavy activity in Decca Records capital stock, in connection with the exchange of that issue for MCA, and Warner Bros. common highlighted security transactions of officers and directors of film and theatre companies for the period June 11 to July 10, 1962, as reported by the SEC.

MCA acquired 1,241,815 shares of Decca via the exchange and added 13,100 more for a total holding of 1,254,915. Universal Pictures, in the exchange, disposed of all of its 241,700 shares beneficially owned. Officer Milton R. Rackmill did likewise with 1,713 Decca shares owned directly and 18,600 held as a co-trustee. L. W. Schneider, an officer and director, disposed of 1,537 shares in a similar manner. Also exchanging their full Decca holdings were L. Buchner, an officer (800); Milton Gabler, an officer (100); Martin P. Salkin, an officer and director (100); Samuel H. Vallance, a director (100), and Samuel Yamin, an officer (400).

Sales were recorded by three officers of Warner Bros. While president Jack L. Warner continued to add to his huge holdings in the firm, Herman Starr sold 4,100 shares, leaving 21,000; Benj. Kalmenson disposed of 6,200, leaving 60,000 and Wolfe Cohen sold 5,000 to leave 15,000. Warner acquired 3,700 shares to raise his total to 11,133,260.

Spyros P. Skouras, as an officer and director of 20th-Fox, bought 2,000 shares and sold 1,615 to leave 82,760, Robert L. Clarkson, a director, sold 500, leaving 540 . . . Roger W. Hurlock, a director of Allied Artists, picked up 900 shares to lift his holdings to 33,100. J. M. Sattinger, a director, acquired 100; he now holds 200 . . . Columbia officer Rube Jackster disposed of his entire holdings of 2,196 and Alfred Hart, a director, acquired 1,000 shares held through Fico Corp. to raise his total thus held to 82,157 . . . Paul A. Porter, a director of Cinerama, purchased his first 100 shares in the company . . . Robert Mochrie, an officer of M-G-M, sold 900 shares, to leave 950 . . . Irving H. Levin, an officer and director of National General.

(Continued on page 14)

Funds Show Renewed Interest in Movie. Theatre Stocks: AB-PT. Decca Favored

After having been romanced heavily by Wall Street, and subsequently rebuffed, movie stocks once again are attracting investor interest. Taking into account all the chancy variables, from star salaries to censorship, advisors and their clients are turning increasingly to the belief that the realization is worth the risk. Casting an especially come-hither glance at cinema shares of late have been the mutual funds, which, true to form, bought avidly during the recent general market decline.

According to Arthur Wiesenberger & Co., which made a survey of stock purchases and sales of 28 leading investment companies in the second quarter, movie shares were highly favored in many portfolios.

American Broadcasting-Paramount Theatres was the mutual fund's favorite among film and theatre issues. Five firms acquired 52,936 shares of AB-PT, and there were no sellers. Adding the theatre listing to its holdings were Dreyfus (32,100 shares) Madison (10,000, a new commitment), Financial Industrial, Television Electronics and Eaton & Howard (the latter three in lesser amounts).

Dreyfus purchased 26,300 shares of Disneyand, there was one minor sell-off of this company. Colonial Fund picked up 16,000 shares of Decca, while one firm disposed of some of its holdings in the Universal Pictures parent. MCA, whose merger with Decca is being opposed by the Justice Department, was another fund favorite. Dreyfus bought 24,600 shares, and Institutional Growth added 4,200.

The only significant sale was consummated by Dreyfus, the most active fund in the movie field, when it lopped off 10,752 shares of Columbia Pictures.
Big Splash for Movies, Makers

If you picked up a copy of Life magazine last week—and some 7-plus million people did; or if you are among the 7 million who read Look last week, you were bound to be taken by the splendidly splashy coverage devoted to movieland, its people, its pictures. These really big breaks in the national magazines were typical of the space being grabbed by clever publicity practitioners who are fully aware of the never-flagging public interest in motion pictures and make the most of it by planting controversial ideas, eye-catching photos and fun-filled facts and figures in circulation-conscious magazines boasting widespread readership.

The prominence being enjoyed by cinema stories in the magazines is, of course, as much a tribute to the popularity of motion pictures as to the proficiency of the tub-thumpers. If Mr. and Mrs. Reader did not display an avid attraction to happenings on the cinema scene,
they would not be chronicled so faithfully in page after page of color spreads in the national magazines, which have their fingers pretty keenly attuned to the beat of the public pulse. As one mag contact put it: "Maybe it's a need on the part of the people to think about something other than cold war and politics; maybe it's just that old movie glamour, but whatever it is, they're buying it, and editors are providing plenty of space."

*Life* came through with a snappy, interestingly written personality piece, replete with flashy photographs and laudatory text, on Embassy Pictures president Joseph E. Levine and his method of building boxoffice winners. Spread out over seven pages of the July 27 issue, it amounted to a strong sales pitch for the master showman and his wide variety of forthcoming product.

An eye-opening, four-page, cover feature on movie musicals was the high-light of the August 14 issue of *Look.* Under the title, "Big Season for Musicals," the picture publication offered nine effective scene stills—all in color—on four big tune-filled attractions: "Jumbo," "Gypsy," "The Music Man" and "Bye Bye Birdie."

Of course, *Life* is not all sunshine and song, as the weekly news picture magazine proved just a few issues ago, when it turned over five pages of its July 6 book to the controversy surrounding Otto Preminger's "Advise and Consent." Exciting photos and appropriate copy developed the provocative theme, "A Patriotic Movie . . . or Not," and served to keep boiling the pot of controversy stirred up by Otto the Bold and his band of showmen.

And in its current (Aug. 3) issue, *Life* devoted six pages to a revealing interview with Marilyn Monroe, in which the beautiful star discussed her philosophy of fame and her personal and professional problems.

Under a typical Levinian banner headline, "The Super Salesman of Super Colossals," *Life* staffer Paul O'Neil sang paens to Levine's prowess as a promoter, calling him in no uncertain terms the "new messiah of the motion picture world." Talking of the movie-

man, himself, the article said: "He suspects Joseph E. Levine may be the mogul of the future. He disports, swashbucklingly, amidst the industry's doubts and uncertainties, calling on shorebound theatre owners, distributors, producers and even on the remaining moguls themselves to jump in and help him dive for money."

While *Life's* vast readership was being regaled by the exploits of the Embassy showman-president, Levine himself was jetting from coast to coast to make news that would eventually be seen by millions of TV watchers and audiences and readers all over the world. He and his staff met Sophia Loren, one of the hottest cinema names extant, in New York and began tossing a series of "victory" parties for her (in honor of the Oscar for her role in his "Two Women" and the early success of "Boccaccio '70," in which she also stars for Embassy). First came a bash at Gotham's lush Four Seasons attended by more than 400 celebrities from the entertainment, social and civic worlds, The Levine party then swooped down on California for more toasting before flashing camera bulbs.

Coverage of the affairs on both coasts was just about as complete as Levine and his overlook-nothing troupe, headed by advertising chief Bob Weston and publicity director Harold Rand, could make it: Monitor beamed the proceedings throughout the country; the Associated and United Press corps dispatched photos and features all over the world, and local press, radio and TV spread a heavy blanket of publicity over the three cities, drumming up plenty of interest in current engagements of "Boccaccio." A few days later, (Continued on Page 28)

**SPOTLIGHT**

**On the Washington Hot Seat: 'Advise and Consent'**

**A Patriotic Movie ... or Not**

Otto Preminger, the talking man seated at right, had all Washington at his feet when he was thinning "Advise and Consent," the Pulitzer prize novel about backroom policies in the U.S. Senate. The famous director got U.S. senators to act as extras in the movie, even persuaded 15 of them to sponsor premieres in their home states.

Now Preminger has a good part of Washington on his throat, for the movie is the subject of an angry debate. Is it a slinging rodent to democracy? Or is it an unpatriotic equal-armed to buck the Cold War? Some critics have attacked it, others applauded. Many Americans aloud have resisted it. And the U.S. Senate itself is sharply divided over it (more page).

Photographed by *LIFE* for MARK SHAIN

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FINANCIAL REPORT

(Continued from Page 11)

bought 900 shares to lift his holdings to 25,776... Screen Gems officer Lloyd Burns bought 150 to give him 1,018, while Alfred Hart, a director, acquired 100 for a total of 1,050... William H. Anderson, an officer and director of Walt Disney, picked up 100 shares to raise his total to 1,645.

‘Business Week’ Plugs Cinerama, Reisini

Fast-growing Cinerama and its dynamic chief officer Nicolas Reisini came in for some careful chronicling and a strong plug in the July 28 issue of Business Week. The article said of Reisini, he "appears a likely candidate for survival in the hurly-burly film industry."

Cinerama’s new outlets, the new Super-Cinerama theatres (goal is 100 Cinerama-equipped houses worldwide by early 1963), are credited by Business Week with boosting the firm’s prospects. "Volume went from $2.6 million in 1959 to $6.6 million in 1960, before dipping to $6.2 million last year. But Cinerama wound up with earnings of $336,000." Another upbeat factor pointed to is the co-production deal signed with M-G-M for "The Wonderful World of the Brothers Grimm" and "How the West Was Won," plus two to six more films.

B-W also likes the way Reisini renegotiated the $15 million loan agreement with Prudential Insurance Co.: "Under the new agreement, another $6 million was made available to Cinerama, while the Pru is to get 15% of Cinerama’s net on the two films it financed instead of 15% of pretax profits. The loan also was revised to give Cinerama more room for working capital. This spring, Cinerama repaid the first $3 million loan ahead of time."
The article concludes with Reisini’s answer to those who criticize his many areas of activity: "Whoever stops creating today is dead the day before yesterday."

Warner Bros. 9-Months Up

Warner Bros. net income for the nine months ended June 2, was up $5,569,000 ($1.15 per share) from $4,983,000 ($1.10) a year earlier. The 1961 figure was arrived at after giving effect to the 4-for-1 stock split of last February. Film rentals, including television, sales, etc., totaled $59,590,000 for the current period, compared to $63,574,000 for the corresponding span a year ago.

Movie Profits Down 7.6% in 2nd Q.

Film and theatre companies (down 7.6 percent) were one of only six industry groups reporting declines in net profits for the second quarter compared to corresponding 1961 figures, according to the Wall Street Journal’s quarterly survey of earnings results and prospects. Over all, 37 industries registered an aggregate gain of 15.5 percent over their profits of a year earlier.

Eight motion picture companies thus far reporting for the second quarter showed earnings totaling $8,928,000, compared to $9,663,000 in 1961, or a decline second only to that suffered by the steel manufacturers. The Journal attributed the movie slide to the fact that "the new pictures of some companies attracted the public in smaller numbers than did last year’s releases."

Dividends Up in May

Motion picture firms paid $1,675,000 in cash dividends last May, compared to $1,539,000 in May, 1961. The increase was attributed to a dividend rate hike by Warner Bros. In April, 62 cash dividend payments by the same companies totaled $1,601,000. For the first five months of this year, movie dividends amounted to $9,104,000, off from the $9,584,000 in the similar 1961 span.

Trans-Lux 6 Months Net Rises

Trans-Lux Corp, unaudited net profits for the six months ended June 30 totaled $358,795 (48c per share), up from $289,826 (39c) in the corresponding period of 1961, chairman of the board Percival E. Furber reported.

S-W 9-Months Down

If the lions share of Stanley Warner Corp, profits comes from its non-theatre operations, so do its expenses—at least in the latest nine months statement recently issued by president S. H. Fabian. Consolidated operating profit for Stanley Warner for the nine months ended May 26, 1962, totaled $2,267,600 ($1.11 per share), down from $3,285,500 ($1.62) a year earlier. Likewise, profit for the third quarter, ending same date, was off to $707,600 (34c) from 938,000 (46c).

According to Fabian: "The decline in operating profit for both the quarter and the nine months may be largely attributed to the introductory sales program of a new all-fabric girdle." Also, he noted that promotional expenses were incurred in the introduction of the Playtex Nursel. No specific mention was made of the firm’s theatre branch.

Merchandise sales, theatre admissions and other income for the nine months amounted to $101,422,800, up from the $99,796,600 of the similar ’61 span. Comparable third-quarter figures are $34,051,600, against $34,928,900 a year before.

U’s Foreign Business Up 50%

Universal’s foreign boxoffice take has jumped 50 per cent ahead of last year’s similar figures, according to Americo Abaof, vice president and general manager of Universal International Films, back from a six-weeks, global tour.

FILM & THEATRE STOCKS

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(Theatres Companies)

| AB-PT                     | 27½          | 29           | +1½    |
| LOEW’S                    | 20½          | 21½          | +1½    |
| NATIONAL GENERAL          | 6½           | 7            | +½     |
| STANLEY WARNER            | 21½          | 21½          | −½     |
| TRANS-LUX                 | 11½          | 13           | +1½    |

(Allied Artists, Cinerama, Screen Gems, Trans-Lux, American Exchange; all others on New York Stock Exchange.)

Over-the-counter

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(Quotations courtesy National Assn. Securities Dealers, Inc.)
Now...
add a
motion
picture
to the
wonders
of the
world!
o the exhibitors of the world...
TONY CURTIS  YUL BRYNNER

A HAROLD HECHT PRODUCTION

TARAS BULBA

DIRECTED BY J. LEE THOMPSON
TONY CURTIS + YUL BRYNNER

in

HAROLD HECHT'S

TARAS BULBA

co-starring

SAM WANAMAKER  BRAD DEXTER  GUY ROLFE  PERRY LOPEZ

with GEORGE MACREADY  ILKA WINDISH  VLADIMIR SOKOLOFF  DANIEL OCKO  VLADIMIR IRMAN

and

CHRISTINE KAUFMANN

Screenplay by WALDO SALT  Associate Producer ALEXANDER WHITELAW

Directed by J. LEE THOMPSON

FILMED IN PANAVISION® AND EASTMANCECOLOR
Goldstein Head of WB Distributing

Morey (Razz) Goldstein was named president of Warner Bros. Pictures Dist. Corp. and Warner Bros. Dist. Co., Ltd. He also will continue as general sales chief of the former. Above, he is shown, seated, with division managers, home office executives, l. to r.: Grover Livingston, Jules Lapidus, V. O. Williamson, Larry Leshansky, Ralph Iannuzzi, Ed Williamson, Al Rubstick. They mapped national distribution plans.

Boasberg Replaces Pickman

Charles Boasberg, left, was appointed vice president and domestic general manager of Paramount Film Dist. Corp., succeeding Jerry Pickman, right, who terminated his contract with the firm on July 26. Until recently, Boasberg had been president of Warner Bros. Pictures Dist. Corp., and prior to that had served in the Paramount sales department in 1955.

MCA Dissolves Agency

MCA and the Department of Justice agreed to a plan whereby the former will be permitted to dissolve its talent agency, thereby ending a portion of the government's anti-trust suit against the entertainment firm. Still pending are charges that MCA's acquisition of Decca and its subsidiary, Universal Pictures, was unlawful and that MCA should be required to divest these firms.

Oth-Fox Acquires 'Sodom'

A handshake seals 20th-Fox's acquisition of U. S., Canadian rights to Titanus' "The Last Days of Sodom and Gomorrah". Shown approving deal are newly-named Fox chairman Spyros P. Skouras, c., l. to r.: Fox gen. sales manager Glenn Norris, Graffredo Lombardo, Franco de Simone, Titanus pres., p., respectively, and Murray Silverstone, head of Fox International.

Sack Gets 'Boccaccio'

Signing contract for early fall engagement of "Boccaccio '70" at Sack Theatres new Music Hall, Boston, are, l. to r.: Joseph E. Levine, president of Embassy Pictures; Ben Sack, head of Sack Enterprises, and Leonard Lightstone, Embassy vice pres.

Col. Sets 8

Columbia will release eight important films in the last four months of 1962, it was announced by vice president and general sales mgr. Rube Tucker, right. Heading the list is "Barabbas", which bows in October. Also included: "Damn the Defiant" and "Requiem for a Heavyweight".
The Wonderful World of the Brothers Grimm: A Delight

Business Rating ▲ ▲ ▲ Plus

First story in Cinerama will be big grosser in all situations where kids, parents abound. Pal’s special effects in fairy tales steal show. Laurence Harvey heads cast. Could use more “audience participation.”

Mark "The Wonderful World of the Brothers Grimm" as a resounding success, with some reservations. This first story feature in the Cinerama process is brimming over with entertainment qualities that guarantee long runs in Cinerama theatres, and, eventually, big grosses when it goes out as a regular release. There can be no question that it will draw youngsters in droves and enthral them. Once adults get wind of the freshness and charm of the M-G-M Cinerama co-production, they, too, will flock to see it, making this a big family attraction in every sense of the word. The warm and wonderful qualities of the fairy tales that have delighted generations of children—and their parents—the world over have been skillfully captured and brought to the screen by producer George Pal and director Henry Levin (Pal teamed with him on the fairy tale sequences), and it is as much to their credit as to the three-paneled screen that "Brothers Grimm" appears destined for a vast audience.

Disappointing is the fact that surprising little use was made of the audience participation feature of Cinerama. Except for the stage coach sequence, in which the Dancing Princess is whisked at headlong speed to and from her rendezvous with the gypsies, and an occasional gimmick, there is a notable lack of feeling a part of the action. This reviewer felt that the "roller coaster" impact might have been employed more effectively, especially in the dragon portion of The Singing Bone story. But what there is of this aspect of the presentation should serve as an excellent appetizer for the next Metro-Cinerama entry, 'How the West Was Won,' which promises an action story line of vast scope on which to work Cineramic wonders.

The screenplay, joint effort of David P. Harmon, Charles Beaumont and William Roberts, from a screen story by the former based on Hermann Gerstner's "Die Bruder Grimm," employs the rags to riches story of the famous brothers as a thread that binds together three utterly delightful fairy tale sequences, which emerge as the high points of the picture. And although one wishes some footage had been snipped from various portions of the "book" section—especially at the end—it serves adequately as a connecting link for the showcasing of the imaginative achievements of the literary pair.

The acting, of necessity, plays second fiddle to the special effects, cooked up and brewed to perfection by master Pal. Never has his genius for bringing this difficult art to life been more effective. Each of the fairy tales ("The Dancing Princess," "The Cobbler and the Elves" and "The Singing Bone") breathes life and excitement beyond expectation into the two hours and 15 minutes running time. The favorite of many will be "The Cobbler" segment, in which Laurence Harvey (who in the 'book' limns the role of Wilhelm Grimm, the imaginative dreamer of the two brothers) doubles up by enacting the title role opposite the enchaning Puppetoons. Karl Boehm, as Jacob, the more solid, practical of the Grims; Claire Bloom, Harvey’s wife; Barbara Eden, Jacob’s girl friend; Walter Slezak, Stossel the bokseller and friend of the brothers, and Oscar Homolka, as the Duke for whom the pair have been commissioned to write a family history, all contribute spirited performances in the basic story. Uproariously funny as the reluctant knight in "The Singing Bone"’s tale is Terry-Thomas, whose trusty servant is amusingly portrayed by Buddy Hackett, Yvette Mimieux and Russ Tamblyn, as the princess and woodsman, respectively, provide the love interest and Jim Backus, as the king, the laughs, in "The Dancing Princess."

From a technical standpoint, "Brothers Grimm" gives indication that there is yet work to be done in the Cinerama process before the presentation can be considered flawless. There often is a marked difference in shading between the panels of the three-paneled screen, particularly in the case of light background shots, as well as an occasional unsteadiness in the panels. But this is distracting only to a minor degree in the earlier sequences; once the spectator becomes rapt in the story’s unfolding, it is scarcely noticed.

Credit for the magnificient Technicolor lensing, a great deal of it accomplished on location in the Bavarian mountains must go to director of photography Paul C. Vogel. Add the splendid accomplishments of Pal’s special effects crew, Gen Warren, Wah Chang, Tim Barr and Robert R. Hoag, and you have a visual treat, as well as a charming and amusing one.

The basic plot has Jacob working faithfully on the Duke’s history, while Wilhelm succumbs to the temptations of recording for posterity the stories told by local flower sellers. To latter’s wife and children, meanwhile, have little to sustain them, and the brothers often quarrel. When they are sent to another town to compile material for the history, Wilhelm discovers an old lady (Martita Hunt) who tells stories to children. He manages to hear the "Dragon" story, but catches cold and nearly dies. But a host of fairy tale characters parade before his eyes while he’s in a coma, urging him to live so that he may write about them for future generations of children. He recovers, and the brothers have many of the tales published. When Jacob comes to Berlin to be recognized for his studies, Wilhelm accompanies him, and is greeted by thousands of youngsters who have read and been entertained by his stories.

M-G-M-Cinerama; 135 minutes; Laurence Harvey, Karl Boehm, Claire Bloom, Yvette Mimieux, Russ Tamblyn, Produced by George Pal, Directed by Henry Levin.
Dear Mr. Exhibitor:

Over the past twenty-five years, it has been my privilege to be associated with some of the industry's outstanding motion pictures and stars. But, never before have I been more deeply filled with pride than now in announcing that Embassy Pictures will distribute the motion picture version of Eugene O'Neill's LONG DAY'S JOURNEY INTO NIGHT.

I have never witnessed such memorable performances in any motion picture as those given by Katharine Hepburn, Ralph Richardson, Jason Robards, Jr. and Dean Stockwell. Directed by dynamic, young Sidney Lumet and produced by Ely Landau, this master work of America's greatest playwright has been made into one of the finest of all motion pictures. I believe it will be a lasting credit to the American motion picture industry and to those who made it.

We, here at Embassy, feel highly honored that under our banner LONG DAY'S JOURNEY INTO NIGHT will be presented to the world.

Sincerely,

Joseph E. Levine
Winner, Cannes Film Festival 1962 Best Acting Awards

The first time in the history of the Cannes Film Festival that all four principal performers in a picture were cited for best-acting awards.
Joseph E. Levine announces with great pride the appointment of Embassy Pictures as the worldwide distributor of some of the most distinguished motion pictures of our day...including "Long Day's Journey Into Night."

Sidney Lumet, producer Ely Landau

Jeanne and Jack J. Dreyfus, Jr., in association with Joseph E. Levine present

KATHARINE HEPBURN, RALPH RICHARDSON, JASON ROBARDS, JR., DEAN STOCKWELL

Eugene O'Neill's
"LONG DAY'S JOURNEY INTO NIGHT"

photographer Boris Kaufman, ASC
music Andre Previn
production designer Richard Sylbert
costumes Motley
in charge of production George Justin

JEANNE BARR

SIDNEY LUMET

producer ELY LANDAU
BIG MOVIE SPLASH

(Continued from Page 13)

the nation's vast army of insomniacs were treated to a taped, 15-minute segment of the New York fest and a personal interview with Miss Loren on NBC-TV's "Tonight" show. To complete the full, all-media treatment, three nationally syndicated columnists—Earl Wilson, Leonard Lyons and Sid Skolsky—all devoted their pieces in the same edition of their home paper (New York Post) to the Levine fanfare.

On a less spectacular, but nonetheless significant, scale, moviedom's answer to the late P.T. Barnum also was chronicled in Cue magazine and on the financial page of the New York Journal-American. The results of all the hoo-hoo bear out Levine's own contention in the Life profile that he spends money to make it: the firm's latest big entry, "Boccaccio," set a new house record in each of its first four opening engagements.

As one of the Embassy aides put it: "It was a fantastically hectic week for us." The indefatigable showman is no stranger to a fast and furious pace, but the dizzying events of the past seven days were particularly important: they showed Joe Levine definitely and determinedly edging his way into the big time, as movies, overall, began to gain a strong foothold on the public scene.

Doris Day and Martha Raye fairly danced out of the cover of the latest issue of Look, as the headline shouted "Hollywood Musicals Are Big Again." And on the inside, it was all glitter, spangles and color, color, color.

The national publication hailed the return to the silver screen of song and dance pictures with one purpose: to entertain. Brief, but effective copy on the lead spread declared: "At a time when movie publicity has centered on the calamitous extravagances of 'Cleopatra' and 'Mutiny on the Bounty,' Hollywood producers have quietly been making a set of new multi-million-dollar musicals that, refreshingly, have had no production problems whatever. More significantly, they offer relief from the historical spectacles and psychological dramas that have recently dominated the screen . . . Whatever the reasons, the public will no doubt flock to these dazzling shows that represent Hollywood . . . at its flashiest best."

And equally as flashy and dazzling was the layout and display given movie musicals in the Look feature. Scene stills told the story, affording the readers a smart look at what they could expect in theatres in the coming months. All the aspects that will draw patronage—sex, comedy, rhythm, excitement and, above all, color and music—were captured in the photos, serving almost as an elaborately combined trailer for an audience of 7 million-plus.

In the "Advise and Consent" feature, discussion-provoking copy ("Is it a ringing tribute to democracy? Or is it an unpatriotic expose bound to backfire abroad?") served to build a strong want-to-see, while Life's traditionally able photographers provided a variety of pictorial approaches: Preminger and cast shooting scenes and mingling with real senators in Washington; dramatic scenes from the film, itself, and the famed producer-director at home.

By comparing the movie to the Pulitzer Prize-winning best-seller by Allen Drury, Life managed to stir up plenty of good old fashioned argument about what Preminger had in mind in the first place—which, after all, is one of the showman's major objectives. And while they finished, in the accompanying review, by liking the novel more, all parties involved in the project agreed that "Advise" (the cinema version) had emerged the better, publicity-wise, for it.

To be sure, motion pictures always have garnered their share of space in the national magazines, but of late it seems the big-circulation books are going out of their way to give Hollywood a big splash. And Hollywood, via its alert publicity force, is making sure the magazines' job is an easy one.

Joe Levine, the indefatigable showman beats drums for Sophia Loren on West Coast. Here, he attends Grauman's ritual for star with National Theatres executives, L to R: Irving Levin, Eugene V. Klein and Robert Selig. Parties enjoyed wide coverage.

These three scene stills, ablaze in brilliant hues, were typical of handsome tribute to forthcoming musicals mounted in LOOK. "Music Man," "Birdie" also get play.
What the Showmen Are Doing!

A 'Jungle' in N. Y.

A jungle village is the predominate theme of traffic-stopping Forum theatre front for Embassy's "The Sky Above — The Mud Below" (left). Thanks to the combined showmanship of Jerry Sager, B. S. Moss advertising-publicity director, and Embassy's ad chief Bob Weston and publicity boss Harold Rand, the marquee was adorned with seven-foot high totem poles, skulls, native spears and shields. And to top it off, a hut was erected of fire-proofed grass and bamboo. The film title, in two-foot high, red, dayglo letters, can be read from three blocks away. The boxoffice, too, was turned into a replica of a native hut. From it, a sound-effects spot announcement recording is played constantly to draw the passers-by with war chants and drumming. For away-from-the-theatre ballyhoo, an animated float (below) decorated with native huts, grass, bamboo and art objects, was dispatched to the five boroughs to alert Gothamites to the premiere.

Music Man' Twists in Denver

Below, twist devotees join the daytime street celebration in connection with the world premiere of Warner Bros.' The Music Man' in Denver. A giant, mile-long parade heralding the film was led by stars Shirley Jones and Ronny Howard and Colorado Governor Steve McNichols.

'Ballahoo Takes To Out-Of-Doors

"If you have a good show inside, you had better have a good one outside the theatre, too." That's the credo of Larry Morris, vice president of B. S. Moss Theatres, who operates the Forum Theatre on Broadway, where the prize-winning documentary film, "The Sky Above — The Mud Below", is being ballyhooed into a summer-long engagement via some striking lobby and front displays.

Throughout the country, theatremen are heeding Mr. Morris' advice and going out-of-doors to catch the flow of foot traffic pounding the streets of their cities and towns. Summertime is the season for every type of outside exploitation, as witness the stunts pictured on this page.

'Jessica' Stunt

Motor scooter, cute driver stopped traffic in Phila. for opening of "Jessica" at Randolph. Stunt was arranged by UA fieldman Max Miller.

Lovely Plugs Horror Show

Those passing Hillstreet Theatre (L.A.) were handed "faint checks" by model announcing opening of Lopert's 'The Manster' and "The Horror Chamber of Dr. Faustus." Bannered bus covered city for three days.
“No Man Is an Island”

Business Rating ☼ ☼ Plus

Engrossing, well-made war melodrama could be surprisingly good grosser, especially in action market.

On December 7, 1941, the Japanese invade and take over the island of Guam. George Tweed, USN, and five buddies decide to hide out on the island. All but Tweed are killed, and this film recounts the true and incredible story of Tweed’s ability to remain hidden from the enemy for over two years. This is by no means just another war film or exploitation attraction. It has been intelligently and dramatically produced, directed and scripted by John Monk’s, Jr. and Richard Goldstone, and convincingly performed by Jeffrey Hunter. With some aggressive promotion on the part of Universal-International, plus an additional push by exhibitors, this fascinating and suspenseful drama could amass some surprising returns in the general market, particularly in action houses. A handsome location (Philippine) Eastman Color lensing, exciting battle sequences, plus vignettes of those who refuse and give aid in time of peril add effectively to the overall impact. Some editing at the beginning—the death of Tweed’s buddies—would not hurt the central theme at all. But when the camera centers on Hunter’s struggle for survival, which it does most of the time, the film has a tight, true ring. Hunter comes off well as Tweed, haunted by the deaths of those who have tried to help him, but forced to stay in hiding by all the natives he comes into contact with. Good support is provided by Joseph de Cordova, a priest who gives Hunter refuge in his leper hospital, Bart Oliver, a rancher who takes Hunter to a hidden cave in the rocks above a deserted beach (where Hunter hides for months), and Barbara Perez, Oliver’s pretty daughter with whom Hunter falls in love. Marshall Thompson appears briefly as one of Hunter’s navy buddies. The climax finds Hunter using a hand-made blinker light to warn the returning U.S. warships about hidden Jap gun installations. The navy picks Hunter up, and makes it to safety after eluding a Jap patrol.


“World by Night No. 2”

Business Rating ☼ ☼ Plus

Night-life anthology interesting, but too long.

Following in the dark footsteps of last year’s “World by Night,” this Warner Bros. release transports viewers on another Technicolor-wide-screen tour of night-life around the world. Strip tease, song, music and “unusual” acts are unfolded in rapid fashion during the 118-minutes anthology, which is much in need of editing to make it suitable for the dual bill slot it will occupy in most situations. Italian director Gianni Proia has used his camera imaginatively, and effectively, and he has emphasized the more fleshly aspects of the world by night. There’s New Orleans stripper Trudy Red, Miriam Michelson of Paris fame, Crazy Horse Saloon and Kim Darvos and her Shadow strip, shapely damsel doing the Can-Can at Las Vegas’ Tropicana Hotel, and the fascinating Sambaru Dancers of Kenya, the Everglades Underwater Ballet and The Bells Artes Ballet of Mexico; and excitement along New Orleans’ Bourbon Street, at Mardi Gras time in Rio, inside the Gold Street Club in San Francisco and at the frenzied Roller Derby. Music lovers will be entertained by Mississippi River Boatman Al Hirt, and the “unique” is explored in a Vietnamese tree-top club and via a Japanese theatrical depiction of a Samurai rape. Singapore, Acapulco and Miami provide additional highlights, and then there’s comedian Freddie Frinton and his butler.

Warner Bros, 118 minutes. Produced by Francesco Mazzol, Directed by Gianni Proia.

“The Pirates of Blood River”

Business Rating ☼ ☼

Technicolor swashbuckler is loaded with action. W delight youngsters, avid action fans.

The accent is on action in this Technicolor swashbuckler for England’s Hammer Films. Dealing with a sinister band of pirates in search of buried treasure on a remote Huguenot island lorded over by religious fanatics, his Columbia release will prove a good offering in action houses and drive-ins, with the youngsters enjoying it immensely. Kerwin Mathews, colorful adventure hero (“Gulliver,” “Jack the Giant Killer”) lends mild weight to the marquee, and director John Gillin has gone all the way by providing plenty of chases, vicious hand-to-hand combat, featuring much swashbuckling and fight sequences. The John Hunter-Gilling screenplay is spot on credibility, but the kids and avid adventure fans won mind at all. Mathews, son of the island founders (Andre Keir), finds himself sent to a penal colony on false charge manages to escape through a swamp, and ends up the pirate prisoner. Glenn Corbett is a peace-loving Huguenot in love with Mathews’ sister, Marla Landi. Christopher Lee portra the greedy, one-eyed pirate leader, and Ober Reed and Pen Arne appear as two of his more blood-thirsty henchmen. Plot finds Lee and his men taking over the island after bloody battle. Several islanders are hanged before Lee discove the gold melted into the shape of a huge statue. The kids is loaded onto a wagon and the pirates depart for their ship, with Mathews and Keir as hostages. Corbett and his followers inventively do in most of the villains during the trek. Eventually, Mathews kills Lee in a duel, and Keir and the remaining pirate are devoured by piranha fish.


“The Three Stooges in Orbit”

Business Rating ☼ ☼ Plus

Zany slapstick antics involving outer space program will amuse muppet trade. Good summer entry.

Columbia, following up its successful “Three Stooges Me Hercules,” appears to have another muppet-pleaser in the latest slapstickarama. Scaled for Summer saturation release “Orbit” figures to make a profitable showing in the general market and drive-ins. Exhibitors, more than acquainted with the antics of this triple-making trio, can count on the kids still getting a bang out of the familiar skull-banging, nose- tweaking, pie-throwing routines. This time the boys find themselves involved with a dissatisfied TV sponsor from Tex (Peter Dawson); an eccentric scientist (Emil Sitka), creator of a combination submarine-helicopter-tank; two horror film-martyr Martians (Ogg and Zogg) sent to earth as a pre-invasion force on behalf of the U.S. Air Force; and the romance between pretty Carol Christensen, Sitka’s daughter, and handsome Ed Stoll, an Air Force captain. Some of director Edward Bernds’ broad comic highlights include Ogg and Zogg contacting Mars via a special TV screen, the Stooges fooling up a test run of Sitka’s invention, then accidentally placing atomic bomb in the engine and a climactic in-orbit flight with the Stooges hanging onto Sitka’s machine while Ogg and Zog try to fly back to Mars. Elwood Ullman’s screenplay finds U.S. officials at last convinced that Martians are planning to invade Earth. With the Army and Air Force attempting to shoot down the invention, the Stooges get rid of the bomb and finally set the machine and the Martians into the ocean.

Columbia, 87 minutes. The Three Stooges, Carol Christensen. Produced by Nort Maurer. Directed by Edward Bernds.
“Kid Galahad"

Business Rating 0 0 0

Entertaining stuff for the mass audience. Sentimental yarn, with songs, about reluctant young boxer. Presley scores in lead role.

The Mirisch Company and United Artists have come up with a pleasant, entertaining re-make of the comedy-drama about a reluctant young boxer and his effect on a small community in New York's Catskill Mountains. Elvis Presley essays the title role handled in the 1937 original by Wayne Morris, and he comes through with another easy-going, likeable performance. Gig Young, Lola Albright and Charles Bronson provide competent support, with half-a-dozen pleasant melodies and the entire production gaily mounted in DeLuxe Color. "Kid Galahad" shapes up as a strong attraction for the mass audience, and especially the important youth element. Biggest returns undoubtedly will come outside the sophisticated metropolitan markets. Director Phil Karlson has deftly balanced the farm, sentimental qualities of William Fay's script with some exciting boxing sequences. Presley comes off well as the gently ex-G.I. with a powerful punch who becomes a temporary boxer to raise enough money to go into business for himself. Young is excellent as the fast-talking owner of a training camp, a debt to everyone, including the "mob". Miss Albright is outstanding as Young's long-time "fiancée", but Joan Blackman is a bit heavy-handed as Young's kid sister who falls in love with Elvis. Bronson effectively combines cynicism with kindness as a professional trainer of fighters. The plot finds Miss Albright finally walking out on Young, Presley building up an amazing total of knock-outs and Young arranging for Elvis to fight a tough opponent on Labor Day. After racketeer David Lewis injures Bronson for refusing to help fix the fight, Young makes the first sentimental bet of his life—all the money he can scrape up on Presley. After taking a beating, Elvis wins his last fight, Young is able to pay off all his debt, and wedding bells sound for both couples.


“The Best of Enemies”

Business Rating 0 0 Plus

Var comedy adeptly played by David Niven and Italian comic Sordi. Best for class, art markets, but saleable as general dualler.

A satirical look at war and extreme nationalism is on view in this comedy-drama produced by Dino De Laurentis. Using Abyssinia, 1941, as its backdrop, "The Best of Enemies" tells of a snobbish British major and a non-professional Italian major overcome national prejudice and become fast friends. With David Niven and Sordi, the clever Italian humorist, handling the principal roles, the story comes through very effectively. This Columbia release shapes up as a good attraction for discriminating class audiences, and, most surely, for art house patrons. With proper action-oriented promotion (and there is a good bit of action), the film could also prove an adequate dualler for the general market. Rich in character development and personal conflicts, containing many moments of mirth deliberately sprinkled with appropriate degrees of pathos and suspense (a tribute to Guy Hamilton’s deft direction), splendidly performed by a mixed English-Italian cast, and outstandingly photographed in Technicolor and wide-screen in riel, the end result is a somewhat unique and generally grossing war comedy. Screenwriter Jack Pulman has created a number of colorful situations as his two protagonists find themselves falling in and out of each other’s hands during desert encounters, although some of the earlier sequences tend to become slightly repetitious. The story swings into full gear when Niven and Sordi begrudgingly begin gaining respect for one another. First-rate support comes from Michael Wilding, as a British pilot, and David Opatoshu, an Italian army doctor. Niven and Sordi continually capture and recapture each other’s forces, with losses on both sides. Then Niven, now in command, finds himself surrounded by native tribesmen bent on killing the Italians. Niven refuses to turn over Sordi and his men, and the two forces manage to escape. Although Niven accidentally leads the men deep into Italian territory (Sordi is overjoyed), he soon learns that the Italians in the area have surrendered to the British. As Sordi and his men are loaded onto a POW train, Niven orders his men to “present arms.” A surprised Sordi happily returns the salute.


“A Taste of Honey”

Business Rating 0 0 0

Superbly acted, directed British import will have wide acceptance in art and class houses. Sure of strong word-of-mouth. Might surprise in general market.

Shelagh Delaney’s critically-acclaimed play has been turned into a magnificent motion picture. This Continental release ranks high among the British imports of the past decade, and will prove an outstanding moneymaker for art houses, and it should also perform quite well in class situations where quality imports have proven successful. This may not have the broad appeal of a “Room at the Top”, but on word-of-mouth, it should prove to be one of the most widely accepted British imports. Brilliantly acted and poignantly sustained in mood by producer-director Tony Richardson, “A Taste of Honey” emerges a haunting drama about misfits searching for happiness, love and understanding. By taking his cameras into the dank rooms of Manchester slums, the amusement parks, and along the dirty canals and grimy streets of the English city, Richardson has created an atmosphere of realism and melancholy, masterfully utilized groups of children at play, and has employed touching musical themes to add extra dimension to the story. The performances, honored at the recent Cannes festival, are individually, and collectively, outstanding. Rita Tushingham is marvelous as the 17-year-old daughter, starved for affection, angry, yet desperately searching for even momentary happiness. She is a real screen find. Running a close second in effectiveness is Dora Bryan, the dissolute mother interested only in men and good times. Other superb performances are turned in by Murray Melvin, the sensitive homosexual who befriends Miss Tushingham; Robert Stephens, the ladies man who becomes another one of Miss Bryan’s husbands; and Paul Danquah, the tender Negro seaman who falls in love with Miss Tushingham, makes her pregnant, then goes off to sea. An eccentric lot, but tastefully and warmly delineated. The Richardson-Delaney script finds Miss Bryan going off with Stephens and once again leaving Miss Tushingham on her own. The girl meets Melvin and invites him to share her attic flat. When she discovers she’s pregnant, Melvin takes over like a mother hen. Their relationship becomes one of tantrums and taunting, yet their needs for each other keeps them together. When Stephens throws Miss Bryan out, she returns to Miss Tushingham announcing she will see her daughter through the last stages of pregnancy. While Miss Tushingham sleeps, Melvin sadly departs.

Continental, 100 minutes. Rita Tushingham, Dora Bryan, Robert Stephens, Murray Melvin, Paul Danquah. Produced and Directed by Tony Richardson.

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

**ALLIED ARTISTS**

**BUENA VISTA**

**COLUMBIA**

**BUENA VISTA**

August

MARCO POLO CinemaScope, Color, Rory Calhoun, Yoko Tani, based on Edmond Dantes 'Laigii Carpenteri, Directed Hugo Fregonese, Recounting of the famous Venetian adventures, 100 min.

September

WHITE SLAVE SHIP (Formerly Wild Cargo) CinemaScope, Color, Pier Angeli, Edmund Pardon, Melody of villains, shipped from England in 18th century to America as slaves.

October

WARRIORS 5 Jack Palance, Jo Anna Bell, Producer Fulvia Lucchino, Director Mario Silvestro, War action film, 91 min.

November

REPTILICUS Color, Budli Miller, Carl Ottoosen, Producer-Director Roger Corman, Giant sea monster’s destruction of an entire city.

December

GOBLIN AND THE MONGOLS (Formerly Gollath and the Mongols) Color, CinemaScope, Gordon Scott, Yoko Tani, Man of extraordinary strength who helped light off Mongol invaders.

January

YOUNG RACERS, THE Color, Mark Damon, Bill Campbell, Luana Anders, Producer-Director Roger Corman.

February


March

SEAFIGHTERS Submarine war story.

**ANZIO EXPRESS**

BEACH PARTY Color, Panavision, Teenage comedy.

GENGHIS KHAN 70mm roadshow.


MASQUE OF THE RED DEATH Color, Panavision, Vincent Price, Based on Edgar Allan Poe story.

WHEN THE SLEEPER AWAKES Color, Vincent Price, G. W. Pissis.

"X"—MAN WITH THE X-RAY EYES, The Science fiction, 100 min.

**ASTOR**

December


March

LAST YEAR AT MARIENBAD Delphine Seyrig, Grgo Alberti, Sacha Politi, Producers Pierre Chenier Raymond Berent, Director Alain Resnais, 98 min. 5/3/62.

VICTIM Dirk Bogarde, Sylvia Syms, Denzil Price, Anthony Nicholas, Peter Copley, Norman Bird, Producer- Michael Ralph, Director Basil Dearden, 100 min. 3/7/62.


May

INTRODUCER, THE William Shatner, Leo Gorcey, Jeanne Cooper, Frank Maxwell, Beverly Lustom, Producer- Director Roger Corman, School integration drama, 84 min. 6/1/62.

OUT OF THE TIGER’S MOUTH Lorella Hawing, David Fang, Producer Warren Berger, Jr., Director Jim Whelan, Jr., 81 min.

PEEPING TOM Karl Beheim, Moira Shearer, 86 min.

June


Coming

SHOOT THE FIOANO PLAYER Charles Aznavour, Marie De Brun, Producer Pierre Braunerberger, Director Francois Truffaut, 85 min. 7/3/62.

**FRONTIERS, THE** Color,Producer-Director Otto Preminger, Political drama c Washington, D.C., 128 min. 5/28/62.

**NOTORIOUS LANDLADY, THE** Jack Lemmon, Glenda Farrell, Producer Fred Kohlmar, Director Fred Kohlmar, 123 min. 7/9/62.

August

INTERNS, THE Cliff Robertson, Michael Callan, Sat Parker, Nick Adams, James Mack, Arthur, Haya Harat, Producer Robert Cohn, Director David Swift, 130 min. 7/9/62.

THREE STOOGES IN ORBIT, The Three Stooges Producer Norman Masser, Director Edward Bernds, 81 min.

September

BEST OF ENEMIES, The Technicolor, Technicolor, David Niven, Sorg, Michael Wilding, Producer Dino De Laurentis, Director Guy Hamilton, 104 min. 8/1/62.

DAMN THE DEFIANT (formerly H.M.S. PEGO) ale Guinness, Dirk Bogarde, Anthony Quayle, Producer John Brabourne, Director Lewis Gilbert.
October

BARABAS Technicolor, Anthony Quinn, Silvana Mangano, Jack Valance, Ernest Borgnine, Kay Jurado, Dean Jagger, Douglas Roof, Producer Dino de Laurentiis, Director Richard Fleischer.

Coming

BYE BYE BIRDIE Janet Leigh, Dick Van Dyke, Jesse Pearson, Producer Fred Kohman, Director George Sidney.

DIAMOND HEAD Charlton Heston, Yvette Mimieux, George Mitchell, Liz Fraser, Produced by Jerry Bressler, Director Guy Green.

JASON AND THE GOLDEN FLEECE Color, Todd Armstrong, Henry Koster, Producer Charles H. Schnee, Director Don Chaffey.

LAUREL AND HARDY Eastman Color, Peter O'Toole, Alec Guinness, Anthony Quinn, Jose Ferrer, Jack Hawkins, Claudette Rains, Producer Sam Spiegel, Director Alexander Astrac, 91 min.

WAR LOVER, THE Robert Wagner, Steve McQueen, Producer Stillman McCall, 91 min.


October

DEVIIL'S WANTON, THE Doris Sleveland, Birgit Malm- c een, Producer Robert Tramtey, Director Ingmar Bergman, Comments on life, death, immortality and the devil. 77 min. 11/6/62.

SKY ABOVE THE GROUND Color, Producers Arthur Cohn, Reue La Fuette, Director Pierre-Dominique Clouzot, Advantages: a smart direction and the psychological world created in the. unrepresented regions of primitive Dutch New Guinea. 79 min. 1/7/62.


August


DIVORCE—ITALIAN STYLE Marcello Mastroianni, Dina Rauari, Producer Franco Cristaldi, Director Pietro Germi. Satirical jobs at the mors of our times. 120 min. 8/29/62.

LA VACCAA Claudia Cardinale, Jean-Paul Belmondo, Producer Alfredo Bini, Director Marco Bellocchi. A drama of the tragic influences of the city on a young, naive farmer. 103 min. 8/29/62.

September


LOVE AT TWENTY Eleonora Ross-Drigo, Barbara Bray, Valerio Moriconi, Producer Carlo Ponti, Director Marco Bellocchi, In the French Revolution.


SEVEN CAPITOL SINS Jean-Pierre Aumont, Dany Saval, Jean-Claude Brialy, Produced by Robert J. Havard, Director Jean-Luc Godard, Rodolfo Vidim, Jacques Demy, Philippe De Broca, Sylvain Dhomme. A new treatment of the capital sins with a glistening flavor.

December

INDEPENDENT Releases


BERNADETTE OF LOURDES (James Films) Danielle Ajolet, Nadine Aliu, Robert Arras, Blanchette Branyo, Producer Georges de la Grandiere, Director Robert Darrie. 97 min. 12/8/62.

BIG MONEY, THE (Lopart) Lam Carmichael, Belinda Lee, Kathleen Harrison, Robert Helpman, Jill Ireland.

BRIGHT LIGHTS (Color Pictures) Tatsuya Nakada, Zizi Jaemaire, Dirk Sandor, Moira Shearer, Producer Martin Bedernski, Director Stanley Shivas, Simo Schifflin, Director Tereze Young, 116 min. 12/8/62.

BLOODY BROOD, THE (Sutton) Peter Falk, Barbara Lord, Jack Brett.


DOCTOR IN LOVE (Governments Films) Michael Craig, Patricia Alphonso, Producer James Robertson, Produced by Betty E. Box, Director Ralph Toms. In another British comedy film series.

ECLIPSE (Times Films) Alain Delon, Monica Vitti, Eva (Times Films) Jeanne Moreau, Stanley Baker.

FEAR NO MORE (Sutton) Jacques Bergerac, Mala Powers, 78 min. 12/6/62.


FIVE MINUTES TO LIVE (Sutton) Johnny Cash, Gary Forester, Producer John Marchand, 87 min. 12/6/62.

FLIGHT OF THE LOST BALLOON (Woolner Brothers) Mala Powers, Marshall Thompson, 91 min. 12/6/62.

FORCE OF IMPULSE (Sutton Pictures) Tony Anthony, Karin Dor, Robert Alda, Jeff Donnell, Loni Hampton. 82 min. 12/6/62.


I BOMBED PEARL HARBOR (Toho Company) Yusaku Yoshimura, Koji Yuzuru, Misako Iwai, Producers Riley Jackson, Robert Patrick, Director Shu Matubasyahi. 98 min. 12/6/62.
from the greatest writer of our times—Ernest Hemingway—comes the year's most exciting motion picture

JERRY WALD'S PRODUCTION OF HEMINGWAY'S ADVENTURES OF A YOUNG MAN

dramatically brought to life by one of the finest casts ever assembled.

- RICHARD BEYMER as Nick Adams
- DIANE BAKER as Carolyn
- CORINNE CALVET as Confessa
- FRED CLARK as Turner
- DAN DAILEY as Billy Campbell
- JAMES DUNN as Telegrapher
- JUANO HERNANDEZ as Bugs
- ARTHUR KENNEDY as Dr. Adams
- RICARDO MONTALBAN as Major Padula
- SUSAN STRASBERG as Rosana
- JESSICA TANDY as Mrs. Adams
- ELI WALLACH as John
- PAUL NEWMAN as "The Battler"
ON-THE-SPOT REPORT
ABOUT THE FAST-FADING
FEVEE TEST IN CANADA

Requiem in Etobicoke

What Happened To Exhibition’s ACE—IN THE HOLE?

Reviews
TWO WEEKS IN ANOTHER TOWN
WALTZ OF THE TOREADORS
DAMN THE DEFIANT
FIVE WEEKS IN A BALLOON
THE 300 SPARTANS
GUNS OF DARKNESS
THE GIRL WITH THE GOLDEN EYES
A MATTER OF WHO
END OF DESIRE
SINGING, LOVING, SWINGIN

His Latest! His Greatest!
Launched with a Knockout of a Campaign!

* NATIONAL MAGAZINE ADS!
* FAN MAGAZINE ADS!
* SPECIAL RADIO AND TV SPOTS!
* SPECIAL TEASER AND REGULAR TRAILERS!

A Special Promotion Campaign designed to make every fan know that Elvis is swinging as he never swung before!

THE MIRISCH COMPANY presents

ELVIS PRESLEY

Co-starring GIG YOUNG, LOLA ALBRIGHT

Produced by DAVID WEISBART Directed by PHIL KAR
IT'S ELVIS! ELVIS! ELVIS! ELVIS!

ELVIS RINGS THE BELL WITH THESE SWINGIN' HITS

"KING OF THE WHOLE WIDE WORLD"
"THIS IS LIVING"
"RIDING THE RAINBOW"
"HOME IS WHERE THE HEART IS"
"I GOT LUCKY"
"A WHISTLING TUNE"

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HAS JUST THE PUNCH YOUR BOXOFFICE NEEDS!
ANNOUNCING WARNERS' "Wel[con]

Everything's coming up gross
AN OPEN LETTER TO ALL EXHIBITORS...

We at Warner Bros. feel fortunate and are pleased that ‘Razz’ Goldstein has joined us as General Sales Manager, at a time when we have geared up with product, promotional plans and new man-power to break all sales records in our history.

Through years of dedication and service to the industry, Razz Goldstein has made many, many warm friends and well-wishers among exhibitors everywhere. We know that you are just as confident as we that Razz will go on to even greater success in his new assignment at Warner Bros.

To celebrate the occasion, we are honoring Razz with an all-out Sales Drive in his name, backed by the kind of product that includes block-busters like THE MUSIC MAN, THE CHAPMAN REPORT and GYPSY. We invite you to join in the celebration. Your cooperation can help make this the most gala welcome any man has ever had.

Benjamin Schumacher
BIGGEST SATURATION BUSINESS IN M·G·M HISTORY

In city after city record grosses are growing as M-G-M brings world-famed TARZAN into the Big-Time of Screen SPECTACULAR. It is an experience in movie entertainment for adult audiences as well as children.

METRO-GOLDWYN-MAYER presents
The SY WEINTRAUB Production of EDGAR RICE BURROUGHS'

TARZAN GOES TO INDIA

IN GIANT CINEMASCOPE AND METROCOLOR
JOCK MAHONEY and JAI, The Elephant Boy
with GAJENDRA, King of the Elephants

Screen Play by
ROBERT HARDY ANDREWS and JOHN GUILLERMIN
Produced by SY WEINTRAUB, Directed by JOHN GUILLERMIN

BACKED BY GIANT TV AND NEWSPAPER CAMPAIGNS THE FIRST WAVE OF SATURATION ENGAGEMENTS TOPPED ALL PREVIOUS M-G-M SATURATIONS IN THE SAME SITUATIONS!

CAROLINAS—Incomplete returns $129,000. Anticipate big $170,000.

LOUISIANA—Bookings breaking house records.
Saenger, New Orleans first week $20,000.
Gordon, Baton Rouge over $7,000.
Shreveport exceeds $5,000.

TEXAS—Engagements in Dallas, Houston, Ft. Worth, Austin gross $92,000. Sets record for any M-G-M saturation.

NEXT BLOCKBUSTER SATURATION:
Oklahoma City territory August 15
Jacksonville, August 18, Miami area August 15
Buffalo, Toronto area August 16
Atlanta territory August 16
Cincinnati, Cleveland, Indianapolis areas August 17
Los Angeles area August 22
San Francisco territory August 24
Denver territory August 29
Washington, Norfolk, Richmond areas August 30

THESE SATURATIONS ARE A GOLD-MINE.
DIG YOUR SHARE OF THE GROSSES!

CALLING ALL SHOWMEN! THIS IS THE FIRST TARZAN SPECTACULAR! BOOK IT NOW!
SURVEYING PAY-TV. A new research outfit is engaged in making a thorough study of public reaction to pay-TV in the two critical test areas, Hartford and Etobicoke. The results will be made available to the film companies, and are expected to have a strong impact on their attitude toward supplying the feefee projects with product.

LET JOE DO IT! The writer is a prominent theatreman, who says his name “is not important,” but the contents of his note to Film BULLETIN is worth your attention. So listen: “In these days of product shortage it rankles me, as it must every exhibitor, to see some good pictures dissipated by the major companies through lack of aggressive handling, or inept judgment, or stupid economy, or just lack of interest in anything but the one or two big blockbusters they have on their schedules. With the exception of Columbia, which does an outstanding job with every decent piece of film they have, the majors let a number of good, little pictures slip through their fingers each season. They don’t promote them in the trade and they don’t sell them to the public. Perhaps if the film companies had a few practicing theatremen on their boards of directors, these shows would be properly exploited and we wouldn’t see all that potential revenue wasted. I have a suggestion. If the major companies turned over their good, little exploitation pictures to Joe Levine to handle, they would gross twice as much as they do with the kind of half-hearted handling they usually get. And that is an idea they should consider seriously.”

FOURTH-QUARTER PLANNING. Extremely anxious about the bleak product outlook for the fourth period, exhibitor leaders are strenuously mapping plans to correct the situation. They are turning to the film companies again in an effort to persuade them of the desperate need for more pictures to fill fall playdates. TOA will reveal at a luncheon early this week details of an "unprecedented nation-wide exhibitor program" aimed, it is said, at moving up release dates of some important attractions. Reports have it that the national exhibitor organization has taken the bull by the horns and convinced at least one major distributor that something must be done to aid its customers—and said distributor has agreed to co-operate, at least on "trial" basis. TOA’s announcement that the luncheon will be attended by “presidents and executives of leading theatre circuits and independent theatres” also points to the probability that affiliation boundaries have been surmounted in obtaining widespread exhibitor support for the project.

‘SHOWCASE’ CATCHING ON. Concrete evidence that United Artists is sufficiently satisfied with New York boxoffice results of its "Premiere Showcase" release plan to warrant its employment in other key cities throughout the country is just part of the story of the revolutionary distribution pattern. Some of the other major film companies reportedly are ready to ‘showcase” one or more of their important releases in Metropolitan Gotham this fall, using similar advertising lures and a selective booking pattern. Apparently already sold on a variation of the idea is Universal, which will open "Phantom of the Opera" on Broadway and several outlying houses this week under the billing: “Unprecedented! Exclusive pre-release engagements in the New York area.”

BROADWAY ON FREE TV. Exhibitors don’t know whether to fear or cheer recently-announced plans to show new Broadway shows on free television. Many admit that Westinghouse Broadcasting Co.’s plans to televise free of charge six upcoming plays in five cities across the country (in exchange for financial backing) present a potential threat to the movie boxoffice. But, at the same time, they see the "opening night" video presentations as an even greater obstacle to their own avowed enemy, pay-TV. Feefee proponents have been hawking long and loud the high-quality fare they will offer, e.g., Broadway shows not now available on free TV, etc. Realization of the Westinghouse plan might well lead to the broadcasting industry’s emergence as the biggest Broadway “angel” of them all, leaving the coin box operators with one less programming pasture in which to graze.
FINANCIAL REPORT

Industry’s Potential Great, Says Brennan, Hardy Analyst

"The motion picture has not yet begun to realize its full potential." This is the conclusion of Edward L. Brennan, analyst for Hardy & Co., NYSE brokerage firm, after a thorough recital of the industry’s problems—competition of television and recreational activities, a constricted audience, mounting costs, whims of stars, inroads of foreign films, etc. "Hollywood has learned its lesson the hard way", Brennan declares, and it will now go forward by reclaiming its authority over production and making features "of top artistic quality and entertainment values."

As for film stocks, Brennan notes that they are selling now at "prices far below their all-time highs. The average percentage fall from the peak price is 49%. The extremes range from a low of 33% to a high of 57%. In every case, it is evident that the stock has suffered a severe market decline. While the fact of sizable decline is not enough to recommend purchase of these stocks, it remains true that the stock market may be currently underestimating this industry. Surely, there are some which will out-perform the group. It is also possible that each of the issues is now in a bottom area and offers good upside down potential." Prefacing his survey of the individual major companies with the observation that "good pictures make good film stocks", the Hardy analyst appraises the film firms thusly:

Columbia—"Management has overhauled the company during recent years and expects the full fruits of this program to come in 1963 and beyond ... an interesting speculation in view of its own future product line—plus the asset value of its Screen Gems holdings and feature film library."

Warners—"Moved per-share earnings up from 81c in 1960 to $2.75 in 1961. But it is questionable whether this upsurge can continue, in view of the modest product Disney now has available for 1962 and 1963 release ... For the longer term, this stock may prove a worthy investment."

Paramount—"Since the passing of Cecil B. de Mille, this company has come up with no films comparable to his 'Ten Commandments' and 'Greatest Show on Earth.' Experiments with pay-TV and new TV tubes are interesting but the stock will continue to reflect the problems Paramount faces."

Warner Bros.—President Jack L. Warner is the closest approach to a "mogul" in Hollywood. While Warners makes "My Fair Lady," the "stock will depend on the boxoffice success of 'Music Man' and 'Gypsy,'" TV activities figure prominently, too. "20th-Fox—"It is to be hoped that (Darryl) Zanuck will be able to cut costs and put Fox on a profitable basis once again ... No estimate of future earnings can be made until 'Cleopatra' opens and its full potential is understood ... That is why we call Fox a special situation. The risks are great; but so also may be the rewards."

Listed under the category of "income plus potential appreciation" are M-G-M and United Artists, M-G-M—"The most solid and resourceful of all the major movie companies ... The real effect of these tremendous films ('Mutiny on the Bounty,' 'Wonderful World of the Brothers Grimm' and 'How the West Was Won') will not be apparent until the fiscal year beginning September 1st. M-G-M is confident of its no. 1 place in the industry. Current yield on the common is over 6%."

United Artists—"For the past seven years, UA has been the innovator of its group, releasing the films of such inde-

pends as Wilder, Kramer, Mirisch and Hecht ... Sir other companies are also signing up with the independent producers, it is quite possible that UA will find the going tougher in future." 1963 production schedule is most impressive ("The Greatest Story Ever Told," "It's a Mad, Mad, Mad World" and "Hawaii"). "The management of United Artists has been greatly admired for its profit-making talent. In addition to this management factor, investors can obtain with this stock a yield on their invested cash of over 5%.

Movie Stocks on March

Movie stocks continued their march upward along with the general market during the past fortnight, 14 of the 19 issues covered in the Film BULLETIN chart registering gains, only three declining. Two remained unchanged.

Taking the longest stride was MCA, finishing 4¼ points ahead, with much of the strength attributed to persistent reports that the government and MCA are working on a settlement of the pending anti-trust suit. The firm also reported a small profit rise. Also performing handsomely were M-G-M, up 2½ amid hefty boxoffice figures for "Wonderful World of the Brothers Grimm", and 20th-Fox, ahead 2, a favorable reaction to the election of Darryl Zanuck as top man, after Wall Street interests reportedly disposed of their holdings to cause an initial downturn. Screen Gems moved up 2½. Advancing, too, were Columbia (1¼) on improving product prospects, Disney (1) after a solid profit increase, and United Artists (1½), a favorite on the strength of the distribution deal with Cinerama.

Strangely enough, Cinerama played "follow the bouncing ball," down early in the session because of poor New York reviews on "Grimm" and, perhaps, profit-taking on a previous rise in anticipation of the film's bow; up after the UA deal, then down again at the close for a net loss of 1½. Throughout, trading in this issue was tremendous—a grand total of 651,500 shares over the two-week span. Paramount, troubled by lack of response to Telemeter and some disappointing releases, slipped 1¾.

United Artists' Consistency Earns Wall Street Plaudits

Even while the tumult over star excesses grows louder investor circles, and cries for a return to the old style studio control over production echo throughout the movie industry, there is evidence of a growing respect for the company that has defied most cinema laws of operation; a considerable degree of success for the past decade. M-G-M, smaller firms have attempted to imitate its flair for scoring continuing string of boxoffice hits; even the larger companies are fashioning more and more of their functions after unique pattern, but the fact remains that United Artists is the most significant financier and distributor of independently-produced pictures.

Most recent of the Wall Street tributes paid UA was a detailed analysis on the company prepared by Robert (Continued on Page 9)
ACE— in the Hole

A wave of hope swept through the ranks of exhibition when the American Congress of Exhibitors was formed more than three and a half years ago. Even the initials by which the organization was known spelled optimism. ACE had plans, ACE had enthusiasm. And before long ACE even had money.

What has happened?

Two years ago ACE said it was well on its way to raising the fourth million dollars for its production kitty. A year ago A.C.E. Films, Inc., was incorporated in Delaware with starting capital of three million dollars. And now, as we approach the fourth year since the start of ACE, it is fair to ask: Where are the pictures?

What was a symbol of hope in December 1958 is now a symptom of timidity and an apparent lack of vigorous leadership for this essential task. Exhibition cannot criticize any other branch of the movie business now. The exhibitors who were going to help solve the production shortage have instead supplied a shortage of their own—a shortage of effort, or at the very least a lethargy that borders on sleeping sickness.

The members and leaders of ACE should make up their minds fast that they are going to make pictures, and utilize those millions of dollars raised for the purpose, or they should get out of the way. In the past two years the ACE nest egg could have financed a dozen pictures, possibly helped develop some new faces—and the returns, even on a break-even basis, would have financed another half-dozen films as well. But you don’t produce motion pictures by holding money in the bank. You produce movies by working at it.

Exhibitors for years have been demanding more pictures. Some individual exhibitors have done more than talk about it. Walter Reade, Jr., formed Continental Distributing to find more product and to get more product produced. Joe Levine’s Embassy Pictures started off by beefing up the marketing of movies, then moved into the production field itself by backing producers wherever there seemed to be a chance of getting a boxoffice attraction.

But Walter Reade and Joe Levine speak and act for themselves. Who speaks and acts for the vast body of exhibitors today? What happened to the united front and the determined action that ACE was supposed to offer? What good is the ACE production kitty doing if it isles in the bank?

Does ACE really have an ace? For years great showmen have been recruited from the exhibition field. First National of 40 years ago was started by theatremen. Louis B. Mayer was an exhibitor first, then a producer. So were the Warner brothers, and Marcus Loew. Right now the presidents of at least two major production companies, M-G-M and Paramount, are men drawn from the theatre end of the business, Joe Vogel and Barney Balaban.

Exhibition has talented men. A.C.E. Films, Inc., should have enlisted these talented men long before now and given a shot in the arm to Hollywood production. They would have had the moral support and, more concretely, the booking dates of thousands of exhibitors to back their efforts, and the already-collected hard cash with which to get started is available. What is the excuse for the long delay?

Maybe it’s too early to close the book on ACE. But it is getting late for thousands of theatres that are struggling against a product shortage steady growing more acute.

The established film companies are thinking these days almost exclusively in terms of blockbuster attractions. This attitude is conditioned in part by the eye-popping grosses rolled up by the big attraction, and in part by the attitude of the bankers who sit on their boards.

Despite this leaning toward the fewer-and-bigger policy, there is a wealth of evidence that there is a great big audience out there ready to go to the movies more often if a greater variety of films are offered to it. And there is ample evidence to prove that plenty of money can be made with modest budget pictures that can be—and are—given strong exploitation campaigns. This is the type of product one would expect an organization of knowledgeable theatremen to aim for if they went into production.

Why hasn’t ACE done the job?

The need for more product is a corroding malignancy on the exhibition body. We all know the medicine that will cure this, but where is it to be obtained? ACE has the ingredients and the know-how. Why doesn’t it fill the prescription?

The product situation is desperate. It calls for bold action.
A TRILOGY OF SHOCK
AND HORROR!
...A NEW CONCEPT IN
MOTION PICTURES!

"...and there was an oozing liquid putrescence...
all that remained of Mr. Valdemar." - POE

"I had walled the black monster up within
the tomb!" - POE

EDGAR ALLAN POE'S
TALES OF TERROR
in PANAVISION and COLOR
STARRING
VINCENT PRICE PETER LORRE BASIL RATHBONE

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ENDS AND FACT BEGINS!!
AMERICAN INTERNATIONAL PICTURES presents
RAY MILLAND
JEAN HAGEN FRANKIE AVALON
STARRING IN
PANIC IN YEAR ZERO

"We're the new highway patrol...dad...somebody
dropped a bomb...crazy kick!"

Music by LES BAXTER

Produced by LOU RUSOFF and ARNOLD HOUGHLAND Directed by RAY MILLAND
Screenplay by JAY SIMMS and JOHN MORTON

AMERICAN INTERNATIONAL PICTURES presents

"A'-DAY WHEN CIVILIZATION CAME TO AN END!!"
In this summer of 1962, American International is pleased to bring you three top box office attractions...all within sixty days.

The mightiest—the biggest in '62 and American International has it!

Marco Polo

Cinemascope and Color

Starring RORY CALHOUN and YOKO TANI • Directed by HUGO FREGONESI • A PANDA FILM PRODUCTION

Two ears in the making...combining the talents of three continents...with a cast of 50,000!
Argument for Single Bills

I gather that it has been a good summer for the picture business. I must admit that I am somewhat surprised. My wife and I have spent a good part of the summer trying to find movies to go to, and we have usually failed. Apparently, we are no longer part of the public for which the motion picture industry in general makes its product.

Of course I could name five or six pictures currently in first-run engagements that we plan to see. We plan to see them when they play neighborhood houses at somewhat more reasonable prices. The trouble is that when they play the neighborhood houses they are often double billed with other pictures that discourage us from going to the theatre.

Since it might be indecent to use specific titles, let me illustrate the problem in general terms. There is a comedy import we have been awaiting with great interest. It is double billed with a serious and sexy offering we have no desire to see. There is an American film made in a colorful foreign setting—a pretty good picture, we hear tell, and one whose setting alone interests us. It is paired with one of those dubbed Italian mythological spectacles that only a tolerant kid can enjoy. There is what sounds like an adult adventure film, sharing billing with a twist-type low budget musical. There is a new picture paired with an old one being reissued. There is a very serious character study paired with an apparently routine western.

So we watch television.

I said at the outset that my wife and I apparently are no longer part of the public for which the motion picture industry makes its films. This may be an exaggeration. There are many motion pictures we want to see. If we are willing to pay the first-run prices—or cadge passes, which I sometimes do—we can see these films downtown. But if we wait to see them at neighborhood houses, and we prefer amplitude on the spur of the moment some evening to the nearby theatre rather than taking the trip to Broadway, the chances are that we will never see the pictures on our list.

If first-run theatres on Broadway can do business with one feature picture why must the nabes always go in for double bills? And if they must have double bills why do they so often have pictures which actually work against each other? I know the trade answers. People talk single features and buy double features, the show business oracles say. That's a fine observation as far as it goes, but it doesn't go far enough. There have been many times when my wife and I went to the movies in spite of the presence of a second feature. We have timed our arrival so as to avoid the second film. We have been locked among the patrons of double features, but we have been single feature customers.

I am reminded of the old gag about the waiter who tells the customer he can't have coffee without milk, but only coffee without cream. We would-be movie customers are told we can't have movies without double features, but we can buy a ticket for half the show and accomplish our purpose. You will never convince me that most of the double features actually attract an audience. They merely pad out the program. They aren't selling tickets.

I am willing to admit that there are exceptions. I have noted some double bills where both pictures were attractive. But if both pictures are attractive, wouldn't each picture be attractive on its own? If double features build business, how come that triple features haven't been successful? The same logic would seem to apply everywhere, but it doesn't. In the very same neighborhood in my home town, you will find one sub-run thriving with single feature programs and another offering double feature bills.

Hollywood producers, it seems to me, have been aware of the market for single features and have attempted to appeal to this market. Their method seems to have been to make the pictures too long to be double billed. Unfortunately this has resulted in making some pictures too long, period. But I sympathize with the intent. A really good picture should not and does not need the "help" of a second picture of minor interest at the boxoffice. A bad picture admittedly can use help. I can remember when double features were a tip-off that neither film could make out on its own. But now there apparently is no such criterion.

The point has long since been made that in a period of product shortage it is ridiculous to double up on the available supply of films. But we must recognize that some adequate pictures are simply not strong enough on their own to be solo attractions. I do not wish to condemn double featuring in toto. It does have its advantages at times. Where I fail to see any value for doubling is in bookings of strong pictures. A picture which has carried its weight as a singleton first-run attraction should be able to carry its weight as a sub-run singleton too.

Yes, say some exhibitors, but where are we going to get enough decent short subjects to fill out the bill? This is a point. But it isn't too good a point. There are short subject around. There would be more if markets were available. And today's usual single feature attraction is long enough and strong enough to be able to stand on its own, with little more than a newsreel or a cartoon, or a novelty one-reeler rounding out the program. As a matter of fact, the highly successful new theatres along New York's fashionable East Side very often don't even bother with short subjects; they just show the feature picture. They aren't even bothered if the picture—and the whole show—runs less than two hours.

Now it may be that New York's fashionable East Side is not the best yardstick for American moviegoing taste. But we have seen the same kind of booking and show length work successfully in a small Western town about as far away as New York as you could get. I don't think any audience an place in America is wedded to the idea that a movie show has to be three hours long, or has to have two feature pictures. The public's only demand is that the show be good.

Just as audiences were conditioned into expecting double features for a single feature price, they can be conditioned back to acceptance of good single feature programs. But ever more important than bringing back the single feature sub- sequent run—not occasionally, with an impossible-to-decide "Ben Hur" or "El Cid," but as a regular policy—even more important is the elimination of the practice of tacking turkey onto a decent picture just for the sake of two titles or the marquee. The double feature has become an altogether too easy mechanism for infiltrating on the public some pictures that really don't deserve to see the light of day.

What do you say we give the single standard a try?
director, Norman S. Robertson, a prominent Toronto attorney, claimed that $11,000 was being lost weekly in the Etobicoke project. Mr. Balaban said that the direct loss was only $3,500. Amortization and other charges might bring that up to about $7,500 a week, he admitted. Balaban said at that time that the Etobicoke operation was only a pilot project.

After Mr. Robertson's protest had been given wide press circulation, Paramount announced that it would assume all costs of operating Telemeter, making the move retroactive to January 1961. What has not been resolved is the question of whether Paramount will reimburse Famous Players for its share of the capital investment.

In Toronto, Philip Isaacs, vice-president for franchise sales, would not say where pay-TV's expansion might be expected, but did say that top-level conferences would be held soon. He, in the tradition of Telemeter spokesmen, called the Etobicoke project "the grand experiment" which had fulfilled all expectations. "Etobicoke was never considered to show a profit," he said.

The most recent figures on subscriptions in Etobicoke are 5,500, which is some 300 fewer than the figure bandied about last year. And no proof has been offered that there actually are that many installations. Nor is there any evidence that the announced spread of the service into the neighboring lakeshore communities of Mimico and New Toronto has been much of a success.

There was talk last year of expanding the overall Toronto pay-TV circuit to 40,000 subscribers, but that figure is never mentioned now.

Telemeter gave notice July 27 of its intention to apply a $15 annual service charge on each installation. Subscribers already pay a $5 initial hookup fee and spend 75 cents to $3 for each movie, hockey game, or special show watched. A telephone check of the district indicated that most subscribers felt the charge to be too expensive. The belief of some observers is that the new $15 fee is designed to help cover costs of servicing homes that make rare use of their pay-TV installations.

Telemeter has not given any publicity recently to what its programming plans are for the fall and winter season. Judging by past years, football and hockey are the most popular attractions.

Movies, however, comprise the bulk of fare. In addition, there have been a few outstanding spectacles which subscribers found enjoyable. But questions are being raised about pay-TV's "limitless potential," about which so much was said in the early months of the Etobicoke system.

Post-1948 films, which once were ballyhooed as an exciting feature of pay-TV, enabling subscribers to see relatively recent movies while the viewer of free television had to be content with 10- and 20-year old films, are no longer worth the feevee price, since the movie companies now are selling them to the TV networks by the hundreds.

Public reaction to Telemeter in Toronto seems to be one of indifference. Most have only a vague idea of what pay-TV is. Many have never heard of it and are just not interested.

The effect on the stocks of both Paramount and Famous Players has not been good. Last December, Paramount stock was down to $56 from 85 on the New York Stock Exchange. Currently it is selling around 39. Famous Players, which had a high last year of $20 a share on the Toronto Stock Exchange, is selling this week at between 16 and 16.50. Its high in 1962 has been $19.

Barney Balaban's dream for the cable, or wired, pay-TV system he has nurtured for so long and at such vast expense apparently was to have it financed by thousands of local franchisees. The expectation was that there would be a rush of investors to buy territorial rights, pay for the closed-circuit lines into millions of homes, and collect the coins dropped into the "boxoffices" parked in all those living rooms, sharing the proceeds with Telemeter and its parent, Paramount.

What has happened? For one thing, the costs of bringing the cables into homes far exceeded expectations. But that would not be so serious a problem if the subscribers had displayed real enthusiasm for pay-TV. The fact is that they have not. And even more critical a blow to Balaban's pay-TV system is the current test being made by the RKO General and Zenith interests in Hartford, Connecticut, where pay-TV is being brought into homes over the air, without cables. If feevee ever is to succeed, it will be by this means, not by the cumbersome, costly cable system.

The Etobicoke experiment, for all its talked about "limitless potential," today seems very limited, indeed. As a matter of cold fact, it appears to be all but stone dead.
This is a cool typewriter which will probably get warmed up if its manipulator can endure the strain of facing it every fortnight or so. Although this melange is being put together by an anonymous chef, let it be said in this initial time at bat that no solutions will be offered here in an effort to save the industry. Actually, the industry does not need any saving or for that matter any advice. We all know what's wrong with the movie business, and the oracles, both professional and amateur, have so many forums open to them that they make Cassandra a down-and-out fortune teller at the county fair.

The trouble is not lack of remedies for our putative ills, but a plethora of cures which, if applied all at one time, would probably send us all to the bug house in short order.

Is it possible that we have a developed hypochondria to such a degree that we no longer can distinguish between an ailment and an Atlanta censor? So instead of advocating research and surveys to find out why we are off our feed, if at all, why don't we declare a moratorium of cures and join together for a big thanksgiving rally.

This waning Parthian once said that crisis is the back-bone of the movie business. Whereupon some sociologist at Queens College quoted this line in a book on the industry which she knocked off between semesters. Her point was that how could a business survive that suffered so many shocks and disturbances.

Well, lady, we are that kind of folk, as my Tennessee cousin once said. The reason the bankers don't understand Mr. Skouras is because Mr. Skouras doesn't understand the bankers. The recent victory of Z and S over Wall Street was not only a fine piece of strategy, but if you permit a physiological speculation, it was also a case of our side having a better response to crisis—better conditioned adrenal glands.

Now when I said at the beginning we don't need any saving or any advice, I meant that we have our ups and downs but we always prove we have a high degree of resiliency. The fact that 20th-Fox lost ten million or so in production may be a cause of panic to the money bags, but to me (a stockholder) this was substantial evidence that an IBM machine ain't ever going to take over this business.

In looking over some financial reports of companies who have a deal of my mazuma, I feel that 20th-Fox looks pretty good. But what really matters is whether our greatest resource, namely creativity, is to be hampered or to be encouraged. If it is to be encouraged, then all of the ten million can be recouped in one picture, I bet on "Cleopatra" to do the job.

If you ever do a history of gambling, certainly the movie business has to have some brilliant chapters. Every wise guy laughed when the shoe store was converted to flickers, and they have been laughing ever since. The reason Joe Levine is a hit, probably, is due more to his disdain of the buck than his love of it.

When Dr. Isadore Lubin was engaged to conduct an office of statistical bewilderment, someone asked the eminent economist what he thought of the movie business. The Professor in all seriousness replied that he would think a lot more of it if so many persons did not have the illusion that it was a business.

When some folks shudder that "Mutiny on the Bounty" is costing around $20,000,000, I applaud Joe Vogel and will lay you two to one that it will make more than that.

Looking at current hysteria over what is going to happen in September and October, I would suggest that a lot of exhibitors who are so worried about this will start planning their winter vacations and then return to worry about what is going to happen in April, May and June. This is really quite healthy because if the boys stop worrying they will stop trying and then we really would be in trouble.

Look how long Eddie Hyman worried about orderly release and now that he seems to be achieving it—albeit somewhat slowly—let's hope he will find another good worry to help the industry. We worried a lot about censorship and did a good job in beating it in lots of places. We worried a lot about the prospect of Pay-TV and now we can start worrying about the box-office competition of Telstar.

To close this inaugural address I would like to say a few words about television. As Maurice Bergman once remarked, there is nothing wrong with the movie business that a few more bad television shows won't cure. When we mentioned to friend Bergman that we were going to do a column for Film Bulletin, he reminded us of Joe Louis' comment when Joe was told that Billy Conn was very fast and this would give Joe plenty of trouble. Whereupon the sagacious Joe replied: "He can run but he can't hide."

Here's hoping I don't run, but hiding is such fun.

Next time around: "How Stars Are Born and Die."

"QUOTES"

'WONDERFUL WORLD OF THE BROTHERS GRIIM'
Bosley Crowther (Times)—"Nothing especially new or notable in the way of motion-picture entertainment—or even Cinerama entertainment—has been accomplished here."
Kate Cameron (Daily News)—"... 4 Stars... A whole new concept of cinematic presentation... Will charm the hearts of the young-in-years-and-spirit."

What the Newspaper Critics Say About New Films

Archer Winston (Post)—"... Disappointment lurks in the show's basic structure. There is a shortage of wonder, excitement, suspense and many of the other elements that go to make up an outstanding entertainment."

Justin Gilbert (Mirror)—"... A mishmash of little inventiveness, intersected by three fairy tales told with a lack of cinematic originality."

Joseph Morgenstern ( Herald Tribune)—"... Cinerama has almost come of age... It seems a pity that the promise of the process is not fully realized. From time to time wonders do occur."

Jim O'Connor (Journal-American)—"... A wonderful invention... A wonderful motion picture."

Alton Cook (World-Telegram and Sun)—"... The Cinerama screen process has been greatly improved."
The Widening Vision

The industry's vision was widened considerably by last week's sudden announcement that United Artists and Cinerama had engineered a deal to film two of UA's biggest upcoming productions—"The Greatest Story Ever Told" and "It's a Mad, Mad, Mad, Mad World"—in the wide, wide screen process.

UA president Arthur B. Krim hailed the pact in these words: "The decision by Stanley Kramer and George Stevens and the marriage of these two great talents to the Cinerama process certainly must be regarded as a milestone in the development of the motion picture industry. I am also pleased to announce that United Artists and Cinerama are in an advanced state of negotiation on an agreement pursuant to which the multiple picture program will be produced in the Cinerama process by independent producers releasing through United Artists."

For the propulsive pair behind Cinerama—president Nicolas Reisini and executive vice president Max E. Youngstein—the United Artists deal was another step toward their far-reaching and all-encompassing goal: to spread Cinerama throughout the entire picture-making world. Whether via co-production (as with M-G-M) or a distribution royalty arrangement (as with UA), they appear determined to see that theirs becomes the filming process. Their only problem at the moment is the limited number of theatres (100 here and abroad, with some 29 expected to be added before the end of 1962) equipped to exhibit Cinerama, but they confidently expect that as more films in the wide screen process are made, more theatres will be revamped, or built, to accommodate them.

The choice of pictures for the UA pact offers ample evidence that Cinerama has taken long strides since the first wide-screen travelogue was introduced ten years ago. "Greatest Story," based on the life of Christ and to be directed by George Stevens, offers the perfect backdrop for the semi-circular screen. Scheduled to begin next month, this $12 million biblical epic promises to provide something new in spectacle.

But even more novel is the other enterprise, "Mad World." Before the cameras for the past four months, this Stanley Kramer comedy set in the wild West is already well on its way to completion. The fact that the exposed footage could be successfully converted from Ultra Panavision 70 (and Technicolor) to the new three-panel Cinerama process opens the door to possibilities too numerous to relate.

Stevens, speaking for himself and Kramer, who was unable to be at the New York press conference, waxed extremely upbeat about the possibilities of the new system. He quoted Kramer as saying Cinerama "the single, most extraordinary theatrical presentation of our day." Stevens talked of the great potential of the wide screen: "The enormous possibilities of Cinerama, beyond the initial excitement of the great Cinerama screen, have not yet been fully explored, and I am sure that in the future we will see the whole subtlety and complexity of the motion picture at its best on the Cinerama screen."

As graphic illustration of the advances being made by Cinerama, Stevens screened some footage from the Kramer film for the press, and several experiments he (Stevens) had conducted in the new process, including a 35-foot high closeup of Max von Sydow as the figure of Christ in "Greatest Story."

As for Reisini, he was understandably proud of the deal: "The fact that the two most outstanding producers, George Stevens and Stanley Kramer, have chosen Cinerama as their cinematographic expression is a great complement to the efforts which Cinerama is continuously making." Certainly, Cinerama technicians are not standing pat on the wonder-filled invention. They hint at the possibility of soon using a single camera, thereby eliminating the need for three projectors in the theatre, and the 3-panel, seamed image.

And while extensive plans were being mapped for future Cinerama productions, the firm was busying itself with the task of insuring its current pair—"Grimm" and the upcoming "How the West Was Won" (co-produced with M-G-M) the widest audience possible. Cinerama and Metro officials reported highly encouraging boxoffice figures from the opening week's engagements of the George Pal picture all across the country, and, at the same time, outlined promotional plans for "West," slated to be finished by Sept. 15.

Some of the vast potential of the process was aptly conveyed in this comment by producer Kramer: "In 'It's a Mad, Mad, Mad, Mad World' I am committed to thrill, transport and engulf an audience beyond any experience it has had. I think that if we nearly achieve the film we dreamed then Cinerama can make it a total achievement." Apparently, his enthusiasm is shared by other top film-makers, who are envisioning their important upcoming productions on the wide screen. Already, in fact, there is talk of negotiations between Warner Bros. and Reisini for filming of "My Fair Lady" and "Camelot" in Cinerama. Meanwhile, M-G-M has an option for two more in the new process.

Last week's developments may have made industry-wide news, but on the drawing boards of Nik Reisini and Max Youngstein, they were merely landmarks in the ever-widening world of Cinerama.
Zanuck To Reveal Fox Changes
The first in a series of changes in home office and studio alignment are expected to be announced after president Darryl F. Zanuck (right) attends his first 20th-Fox board of directors meeting next Wednesday (22nd). He was scheduled to arrive in New York for the regular monthly conclave after having spent three weeks in Paris putting the finishing touches to his $10 million production of "The Longest Day," set for a world premiere in October. Zanuck has been studying numerous reports from special committees and individual executives on the various operating phases of the company, and is expected to begin acting on them. Following his election, he had promised a complete streamlining of production and distribution activities.

'Mourney' Contract

MCA—Govt. Talks
Reports emanating from Washington at the weekend pointed to negotiations between MCA and Government attorneys aimed at drafting a consent decree. The entertainment firm's appearance in Los Angeles Federal Court to answer Department of Justice antitrust charges stemming from its since-dissolved talent agency was postponed until Oct. 1, and a hearing set for Aug. 27 on a preliminary injunction to block the Decca Records-MCA merger was put off until Oct. 15.

Michel Retires
W. C. Michel, for over 32 years 20th-Fox vice president and treasurer, and executive v.p., retired from active service last week, it was announced by chairman of the board Spyros P. Skouras. Michel will remain as a director of the firm, and serve in an advisory capacity.

'Grimm' Bows

Fine vs. Ferevee
The threat of pay-TV and the need for orderly release were chief topics under consideration by the Allied States board of directors at its summer meeting at Lake Kiamesha, N.Y. The board directed president Marshall H. Fine (above) to ask the Justice Department for permission to request distributors not to make product available for the Hartford feevee test day-and-date with first-run houses. Also adopted were resolutions calling upon distributors for the more evenly spaced release of films, speedier distribution of roadshow pictures and a halt to the "growing menace of floored" (minimum percentage) films. Following the board meeting, Allied of New Jersey and Allied of New York staged a joint convention that heard N.J. president William Infald declare that Allied States (of which he is a board member) "is going to take off its gloves" in dealing with the problems of independent exhibitors: product and pay-TV.

To Honor Goldwyn
Samuel Goldwyn will be honored at a testimonial dinner Aug. 26 at the Beverly Hilton Hotel for his 80th birthday and 50 years of service to the motion picture industry.
Biggest ($2 Million) Ad Push For 'Longest Day'—Einfeld

Firm in the belief that Darryl Zanuck's "The Longest Day" will be "the highest grossing attraction in the company's history," 20th-Fox vice president Charles Einfeld announced that it will be backed by the largest promotional outlay in Fox history—a $2 million advertising campaign. The huge sum represents an international expenditure and will support the initial openings, on a hard-ticket, roadshow basis, in the principal capitals of the world during October, as well as the succeeding engagements of the 42-star dramatization of D-Day.

Einfeld noted that the $2 million would be divided among newspapers, radio, television, magazines and other promotional media. In addition, it will go toward marketing at each engagement of the film. The opening ad guns already have been fired via full-page purchases in the principal cities where "Day" will open. Additionally, ads have been taken in the Paris editions of the N. Y. Herald Tribune and the Rome Daily American with coupons for mail orders to the Warner Theatre (N.Y.) engagement.

Levine, Loew's Detail Huge Campaign for 'Sky'

"A campaign such as no other documentary ever had" is what Embassy Pictures' energetic president Joseph E. Levine promised a Loew's Theatres managers conference for the New York circuit-wide launching of "The Sky Above—The Mud Below." But, he added quickly, more will be needed: "We know that a picture has to have what it takes. We know the distributor has to provide a strong campaign for it. But we also know that it is you men—the theatre managers—who apply these elements so that they pay off where it counts—at the boxoffice."

More than 100 executives and managers of Loew's houses attended the meeting at the Summit Hotel to hear plans mapped for the Academy Award-winning adventure film, which opens September 12 on the Loew's chain in the metropolitan area.

Levine's talk to the theatre officials and operators was every bit as masterful a piece of showmanship as he expects from his customers. After recounting to them the way he came to acquire the film (he looked at it only on the insistence of those who had seen it, then came away from the screening "like an old fire horse answering the bell"), the Embassy top man pointed out that he had 1" artists look at "Sky Above" at different times, then submit 1" campaign concepts. "We have," he said, "incorporated different approaches into two separate campaigns—one beamed to the art theatre market—the other to the commercial theatres." Additionally, he noted, the picture was screened for the United Nations, for leaders of the Board of Education, for faculty members of schools and colleges.

Details of the Embassy drive were outlined, by Levine; Leonard Lightstone, vice president in charge of international sales; Robert Weston, advertising director; Harold Rand, publicity director, and Charles Cohen, exploitation director. From the Loew's side, campaign plans were revealed by Laurence A. Tisch, president and chairman of the board; executive vice president John F. Murphy; vice president Ernest Emerling; Arthur Tolchin, assistant to the president, and Charles Kurtzman, general manager.

Lichtone pledged that Embassy would supply Loew's with as many promotional aids as possible to make a "huge success" of the film. "Loew's is going to respond in kind," declared Tolchin. Weston described advertising accessories created by the film firm, including TV spots, trailers, special brochures and heralds. Rand, stressing that the picture "did not sneak into town and will not sneak into your theatres," outlined the national publicity push, and Cohen discussed the application of the specially-created materials and tools by individual theatre managers.
What the Showmen Are Doing!

'Balloon' Seminars Convince Allen to Tour for Every Film

Attention, exhibitors. If you need any additional proof that Irwin Allen is as much concerned with selling his product to the public as he is with making it in the first place, take a gander at the producer-director's credo of showmanship. Those who make the pictures should go out and sell them personally. The exhibitors welcome them with open arms. Such informative meetings may well mean more profits for everyone.

The meetings Allen was referring to were, of course, the 12 exhibitor seminars he conducted throughout the country for his latest release for 20th-Fox, "Five Weeks in a Balloon." And, promised the moviemaker who likes to endow his films with built-in selling angles, every one he turns out from now on will be pre-sold to theatremen with personal tours aimed at acquainting them with those boxoffice ingredients and how to merchandise them to extract the maximum dollar. The pattern was inaugurated with Allen's seminars on "Voyage to the Bottom of the Sea," and streamlined and expanded with "Balloon."

KIDS, KIDS, KIDS. Behind children invited to screening of "Five Weeks in a Balloon" following New Orleans seminar are, l. to r., T. O. Mc Cleaster, Fox home office sales rep.; producer-director Irwin Allen, and Warren Caswell, of Martin Theatres.

So widespread and comprehensive were the showmanship meetings that exhibitors attending them comprised 85 per cent of the potential domestic revenue for the picture—really eye-opening customer coverage, or, as Allen put it, "the most elaborate and extensive pre-testing ever attempted by any company." His two-and-a-half week tour drew almost unanimous circuit and major exhibitor response in the U. S. and Canada, with almost 9,000 theatres represented at the seminars. According to Allen, some 4,000 people attended, including circuit executives, independent theatre owners, circuit and independent advertising-publicity executives and their families. Theatremen from more than 100 cities were present, including every exchange center and all 50 states. Every 20th-Fox branch manager and ad-pub fieldman attended.

Once again, Allen brought with him a most attractive exhibitor portfolio for "Balloon.

As one satisfied recipient put it: "Everything is in this kit except the паро bombs, and we shouldn't have any trouble getting them with this material." All exhibitor aids in the kit were keyed to the theme, "Your boxoffice will fly ski-hi with 'Five Weeks in a Balloon.'" They included: a Pyramid paperback of the Jules Verne classic, giving ample screen credits on front and back cover; a synopsis and full cast and credits sheet; vital statistics, features and star biographies for newspaper and similar planting; scene stills; four different recordings of the title tune; a tear sheet of an ad being placed on the comic pages of metropolitan newspapers all across the U.S.; an especially informative pressbook, chock full of b.o.-building suggestions.

Operating on the premise that "the dominant themes of your campaign are balloons . . . every balloon you circulate is an ad for 'Five Weeks,'" the campaign manual offers a raft of selling aids designed to stimulate business for the adventure-comedy. Highlighting the ideas: (1) imprinted balloons—arrangements were made with a large balloon company to manufacture a large stock of nine and 11-inch balloons specially imprinted with the "Five Weeks" signature art; (2) suggestions for obtaining other balloons—from wholesale novelty firms, and really large weather spheres from distributors of U.S. Government surplus merchandise; (3) historical balloon stills—the Goodyear Tire and Rubber Co. has made available a set of 24 stills on the history of free-flight balooning; fully captioned with credit given to the picture, which should make an eye-catching display piece; (4) cut-outs—using the 24-sheet, scissors, and a mounting board, the exhibitor is urged to make colorful cut-outs of "Chester the Chimp."

Appointments...


BEAUTIFUL GHOST. Sonya Cordeau, featured in "Phantom of the Opera," and billed as the world's loveliest poltergeist (ghost to you) talks promotion in N.Y. with Universal executives, l. to r., Herman Kass (national exploitation), Paul Kamey (Eastern publicity) and Jerome M. Evans (Eastern promotion).
"Two Weeks in Another Town"

Business Rating 0 0 0


Irwin Shaw's popular novel about a disturbed Hollywood star fighting to rehabilitate himself and regain his self-respect while working in Rome has been slickly and handsomely fashioned (Metrocolor-CinemaScope) into a fairly good attraction for mass consumption. The plot is likely to prove too shallow for more discriminating patrons, but this M-G-M release has a lot going for it commercially: Kirk Douglas in the lead role; Edward G. Robinson, Cyd Charisse, George Hamilton and Claire Trevor providing colorful support; majestic Rome for a background; a behind-the-scenes peek at a film in production; and the plight of Douglas' struggle played off against a group of selfish motion picture mercenaries. Director Vincente Minnelli has guided Charles Schnee's complex screenplay more with flair than dramatic validity, generously dishing out such emotions as love, hate, frustration, deceit and revenge. Douglas gives a flamboyant account of himself as a once-popular star, plagued with memories of an unhappy marriage, alcoholism and a horrible automobile wreck that landed him in a sanitarium, now called to Rome to help save a legendary director's failing picture. Robinson is excellent as the scheming, now cliche-ridden director who lures Douglas to Rome only to tell him that he wants Douglas to supervise the dubbing. Claire Trevor also scores as Robinson's hysterical wife. Miss Charisse uses her looks to good advantage, but lacks the depth to be convincing as Douglas' spoiled, destructive ex-wife, responsible for Douglas' downfall, now in Rome to prove she still owns him. Hamilton is adequate as the neurotic American star of Robinson's film, afraid of standing on his own feet. Two European beauties are also on hand—Dahlia Lavi, Hamilton's girl who falls for Douglas, and Rosanna Schiaffino, Robinson's voluptuous mistrees-star. Douglas takes the dubbing job, pours himself into his work, finds happiness with Miss Lavi and discovers Miss Charisse's hold is broken. Robinson suffers a heart attack in Miss Schiaffino's bedroom. Douglas takes over the picture, helps Hamilton stand on his own and turns the film into something worthwhile. But the egotistical Robinson, egged on by Miss Lavi, fires Douglas. After a hair-raising automobile ride, with Miss Charisse as his screaming companion, Douglas realizes he is free of his old weaknesses. Hamilton is re-united with Miss Lavi, and Douglas promises Hamilton that someday they will make a great picture together.


"Damn the Defiant!"

Business Rating 0 0 Plus

Only sporadically engrossing story of near-mutiny at sea. Alec Guinness will attract, but this needs strong selling in general market. Color, C'Scope.

Devotees of sea adventure will find this 18th century British sea saga mildly entertaining fare, and discriminating patrons may be attracted by the name of Alec Guinness, but "Damn the Defiant!" poses a selling problem in the general market. It is inclined to be heavy-handed and only occasionally successful in generating the motives and actions of a crew on the brink of mutiny. An aggressive promotion campaign by Columbia should lure some of the male trade because "Defiant!" is handsomely mounted in Eastman Color and CinemaScope, effectively depicts abusive treatment of men at sea, and manages some exciting sea battle sequences. What keeps the film from rising to a high quality level is the failure of scripters Nigel Kneale and Edmund North to probe beneath the surface of Guinness, the Defiant's tough but reform-conscious commander, and Dirk Bogarde, her wily, sadistic first lieutenant. A number of fascinating situations are set up: Guinness' abhorrence of Bogarde's brutal treatment of the crew; Guinness forced to give in to Bogarde after the latter frames Guinness' young midshipman son and has him severely whipped; Bogarde taking command after Guinness loses his arm battling the French. Unfortunately, these conflicts are resolved in slick, unimaginative terms. Guinness and Bogarde strive to rise above these deficiencies and turn in effective performances. Anthony Quayle plays the rebellious but loyal-to-England leader of the ship's crew. Director Lewis Gilbert has been able to inject only sporadic scenes of suspense and action. Pictorially, the film is very impressive. Quayle and his men take over the ship, Guinness, promising to back up Quayle's grievances, persuades Quayle to return the Defiant to Fleet headquarters where much needed information about a French surprise attack can be passed on. An angry crewman kills Bogarde, and it looks like the gallows for all the mutineers. But the Defiant prevents a French fireship from ramming into the Admiral's flagship, giving the British squadron time to turn on the French fleet and defeat them.


"The 300 Spartans"

Business Rating 0 0

Plenty of action makes this mob-and-muscle spectacle good entry for mass dwellers. Story is minor league.

Colorfully costumed and heavy on action and spectacle, this 20th Century-Fox release in DeLuxe Color and CinemaScope shapes up as fair dweller for the market that patronizes mob-and-muscle spectacles. Dealing with the Battle of Thermopylae (480 B.C.), where 300 Spartans valiantly tried to defeat the powerful Persian armies of King Xerxes, the film offers a good share of thrills and combat clashes. If promoted via a splashy exploitation campaign, this might turn in above-average grosses in the action houses. Co-producer-director Rudolph Mate makes the screen ring with excitement, and much of the film's 114 minutes running time is devoted to battle. Unfortunately, George St. George's high-school-level screenplay keeps intruding, reducing the film to an annoying limp for discriminating audiences. But there's always the splendid Greek countryside to look at, and Manos ("Never On Sunday") Hadjidakis' music is pleasant to the ear. A diversified cast performs competently: Richard Egan, the Spartan King who tries to defend Greece at the Pass of Thermopylae; Sir Ralph Richardson, appearing briefly as a persuasive Greek politician; Diane Baker and Barry Coe, youthful romantics, and David Farrar, King Xerxes, set on being master of the entire ancient world. The plot finds Farrar's hopes for conquering Greece thwarted by Egan and the 300 Spartans at the Pass. Miraculously, the Spartans beat back wave after wave of Persians, until Farrar decides he had better retreat. Then Farrar learns about a hidden goat trail through the Pass, and Egan and his men are trapped. A final battle follows and Egan and all of his 300 Spartans die fighting. But Egan's valor unites Greece for the first time and the entire Persian army is eventually annihilated.


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"Five Weeks in a Balloon"

**Business Rating 0 0**


Showman producer-director Irwin Allen ("The Lost World," "Journey to the Bottom of the Sea"), with an eye towards colorful escapist entertainment, has come up with a mild comedy-adventure based on the novel by Jules Verne. "Five Weeks" follows the plight of a handful of passengers (circa 1862) racing from England to Africa by balloon to save an uncharted area from falling into the hands of vicious slave traders. Produced in DeLuxe Color and CinemaScope, enriched by some clever special effects, it is going to need the support of a strong campaign on the part of 20th Century-Fox and exhibitors, for it lacks the exciting elements that made Allen's previous films so successful. It is sure to delight youngsters. The cast includes: comedian Red Buttons, a ne'er-do-well newspaper reporter making the voyage against his will; Barbara Eden, a missionary schoolteacher who finds herself about to become a slave; Cedric Hardwicke, the balloon's eccentric inventor; teen-age favorite Fabian, Hardwicke's balladeering assistant; Peter Lorre, the unscrupulous Ahmed the slave trader; Richard Haydn, the stuffy president of the Royal Geographic Institute, and Barbara Luna, a mischievous slave girl. Also present: veteran comic Billy Gilbert, doubling as a wacky sultan and a slave auctioneer, Herbert Marshall, appearing briefly as the British Prime Minister and Chester, a scene-stealing chimpanzee. Against a catchy title song, "Five Weeks" carries viewers across the Gold Coast shores of Africa, to the slave market of Zanzibar and the forbidden city of Timbuktu, and into one zany misadventure after another. Allen has directed the romp with the accent on meritment and movement. The Allen-Charles Bennett-Albert Gall screenplay has a sandstorm forcing the balloon down at a small oasis, Hardwicke, Haydn, Miss Eden and Miss Luna captured by Arabs, and Fabian, Lorre and Buttons rescuing them moments before they are to die. The balloon now damaged, the balloonists sight their goal, a rope bridge and send the slaver party into the Volta River, then crash land in the rushing rapids. Lorre kills the slaver captain and Buttons swims to shore and plants the British flag. Mission accomplished, wedding bells now ring for Fabian and Miss Luna, Buttons and Miss Eden.

"End of Desire"

**Business Rating 0 Plus**

French import boasts Maria Schell, but tells morose tale of philandering husband and his unhappy victims.

Despite a good performance by Maria Schell as a wealthy Norman who falls in love with cad Christian Marquand, and an abundance of colorful, eye-pleasing scenery, this Continental French import fails to come off as engaging entertainment. At fault is director Alexander Astruc, who failed to instill life into the boudoir antics. Art house patrons will find this sub-titled soap opera a rather morose and pedestrian affair, one of the lesser imports of the year. Besides the long-suffering Miss Schell and the mercenary Marquand, the cast includes Pascale Petit, the family maid who ends up carrying Marquand's child; Ivan Desny, an old friend of Marquand's, and Antonella Lualdi, his wife who eventually falls victim to Marquand's bedside manners. Roland Laudenberg's screenplay has the idyllic honeymoon of Miss Schell and Marquand with the husband moving into his own room. When Miss Schell discovers Mlle Petit in Marquand's room, she orders the maid out of the house. Still in love with Marquand, and hoping to save her marriage, Miss Schell continues living with Marquand and bears him a son. Years later, Marquand takes up with Miss Lualdi. Desny uncovers the affair and kills Miss Lualdi and Marquand. Miss Schell is left alone in her loneliness.

"Guns of Darkness"

**Business Rating 0 Plus**

Mediocre escape meller will be relegated to lower dual slot. Niven and Leslie Caron provide fair marquee value.

A revolution in a mythical South American country and the attempt of an English couple whose marriage is on the rocks to smuggle the wounded President to safety form the plotline of this Warner Bros. release. Leslie Caron and David Niven provide fair marquee strength, but John Mortimer's dramatically weak screenplay bogs down the proceedings and the result is a mediocre escape yarn with mild action and suspense. Mark it down as a supporting duallier. A few interesting ideas are touched on, centering around non-violence and the fact that peace-loving men must sometimes resort to acts of killing, but the development lacks plausibility or persuasion. Director Anthony Asquith gets it off to a good start in the opening sequence, the revolution taking place in one part of the city while a stuffy British New Year's Eve party unfolds in another, and the trio's harrowing escape from their quicksand-embodied station wagon. The remainder of the journey is a rather monotonous affair. Niven brings some life to the part of the not-so-serious non-violent British plantation official who decides to save the President because "it has to be done." Miss Caron is strictly one-dimensional as his wife, about to leave him because of Niven's inability to keep a steady job. David Opatoshu is convincing as the President, character actor James Robertson Justice is adequately boorish as the plantation director and Derek Godfrey is appropriately sinister as the power behind the revolt. Niven, discovering the wounded Opatoshu in his car, carries him to temporary safety after running a roadblock, rescuing Miss Caron from some of Godfrey's soldiers, then starting an 80-mile run to the border. They are captured at the border, Niven is forced to kill a soldier and the trio escapes to safety. Opatoshu dies in the hospital and Niven refuses to sign a confession exonerating Justice and the company. He and Miss Caron plan a new start together.

Warner Bros. 103 minutes, Leslie Caron, David Niven, David Opatoshu. Produced by Thomas Clyde, Directed by Anthony Asquith.

Continental, 85 minutes, Maria Schell, Christian Marquand, Pascale Petit. Produced by Agnes Delahaye and Annie Dorfmann, Directed by Alexandre Astruc.
"Waltz of the Toreadors"

Business Rating ⭐⭐⭐

Famous French farce turned into broader, funny English comedy. Sellers scores again. Strong attraction for art, class houses. Can be sold in general market, too.

Playwright Jean Anouilh's biting and funny satire about a sly, philandering general (here English instead of French) forced into retirement and a life of boredom with his bed-ridden, shrewish wife has been turned into a deft farcical vehicle for the versatile Peter Sellers. Graced by excellent performances by Sellers, Margaret Leighton and Dany Robin, and fine production values (a handsome English countryside turn-of-the-century mounting in color) "Waltz of the Toreadors" is sure to delight art house patrons and discriminating viewers in all class situations. The fact that screenplay writer Wolf Mankowitz has added some broad slapstick to the original's subtleties gives this Continental release above-average grossing potential in the general market, if it is backed by a strong promotion campaign. Sellers pulls off another tour de force as the unfaithful general, a pompous would-be lover, disgusted with Miss Leighton and his two ugly daughters, enjoying ogling young girls and pinching giggling housemaids in his castle, and gleefully content to recall his younger days of military glory and romantic conquests. He is always comical, yet just a bit sad. Miss Leighton is a querulous demon as his "feigning illness" wife who claims Sellers' infidelities are the cause of her illness. Miss Robin is amusing as the French woman Sellers has loved, but not touched, for 17 years, and who now insists he break his marital chains and marry her. Superb support is provided by John Fraser, Sellers' aide, and Cyril Cusak, the family doctor. Director John Guillermin spins the tale in engrossing mood, hitting comic highlights during a sword umbrella duel between Sellers and Cusak, and Sellers' unsuccessful attempts to finally seduce Miss Robin, then landing a dramatic wallop at the end when Miss Leighton refuses to divorce Sellers, tells him he has failed as a man and a lover, then boasts of a series of infidelities of her own, Mankowitz's script concludes with Fraser and Miss Robin falling in love, Sellers stopping court martial charges against Fraser upon learning that the latter is his natural son, and a dejected Sellers deciding against killing himself after the appearance of a plump, new housemaid.

Kingsley International, 90 minutes. Peter Sellers, Margaret Leighton, Dany Robin, Directed by Jean Guillermin.

"A Matter of Who"

Business Rating ⭐⭐⭐

Another Terry-Thomas lark, on a mystery framework, will delight his fans in art, class houses.

Toothy British comedian Terry-Thomas, complete with bowler hat and leaden umbrella, slyly and delightfully portrays a dedicated World Health Organization (WHO) detective in this mirthful Herts-Lion International release. Part comedy, part mystery, "A Matter of Who", cleverly directed by Don Chaffey, poses a man for a search for an unknown carrier of smallpox, plus an international plot to steal a newly discovered Middle Eastern oil field. Light and diverting entertainment, "Who" should fare well in art houses, and prove an OK dualler for class situations in the general market. Thomas, not quite the fool he appears on the surface, emerges a modern-day Sherlock making his way through a maze of red herrings stretching from London's airport to a snow-capped Alpine village. It's definitely his film, but there's good support from others; sexy Sonja Ziemann, as a woman of dubious reputation married to American oil expert Cyril Wheeler; Alex Nicol, Wheeler's cynical partner; corpulent, sinister international millionaire Guy Deghy; a Chimp infatuated with English dress, plus a handful of mysterious Middle Eastern diplomats. Co-producer Milton Holmes' screenplay has Wheeler arriving in London with smallpox and quarantined. Thomas starts a series of mass inoculations, then begins searching for the carrier. Through Nicol and Miss Ziemann, Thomas meets Deghy, and eventually learns that Deghy intends stealing the Wheeler-Nicol oil field. After getting WHO into hot water as a result of his unorthodox detection methods, Thomas and Nicol go to an Alpine village where a smallpox epidemic has broken out. The carrier turns out to be a map of the oil fields, word arrives that Wheeler has died, and Thomas captures Deghy and his gang in a cable car. Nicol plans to marry Miss Ziemann.

Herts-Lion International, 90 minutes. Terry-Thomas, Alex Nicol, Sonja Ziemann, Directed by Don Chaffey.

"The Girl With the Golden Eyes"

Business Rating ⭐⭐⭐⭐

Off-beat French import about hedonistic affairs of strange young people. Good art entry.

A strange and baroque updating of a Balzac short story has been hauntingly and stylisically accomplished in this first film of youthful (25) French director Jean-Gabriel Albicocco. Imaginatively filmed in luxuriant settings and compellingly performed this import (Kingsley International) figures to stir up enough controversial word-of-mouth among art house patrons to make the film a profitable attraction in its intended market. "Girl" curiously delves into the hedonistic habits of a group of monied young men (usually, bizarre seductions of abducted girls, and the weird love affair between one of the men, a fashion photographer, and a mysterious girl student (secretly being kept by a woman lover). Albicocco is to be congratulated for keeping audiences in the dark as to the lesbian angle until almost the end of his film, and for creating an unusual mood piece via glosy visual images, unorthodox lighting and compression-of-time editing. Although "Girl" tends to be a bit too precious, Albicocco is a filmmaker to keep an eye on. In keeping with the "unreal" atmosphere, the three leads deliver intriguing performances. Marie Laforet "Purple Noon"), the mysterious student, Paul Guers, the fashion photographer who finds himself attracted to and slightly frightened Mlle Laforet, and Francoise Prevost, a fashion journalist, Guers' closest friend, and the lesbian lover of Mlle Laforet. The plot finds Mlle Laforet avoiding Guers, then finally taking him to her apartment. A phone call terrifies Mlle Laforet and she requests they escape to Guers' place. She asks him to marry her and Guers begs for 24 hours to make up his mind. Now Guers learns the truth about the Laforet-Prevost relationship, and that Mlle Prevost has carried off Mlle Laforet. Guers tracks them down on the outskirts of Paris and begs Mlle Prevost to give the girl up. Mlle Prevost agrees, then stabs Mlle Laforet to death.


Hert-Lion International, 90 minutes. Peter Sellers, Margaret Leighton, Dany Robin, Directed by Peter De Serigny, Directed by John Guillermin.
FINANCIAL REPORT

(Continued from Page 8)

Bingaman, Jr., of Hayden, Stone & Co.’s investment research department.

"In today's market," notes the report, "the common stock of UNA seems especially attractive. It is interesting to note that in periods of recession, the company's fortunes are seemingly unaffected... The company appears to have a strong lineup of potential boxoffice successes for 1962 including 'West Side Story,' which did not enter into 1961 results. For the current year, we believe the company could earn $2.60 per share, up from 2.34 in 1961, and $2.02 in 1960."

What appeals especially to the Hayden, Stone researcher is UA's keen sense of budgetary requirements, its ability to deal astutely with dollar-conscious stars—and, most important, come out with handsome profits. Says Bingaman: "It is important to note that the company keeps tight control over the budgets of its films to be distributed. In many cases, United Artists places in its distribution and financing contracts penalty clauses for stars who, for one reason or another, may over-exit the time for shooting a picture. We believe this is especially important in today's business of motion picture production, where, in some cases, the activities of stars have extended a film's budget..."

"The outstanding performance of United Artists over the past years in so volatile an industry appears to be due to three principal factors: (1) the avoidance of much of the risk generally associated with movie making and the absence of heavy studio overhead charges; (2) the caliber of talent that the company has been able to attract by the incentives of an independent production policy, and (3) management's selection of high-quality films."

How UA distributes these pictures also comes under close scrutiny of the investment firm, which is taken by the revolutionary "Premiere Showcase" release plan (opening of new films in selected neighborhood and suburban theatres of greater New York simultaneously with the Broadway bow). "United Artists reasons that many suburbanites do not travel to Broadway to see a new film because of the parking and travel problems, not to mention the extra expenses involved in traveling to the city in order to see a first-run film... This new distribution system could eventually parallel the success of the similar innovation of some major department stores."

As for UA's almost uninterrupted climb upward on the profit ladder, Bingaman points to its "outstanding progress over the past decade in an industry known for its wide fluctuations. Sales have increased every year since 1951, and net income has risen each year except one. Although net income has demonstrated growth over the past decade, earnings per share have not kept the pace. These earnings difficulties occurred when the company issued convertible bonds a few years ago, in order to finance part of its growth. The subsequent conversion of these bonds resulted in an increase in the number of common shares outstanding, with a result that per share declined, despite the upturn in net income (except for the decrease of 1960 net income). While the debentures have now been fully converted, the issuance of 200,000 warrants in February, 1961, in connection with a private placement of $10 million 6% notes may eventually cause some further minor dilution. However, the funds to be received from the exercise of the warrants can be expected to be put to good use, and future net income gains should be reflected in per share earnings."

Another prominent Wall Street firm to laud United Artists is Newburger & Co., which recently called UA "the only major company in its industry that has shown uninterrupted growth in revenues since 1951."

The investment house points out that "for the first quarter of the current year revenues rose to $32.1 millions from $27.6 in the like 1961 quarter and earnings per share were 53c vs. 51c. This trend should continue through 1962, and all divisions are in the black. Over the next three years earnings should feel the favorable impact of an impressive product line ("Irma La Douce," 'The Best Man,' 'Hawaii,' 'Toys in the Attic' and 'The Greatest Story Ever Told')."

Nat'l General 3rd Q. Up 458%  

Continued reductions in administrative expenses and increased vending profits throughout the theatre circuit are responsible for National General earnings shooting upward president Eugene V. Klein announced. Third-quarter net showed a spectacular 458% per cent rise, while net income from operations registered an even greater advance from comparable 1961 figures.

For the 13 weeks ended June 26, 1962, National General earnings were $638,863 (22%.6c per share) compared to $114,306 (4c) a year earlier. Excluding a non-recurring gain of $226,606, as well as net gains from theatre dispositions, operational net totaled $410,140, against $37,753 in the 1961 session. The latest three-months performance helped lift net for the first three-quarters of fiscal '62 to $1,939,710 (68%.6c), compared to $736,470 (26c) a year ago. Net income from operations for the first nine months amounted to $1,284,441, up sharply from the $479,355 recorded in the similar '61 span. Total revenue for the 1962 nine months and three months were $31,854,541 and $10,349,606, respectively. Comparable 1961 total income was $32,654,089 and $10,722,509.

Klein pointed out that 1962 net does not reflect expected substantial revenues and profits from a major diversification program just getting underway, which includes plans for extensive redevelopments of many of the company's prime location theatre properties and a joint venture in a residential development near San Francisco. Following its policy of continued expansion of its circuit, NG now numbers 220 theatres and has received federal court approval to build four more, raising to 16 the number of new indoor houses and drive-ins to be built or acquired by the firm in the past year.

See Loew's 'Attractive for Long Term'  

The profit potential of the Loew's theatre chain "has been materially improved via liquidation of marginal properties plus the refurbishing of a number of theatres to exhibit Cinemas films." Add this to the firm's activities in the hotel field says Josephth & Co., and you have an "attractive long term speculative vehicle."

The investment firm notes that Loew's "earnings for the fiscal year ending August 31, 1962, will probably be about $1.00 per share as compared with $1.02 per share last year. Pre-opening expenses (for new hotels)... restricted 196
**FINANCIAL REPORT**

...proceeds. In fiscal 1963, cash flow should begin to improve significantly despite pre-opening expenses to be incurred in connection with the new Regency Hotel which will open in early 1963. Earnings per share should improve also. Although there is no near term prospect of dividends, the stock, around $1 has interesting long term potential."

**Cash Dividends Up in July**

Cash dividends paid by movie companies in July amounted to $1,601,000, up from the $1,353,000 paid in July, 61. Dividends for the first seven months of this year were $13,386,000, compared to $14,554,000 in the similar '61 span. Omission of dividends by 20th-Fox and a higher rate paid by M-G-M were contributing factors.

**Decca First Half Zooms**

Propelled chiefly by the revenue from several successful Universal pictures, Decca recently revealed a net for the six months ended June 30 that almost equaled its income for all of 1961.

Consolidated net earnings totaled $3,313,972 ($2.17 per share) on 1,527,701 outstanding shares of capital stock, compared to $3,153,065 ($1.92) on 1,285,701 shares for the similar 1961 period. Net for all of last year amounted to $3,964,621. The greater number of shares outstanding this session reflects the recently-announced stock exchange with MCA.

Decca officials look to returns from "That Touch of Mink" long with some strong upcoming Universal product to maintain the smart profit pace in the second half of the current year.

**MCA (Including Decca) Up in 1st Half**

The merger between MCA and Decca Records may not be fully completed, pending a government injunction, but the merger already is including its interest in the "hot" Universal pictures parent firm in its net earnings.

Consolidated net earnings for the six months ended June 30, 1962, was $6,631,000 ($1.38 per share), according to chairman Jules C. Stein. In addition, a non-recurring item of $2,083,000 (66c) helped lift the total to 1.84 per share for the first half. Stein said the figures include revenue, and a "pooling of interests" basis, MCA's interest in the reported consolidated net of Decca for the same six-month span (see separate story). Adjusted on the same "pooling of interests" basis for the similar period in 1961, the consolidated net was $4,800,000 ($1.10).

**Disney May Equal Record '61 Net**

Latest profit figures of Walt Disney point to the possibility at the firm may equal the record earnings established in 1961. Consolidated net for the nine months to June 30, 1962, was $3,652,223 ($2.06 per share), against $2,573,083 ($1.46) a year earlier. Third-period net was off, however, to $1,021,630 (61c) from $1,707,324 (1.05) for the corresponding span in '61, when two big hits, "Parent Trap" and "Absent-Minded Professor" were released. Total gross income for the nine months was $49,642, compared to $43,852,820 a year ago. Film revenue was up $5,382,806.

Disney pointed out that continuing revenue from last year's product contributed heavily to the nine-months net. Among them, "Babes in Toyland," "Pinocchio," "Moon Pilot," "Big Red" and "Bon Voyage" were singled out as profitable performers.

**Bache Banks on Current Film Successes, Deletes Long-Term Opinions**

More and more students of the cinema scene on Wall Street are arriving at the inescapable conclusion that the value of any film company's stock is directly related to its current theatrical product—and not to such fringe factors as land holdings and other diversified activities, which for some time had distracted the analysts.

Bache & Co., in fact, has gone to the extreme of deleting all long-term opinions of movie stocks from its Selected List because "we would only be willing to buy shares of those companies we feel will generate earnings over the intermediate term from a successful line-up of films (quality and quantity)."

Dismissing the possibility that a company might "guarantee" itself, through the acquisition of top talent contracts and promising storylines, and a successful reputation, a degree of boxoffice success for several years in advance, Bache reacts, instead, to the more immediate developments. Several companies were affected in 1962 by a delay in release of product and lack of strong public acceptance of their major films. There is considerable concern over the cost and operating uncertainties of some of the films planned for release later this year.

According to the investment firm, "Although many of these companies have large film libraries and land holdings, market prices are determined by expected near-term earnings."

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**FILM & THEATRE STOCKS**

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**AB-PT**
**LOEW'S**
**NATIONAL GENERAL**
**STANLEY WARNER**
**TRANS-LUX**

(Allied Artists, Cinerama, Screen Gems, Trans-Lux, American Artistic, and others on New York Stock Exchange.)

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(Quotations courtesy National Assn. Securities Dealers, Inc.)
ALLIED ARTISTS

June
CONFESSIONS OF AN OPIUM EATER Vincent Price, Linda Hop, Richard Log, Miel Saen, John Mam, Producer-Photographer Albert Zugsmith, Drama of San Francisco's Chinatown in early 1900's, 85 min.
REPIER Ben Gastera, Ray Walston, Stuart Whitman, Sammy Davis, Jr., Laughing Albert, Dodie Stevens, Vincent Price, Rod Steiger, Producers Millard Kaufman, A. Ronald Hulb, Director Kaufman, film bong of Resko, once sentenced to die in electric chair and re- 

Bridge, the Frits Wopker, Volker Bohm, Producer Dr. Herman Silverstein, Director Bernard Walsch, German school boys pressed into delivering a bridge in waning days of WWI, 154 min.
PAYROLL Michael Craig, Francolise Pravost, Bill White- 

With the exception of the American composer and director of the film, all the other information is not related to the film. It seems to be a list of various events and activities, possibly from a bulletin or a newsletter. The text is not clearly formatted, and it's hard to determine the context or the purpose of the information.

AMERICAN INTERNATIONAL

June
PRISONER OF THE IRON MASK Color, Cinematicope, Michel Motts, Wendla Goldie, Action Spectacle, 80 min.

July
PANIC IN YEAR ZERO! Cinematicope, Ray Milland, Jean Hagen, Frank Avalon, Director Milland, Producers Lou Russo, Arnold Houghland, Family's fight for survival in atomic attack, 7/29/62.
POE'S TALES OF TERROR Color, Panavision, Vincent Price, Peter Lorre, Basil Rathbone, Debra Paget, Producer-Director Roger Corman, Based on Edgar Allan Poe trilogy, 90 min., 6/11/62.

August
MARCO POLO Cinematicope, Color, Roy Calahan, Yoko Tani, Producers Ermano Donati, Luigi Carpenetii, Director Hugo Fregonese, Recounting of the famous Venetian adventures, 100 min.

SEPTEMBER
WHITE SLAVE SHIP (Formerly Wild Cargo) Cinematicope, Color, Pier Angeli, Edmund Purdom, Mutiny of prisoners shipped from England in the 18th century to America as slaves.

October
WARRIORS & JACK BALANCE, Jo Anna Palli, Producer Fuilvio Luscanco, Director Mario Silvestra, War action film.

November
REPLICUS Color, Bodil Miller, Carl Ottoo, Producer-Director Sidney Pink, Giant sea monster's de-

December
GOLIATH AND THE MONGOLS (Formerly Goliath and the Warriors of Genghis Kahn) Color, Cinematicope, Gordon Scott, Yoko Tani, Man of extraordinary strength who helped fight off the Mongol invaders.

January
YOUNG RACERS, THE Color, Mark Daven, Bill Camp- 
bell, Luana Anders, Producer-Director Roger Corman.

February

March
SEAFIGHTERS Submarine war story.

Coming
ANZIO EXPRESS

BEACH PARTY Color, Panavision, Teenage comedy.

GENGHIS KHAN 70mm roadshow.

GREAT DELUGE

HAUNTED VILLAGE Color, Panavision.

MASQUE OF THE RED DEATH Color, Panavision, Vincent Price, Based on Edgar Allan Poe story.


ASTOR

December

March
LAST YEAR AT MARIENBAD Delphine Seyrig, Giorgio Alberti, Pitofit, Producers Pierre Courc, Raymond Froment, Director Alain Resnais, 98 min., 3/5/62.

VICTIM Dirsa Bogoarde, Sylvia Syms, Dennis Price, An- thony Nichols, Peter Copley, Norman Bird, Producer Michael Ralph, Director Basil Dearden, 100 min. 2/5/62.

WHISTLE DOWN THE WIND Hayley Mills, Bernard Lee, Alan Bates, Producer Richard Attenborough, Di- 

irector Bryan Forbes, 98 min. 3/12/62.

May
INTRODUCER, THE William Shatner, Leo Gorce, Jeanne Cooper, Frank Maxwell, Beverly Lunsford, Producer- 

Director Roger Corman, School integration drama, 84 min. 6/11/62.

PEEPING TOM Karl Boehm, Malia Shers, 86 min.

SHOOT THE PIANO PLAYER Charles Asulnour, Marie Marie Du Bals, Producer Pierre Breitenger, Director 

Francis Truffaut, 85 min. 7/13/62.

September
OUTCRY, THE (II Gilda) Steve Cochran, Betty Blair, Alida Valli, Director Jack Arnold, Action Film.

October
OUT OF THE TIGER'S MOUTH Lorelait Hofig, David 

Furthest, Producer, Wesley Ruggles, Jr., Director Tim 

Whelan, Jr., 80 min.

November
SWINDELE, THE Broderick Crawford, Giulietta Masina Richard Barchini, Director Francesco Zampa, Felini, 

December
CELEBRATED LOVES (Les Amours Celestes) Brigitte Bardot, Simone Signoret.

WORLD BEGINS AT 6 P.M. Jimmy Durante, Ernst Borg 

Nine, Director William Dieterle.

Coming
TOTO, PEPPINO AND LA LOCE Vito Tolo, Peppino, 


BUENA VISTA

June
BIG RED Technicolor, Walter Pidgeon, Emile Genest Gilles Favant, Producer-Manager Hilber, Director Hor 

man Tokar, Story of a lonely man, a boy and a cham- 

pan Irish setter photographed in the Canadian Wilds, 93 min., 4/30/62.

July
BON VOYAGE Technicolor, Fred MacMurray, Nancy Wan 

aman, Deborah Walley, Michael Callan, Producer Walt Disney, Director James Neilson, American family misadventures during a European holiday, 130 min. 5/14/62.

ALMOST ANGELS Color, Peter Weck, Sean Scully, Vincent Winter, Drama, 93 min.

December
IN SEARCH OF THE CASTAWAYS Technicolor, Maurice 

Chevalier, Hayley Mills, George Sanders, Producer Walt Disney, Director Robert Stevenson, Based on the 

James yarn story, "Captain Grant's Children," 10 min.

Coming
SON OF PLEBEEF Fred MacMurray, Nancy Olson, Keenan Wynn, Comedy.

COLUMBIA

June
ADVICE AND CONSENT Henry Fonda, Charles Lwg 

ton, Walter Pidgeon, Don Murray, Producer- 

Director Otto Preminger, Political drama, Washing 

ton, D.C. 136 min. 5/28/62.

WILD WESTERNERS, THE Color, James Philbro 

nancy Kavac, Guy Mitchell, Duane Eddy, Producer Sam Karman, Director Oscar F. Bradby, Drama of an 

American frontier, 70 min. 7/32/62.

ZOTT Tom Poston, Julia Meade, Producer-Director W 

Iam Castle, Comedy satire, 87 min. 6/11/62.

July
BELLE SOMMERS David Janssen, Polly Bergen, Producer William Sackheim, Director Elliot Silverstein, Drama 

the big city, 62 min. 7/9/62.

NOTORIOUS LANDLADY, THE Jack Lemmon, Ki 

neth Tripp, Producer Albert Kohn, Director Richard Quine, Suspense comedy about a beautiful 

landlady and her missing husband, 133 min. 7/29/62.

August
INTERNS, THE Cliff Robertson, Michael Galian, Sa 

Parker, Nick Adams, James McArthur, Hayna Harare 

Producer Robert Cohn, Director David Swift, Drama 

medical profession, 120 min. 6/11/62.

THREE STOOGES IN ORITAGE, THE The Three Stooges 

Producer Michael Counts, Producer Bud Bernds, 3/2 

comedy antics in space, 87 min. 8/4/62.

September
BEST OF ENEMIES, THE Technicolor, Technirama, Da 

Nell, Sandi, Michael Wilding, Producer Dino 

Laurentiis, Director Guy Hamilton, Satirical come 

on war, 104 min. 8/4/62.

F I L M  B U L L E T I N — T H I S  I S  Y O U R  P R O D U C T

October

REQUIEM FOR A HEAVYWEIGHT Anthony Quinn, Jackie Gleason, Mickey Rooney, Julie Harris, Producers Jules Dassin, Director Ralph Nelson. Award winning drama. 86 minutes.

November

PIRATES OF BLOOD RIVER Color, Glenn Corbett, Ker- myn Sexl, Ben Cross. Produced by Anthony Quinn. Written by William Norris. 75 minutes.

December


Coming


DIAMOND HEAD Charlton Heston, Yvette Mimieux, George Chakiris, France Nuyen, James Darren, Producer Jerry Berliner. Director Carol Reed. 86 minutes.


LAWRENCE OF ARABIA Eastman Color. Peter O'Toole, Alida Valli, Omar Sharif, Anthony Quinn, Jack Hawkins, Claude Rains, Producers Sir Sam Spiegel. Director David Lean. 181 minutes.


August


STRANGERS IN THE CITY Robert Gist, Kenny Del- mar. Producer-Director Riccardo Carr. Drama of an im- possible family struggling to survive in an unkind city. 83 minutes.


September

CONSTABLE AND THE CROSS Color, Cornwell, Christine Kaufmann, Producer Ferdinando Feliciani. Director Lino Venta. Felice Spada. Produced director Reni Gurti. Satirical. 76 minutes. at the mires of our times. 120 minutes.

LA VACCIA Claudia Cardinale, Jean-Paul Belmondo. A drama of the tragic influence of the city upon a young, naive farmer. 103 minutes.


October


Embassy

June

ELI' ANTONIO Marcello Mastrociano, Claudia Cardi, Producer Alfio Ali. David J. Lake. Producers Alain Philip. Director Mauro Bil- ni. Drama of a young man stricken by traditional conflicts when confronted with true love. 77 minutes.

O FOR JOHNNIE CinemaScope. Peter Finch, Cheryl Crane, Producers Betty B. Bos. Director Ralph Jago- mas. Romantic drama of a Member of Parliament in his political and personal aspirations. 100 minutes.

NO WOMEN Sophia Loren, Jean-Paul Belmondo. Pro- duced by David L. O'Kane. Director Michael Winner. Drama of mother and her teenage daughter struggling to exist wartime Italy. 99 minutes.

July

CAGGIOLO '76 Eastman Color, Sophia Loren, Romy Schneider, Anita Ekberg. Producers Carlo Ponti, Di- stributors Vittorio De Sica, Luchino Visconti, Federico Fellini. Two stories of the sexes as Boccaccio might we written them in 1970. 165 minutes.

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JUNE


GORDON, Robert E., directed by Bert I. Gordon. Special effects adventure based on fairy tale. 94 min, 7/9/62.

JUDGMENT, T. C. R. Teal, directed by Frank Capra. 107 min, 5/19/62.

ALIANT, John, directed by Greer Garson and Anne Haein. Director-Bert I. Gordon. 85 min. Special effects adventure.


JULY


GODZILLA, King Kong, directed by Ishiro Honda. 105 min, 7/19/62.

ROAD TO HONG KONG, Bing Crosby, Bob Hope, Joan Collins, produced by Melvin Frank, directed by Martin D.稀松. Panama. Another of the famous "Road" comedies. 91 min.

AUGUST

BIRDMAN OF ALCAZAR, Burt Lancaster, Karl Malden, Thelma Ritter, Joseph Cotten, Alan Hale, directed by Frank Tashlin. 143 min. 8/25/62.


SEPTEMBER

PRESSURE POINT Sidney Poitier, Bobby Darin. Coming

SEPTEMBER


DEAD TO THE WORLD Ready Taylor, Jena Pearce, Ford Rainey, Casey Pusey, Producer F. William Hort, Director Nicholas Webster. 87 min.


SILAS, THE, Julie Breyer, directed by Martin D.稀松. Film version of James Michener's epic novel.

INVITATION TO A GUNFIGHTER, Producer Stanley Kramer. 105 min, 10/12/62.


AND WE LOVE, THE, Color, James Mason, Kate Mats, Veillev Brande, Rip Torn, Brendan Dillon. Producer-Director Stevens.


MAYA HAD A LITTLE AGnes Lauren, Hazel Court, Jack Jallen, produced by George Fowley. Director Edward Dmytryk. 79 min, 8/21/64.

MAEDRA Melinda Mercouri, Anthony Perkins. Produced-Jules Dassin. Produced by Edward Dmytryk. 100 min, 11/12/64.


TOWAYA IN THE SKY Technicolor, Andre Gillis, directed by Albert Lombrisse. 82 min. 13/64.

ARAS BULBA Tony Curtis, Yuli Brynner, Brad Dexter, Am Wahnaker, Vladimir Sokoloff, Aim Tamiroff, producer-director of Lee Thompson.

IDE ON A SPEKE Jack Walling, Carole Lesley, Jill Good, Producer George Fowley. Director Sidney S. Furie. 63 min, 9/22/64.

WO FOR THE SEESAW Robert Mitchum, Shirley MacLaine, Producer Walter Mirisch. Director Robert Wise. 107 min. 11/20/64.

WAR HUNT John Saxton, Producer Terry Sanders, directed by Dennis Sanders, Korean War melodrama. 81 min. 10/25/64.

TAY WEST, The, James Stewart, Kirk Douglas, Burt Lancaster. Produced Harold Hecht. 105 min. 11/21/64.

JUNE


NEAR CREATURES Color, Peter Cushing, Patrick Allen, Yvonne Romain, Olivia Blake, Producer John Temple. Directed by Peter Grac. 77 min. 5/19/62.

PANACONDALL, Color, Peter Cushing, Gloria Grant. 66 min. 5/19/62.

JULY


SPINE ROAD, THE, Color, Rock Hudson, Burt Ives, Gena Rowlands, Producer Robert Goulet, Director Robert Alton. 90 min. 5/18/62.

SPIRAL ROAD, THE, Color, Rock Hudson, Burt Ives, Gena Rowlands, Producer Robert Goulet, Director Robert Alton. 90 min. 5/18/62.

SEPTEMBER

PHANTOM OF THE OPERA, The, Color, Herbert Lom, Patrick MacNamara, directed by Michael Gough, Thelma Walters, Patrick Troughton, Producer Anthony Quayle. 90 min. 9/1/62.

NO MAN IS AN ISLAND Color, Jeffrey Hunter, Marshall Thompson, Barbara Perez, Paul Edwards, Fred Harris, Ronald Meyer, Rolf Kuehler. 100 min. 9/22/62.

IF A MAN ANSWERS Color, Sandra Dee, Bobby Darin, Michelle Presley, John Lued, Cesar Romero, Stefanie Powers. 90 min. 9/6/62.

GAY PURRE, Color, produced by Sidney Weintraub. Coming

NOVEMBER


GRAVY, Color, directed by William A. Graham. 90 min. 10/31/62.


TO KILL A MOCKINGBIRD Gregory Peck, Mary Badham, Phillip Alford, John Megna, Frank Overton, Ruth White, Alan Hale, Jr., wrapping. Producer David O. Selznick. 115 min. 11/18/62.


SARAH TECHNICOLOR, George Montgomery, Ziva Rod- ann, Gilbert Roland, Joan O'Brien. Producer-Director Delmer Daves. 115 min. 11/18/62.

WARNER BROTHERS

APRIL

BLOW OUT, Technicolor. Mark Robson, directed by John Farrow. 105 min. 4/14/64.

OCTOBER

YUL BURBACH, The, Color, directed by John Ford. 90 min. 10/10/62.

MAY

HOUSE OF WOMEN, Shirley Knight, Andrew Duggan. Producer Byron Foy, Director Walter Doniger. Drama. 90 min. 4/14/64.

SALAM TECHNICOLOR, George Montgomery, Ziva Rod- ann, Gilbert Roland, Joan O'Brien. Producer-Director Delmer Daves. 115 min. 11/18/62.

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Darryl F. Zanuck's

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CONNECTICUT: Ansonia, Capitol Theatre; Bridgeport, Merlt Theatre; Bridgeport, Warner Theatre; Bristol, Bristol Theatre; Danbury, Empress Theatre; Danbury, Palace Theatre; New Britain, Embassy Theatre; New Britain, Strand Theatre; New Haven, Roger Sherman Theatre; Waterbury, State Theatre.

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Film Stocks Outstrip Blue Chips On Recovery Road from Slump
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Reviews

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Film of Distinction

THE CHAPMAN REPORT
THE LION
IF A MAN ANSWERS
THE PIGEON THAT TOOK ROME
ALMOST ANGELS
MaMa says: "Be Boston in Public... and French in Private!"

Papa says: "But for Heaven's sake - don't mix them up!"

Joe Exhibitor: The Case for More Product

The Mail Box

To the Editor,
Film BULLETIN
Dear Sir:

Theatre men the length and breadth of this country are calling for more product, and, like me, they must have the feeling of shouting against howling winds in a wilderness. Tell me, aren’t our voices being heard?

The product situation for the next few months is depressing. After a rather good boxoffice performance this summer, our business again seems to be turning back its audience to television without the semblance of a real effort to keep them coming to the theatres. You’ve asked the question before, and I’m asking it now—"Are we a 3-months business?"

My theatres, like thousands of others, operate twelve months each year, but I’m getting desperate about the prospects of staying open week after week this fall and winter with so little product. In past years, we could sift through the backlogs for enough old pictures to fill out the booking gaps, but today lots of the oldies we would consider playing have gone over to TV, so exhibition’s problem of survival gets tougher and tougher.

Surely, there is a case to be made for the production of more movies. I said before that our summer business was pretty good, but the calibre of the product was far from first-rate. We made money with some non-blockbuster stuff, modest pictures that offered novelty entertainment, or ones with an exploitation gimmick. Pictures like "The Tartars", "Geronimo", "Jack the Giant Killer", "The Notorious Landlady", "Poe’s Tales of Terror", "Mr. Hobes Takes A Vacation", "Merrill’s Marauders", "The Interns", and (believe it or not) the new Tarazan picture from Metro.

I know that some of these pictures are aimed at the kid audience, but we got our fair share of adults on all of them. None were record-breakers, but we did well enough, and I’m sure that the film companies made some money with every one. But the fundamental point is that the production of more pictures like these serves several essential purposes for the welfare of our entire business. First, it utilizes idle studio facilities, and provides a flow of product through the film exchanges that brings in operating revenue. Second, it gives theatres a continuity of product with which to keep public interest stimulated on a week-after-week basis. Third, a greater number of pictures is bound to give our potential audience a variety of choice in deciding if it will spend its leisure time in a movie theatre.

I know there’s nothing new in my case for more product; I only hope that by repeating some of the old arguments you and I and others present that we can convince the men who head the film companies to change their one-sided thinking that this business of ours can subsist with an occasional blockbuster and little in between.

You have said, “there is a big audience out there beyond our theatre walls”. I know there is, and I am convinced that millions of them would become movie-goers if we offered them a wider variety of pictures throughout the year. There is a case for more pictures. We just have to get the picture makers to believe it.

Thanks for your time, and I hope you have space for these thoughts.

Sincerely yours,
JOE EXHIBITOR

Feevee Flop

To The Editor:

Paraphrasing an old automobile ad, “When better editorials are made, Mo Wax will make them.”

All exhibition should be extremely grateful for your continued efforts in bringing to light both the short coming and dangers of pay TV.

Without Government restrictions of any kind whatsoever Teleneters “experiments” in Etobicoke is a complete flop.

With less than two months of experiment in Hartford, Mr. O’Neil is yelling for the cops. This is the gentleman who disdained making pictures so that he could peddle the liquidating value of a production company for a profit. I wonder whether he realized that he would be seeking that which he was so anxious to get rid of.

On behalf of all exhibition and for myself personally, I thank you for your wonderful service to our industry.

Sincerely,
PHILIP F. HARLING
AFTER 2½ THOUSAND YEARS...THEY MARCHED ON UTAH, IDAHO AND MONTANA*— and crocked them!

MIGHTY EPIC OF THE HANDFUL OF MEN...WHO FORMED THE INCREDIBLE "FLYING WEDGE" AT THE BATTLE OF THERMOPYLAE!

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MCA SUIT SETTLEMENT. There is a growing opinion in informed circles that the Government's anti-trust suit against MCA is on the verge of settlement, allowing the company's merger with Decca to proceed without hindrance. A direct question by Film BULLETIN to Department of Justice spokesmen handling the negotiations on the West Coast brought no conclusive response, but it was admitted that negotiations are "being held continuously, and could, conceivably, lead to a settlement". The guess here is that the matter will be cleared up within the next month.

TELEMEETER CANCELLATIONS. Advance reports from a research project recently conducted in Etobicoke reveals a steady decline in the number of pay-TV subscribers in the Toronto suburb. The study, from which some initial findings have been made known exclusively to Film BULLETIN, indicates widespread disillusionment among those who have had Telemeter in their homes for two years or more. The recent $15 annual service charge levied on installations is prompting a considerable number of subscribers to call it quits. Apparently, they didn't mind having feevee available as long as there was no fixed charge, but the new $15 fee appears to be bringing cancellations galore.

ZANUCK & PRODUCTION. The virtual shuttering of the 20th-Fox studio was bound to give rise to wide speculation that Darryl Zanuck plans to convert the operation into "another United Artists". Those who know him best, however, believe Zanuck will return to a basic policy of studio-sponsored production as soon as the company's affairs become stabilized. The start of 20th's deep financial troubles can be traced to the departure of DFZ from his post as executive head of the studio early in 1956, and it is recalled that Fox showed a profit of over $6 million ($2.34 per share) in that year, largely on the basis of the program of films produced under the aegis of Zanuck. Basically a production man, proud of his recognized know-how, and determined to reclaim 20th's once-eminent position in the industry, the new president is expected to devote himself to reestablishing the Fox studio as a prime source of a steady supply of top-ranking product.

AA BLACK QUARTER. Allied Artists' financial statement for the fiscal year ended June 30 probably will be made known by the end of this week. It will show a slight additional loss for the fourth quarter. The beginning of brighter news for the company's stockholders will be the report on the first quarter of the new year, which will show a substantial profit against a loss of $775,000 for the first quarter in 1961. With "El Cid" rolling up huge grosses throughout the hemisphere, AA's second quarter is likely to be the biggest period in its history.

ACE LOAN TO AA. The $700,000 loan made by A. C. E. Films, Inc. to assist Allied Artists in its financing of the Samuel Bronston production, "55 Days at Peking", has brought sharp dissent from some ACE members. One theatreman who made a sizeable contribution to the fund set up by ACE to undertake exhibitor-sponsored production termed the loan a "misuse" of the money. "The purpose was to get us some badly needed product," he declared, "to initiate the production of additional pictures. The loan to Allied Artists doesn't accomplish that. That money should have been used to start the production of a picture that would not be made without our money."

WYLER FILM TO FOX? Look for an announcement that a near-future William Wyler production will go to 20th-Fox. Now a member of the company's board, and a great admirer of Darryl Zanuck, the eminent producer-director is said to have expressed a desire to do everything within his power to aid the new Fox president.
INCREDIBLE TRUE STORY OF THE LONE U.S. SAILOR WHO FOUGHT A JAPANESE TASK FORCE ON GUAM FOR 3 HELL-PACKED YEARS!

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Executive Producer ROBERT A. LEWIS • A Gold Coast Production

A UNIVERSAL INTERNATIONAL RELEASE

To be launched with an Exciting pre-release engagement Sept. 20th at the Michigan Theatre, Detroit... Followed by saturation booking in the Detroit territory beginning Sept. 21st and pre-release openings in Dallas and Atlanta on Sept. 28th. Available for general release in Oct. BACKED BY AN ALL OUT UNIVERSAL ADVERTISING, PUBLICITY AND PROMOTION CAMPAIGN.
Paramount Profits Dip Sharply; Balaban Retirement Possibility

Paramount’s poor product performance and the continuing drain of the Telemeter pay-TV experiment in Etobicoke, Canada, are reflected in the company’s sharp earnings decline for both the second quarter and the first-half of the current year. Net for the second quarter this year slumped to approximately one-fourth of the corresponding period a year ago, while the first six months is down to about one-third of the first half of 1961.

Paramount’s net for the second quarter slid to $572,000 (34c per share) from $1,970,000 ($1.17) in the same ’61 period. The first half earnings were down to $1,701,000 ($1.01) from 1961’s $4,420,000 ($2.62).

There have been rumors recently of disaffection within the company about certain policies, and some observers are anticipating that the declining profit picture may result in the retirement of president Barney Balaban soon.

MCA Leads Strong Movie Surge

MCA continued to make the big news, as movies fared much better than the general market over the two weeks span to the Thursday (30th) close. While issues overall began to slide somewhat before the Labor Day lull, losing some of the ground gained since the severe, spring slump, 13 cinema stocks forged ahead, with only six losing and one remaining unchanged. The gains far outweighed the setbacks.

Apparently still buoyed by expectation of an anti-trust suit settlement and a governmental OK for the Decca merger, MCA jumped 47.8%, by far the largest advance. (On Friday, Aug. 31, MCA moved forward another 31/2 points.) Other gainers: Columbia (115/8), Columbia, Preferred (2), Disney (13/4) and Loew’s (11/2). Twentieth-Fox emerged the only significant decline, down 1 amid president Zanuck’s prediction of a $25 million loss in ’62 and the beginning of a series of executive and operational changes. Cinerama remained the only heavily traded issue, 148,200 shares changing hands over the two-week period. In the over-the-counter quotations, Universal and Wometco jumped sharply.

Reade-Sterling Merger Effected

Over 94 per cent of the outstanding shares of Sterling Television (OTC) were exchanged for the stock of newly-formed Walter Reade-Sterling, Inc., thereby making Walter Reade, Inc., privately held for over 50 years, a publicly owned company—and, in the words of chairman Walter Reade, Jr., and president Saul J. Turell, “one of the few, if not the only company, which is in a position to completely guide a film entertainment—from production, distribution, motion picture exhibition to television.”

In making the announcement, Reade and Turell declared: “Within the next several weeks, a blueprint of our future plans will be released to the television and motion picture industries, as well as to the public and our stockholders, which will confirm the benefits and opportunities of this merger.” Continental Distributing, Inc., an affiliate of Walter Reade, produces and distributes motion pictures for theatres, while Sterling is a TV film distributor. Combined thusly with the conventional and drive-in theatres of Walter Reade circuit, noted the announcement, the “showmanship potential and economies of operation are immediately self-evident. Equally important, we are now able to capitalize on the resources, man-power and experience of each other.”

Film Shares Outstrip Blue Chips on Recovery Road from Spring Slump

How much have movie stocks recovered since the wallowing they took along with the general market last spring? How have film shares fared in the recovery cycle compared to some of the Big Board’s blue chips?

All in all, the recovery of the film companies from the dark days of investor disfavor earlier in the year has been a good one. Standouts among the ground-gainers, dollar-wise, have been MCA, M-G-M and Cinerama. The major company showing the least ability to rebound is Paramount, which remains anchored close to its low-water mark for the year.

From a percentage standpoint, Cinerama, which recovered almost 67 per cent of its decline (1962 high minus low), and United Artists, which regained 43 per cent of its lost ground, were the top performers. Among the 11 cinema stocks covered, the average percentage of decline recovered was a substantial 31 per cent. Perhaps even more impressive, with the exception of Paramount, which regained less than 10%, no film stock registered less than a 20% recovery.

It is interesting to compare the filmic recovery figures with those recorded by some of the largest issues on the Big Board. Giant U.S. Steel has marched back less than 5% from its ’62 low; Anaconda has recovered about 18% of its decline, and Union Carbide shows approximately a 16% recovery. American Tel & Tel is back up 36%, as is RCA, while du Pont has recovered 37% and General Foods 30%. The average recovery of the seven Big Board giants mentioned is a shade under 26%, or 5% less than that of the film stocks.

MCA, currently a hot item thanks to its merger plans with Decca Records, has picked up some 10 points from its low for ’62, the longest dollar stride in the movie industry. Of course, as of the close at deadline (Aug. 30), it had the longest way to go (almost 36 points, or 78%) on the road back to its peak of 78%. But the point to be made here is that MCA is one of the most decidedly on the upswing.

M-G-M displays almost as handsome a pointage recovery from its year’s low (81/4) and, at the same time, has regained an even greater percentage of its decline—about 260%. The firm, which also has been the subject of numerous headlines both within and outside the trade, thanks to its co-productions with Cinerama and upcoming big-budget features, now stands less than 23 points away from its top price of 58-1/4.

Cinerama emerges smartly from either tabulation. Its (Continued on Page 9)
It has been this loafer's good fortune to live long enough to get his social security before Barry Goldwater has an opportunity to do away with this bountiful anachronism. Whether any of our movie stars will be so lucky remains to be seen.

The strain and worry induced by being on top in any occupation is not to be envied. But to be in the cinema's galaxy is probably tougher than any job. It's not the work that is so exacting. It's the responsibility of acting off camera that really throws our boxoffice magnets.

The late and lamented Marilyn Monroe made an heroic effort to change her image from calendar girl to actress and, in her naiveté, did not realize that her millions of fans cared no more about her acting talent than they do about Actors' Studio. Like many others before her she was made a star by inadvertence. Her small role in John Houston's "Asphalt Jungle" proved that movie audiences, like all of us, are visceral and know what's fetching, even if they see it in only two dimensions.

Of course, it is erroneous to say that only sex appeal is important because some knowing kibitzer will pop up and yell: "What about George Arliss, Alec Guinness, Helen Hayes (yes, she was a movie star) Garbo, Wallace Beery and, currently, Peter Sellers?"

Your correspondent is not sufficiently ambivalent to account for sex appeal of male stars, but if an audit were made among the lady fans, it would be a safe bet that the majority of them would rather twist with Elvis than recite with Guinness.

But the question persists: How can potentials in a player be detected and, even if they are, what can be done about it? The day is past when studios systematically endeavored to develop personalities as they did in the days of Louis Mayer. It took eight years for Rock Hudson to climb up from the truck to the high-bracket constellation. Thanks to Universal's beneficence in spending lots of moolla in conducting an acting school, he finally was spotted as a boy who had something besides good architecture and before long, without too much to say in a scene except "good morning" and "no, thank you", he was getting oodles of fan mail. But what happened to Rock Hudson also happened to Tony Curtis, who attended Universal's school so long that he could finally sound like Tony Curtis instead of Bernie Schwartz.

My experience in a certain talent department in New York was oriented to the talent school that turned out these boys. I was always amused when producers, directors and talent executives came to the big town to look over the talent. And I was always shocked when the young folks generally got no more than a yawn from most of them. I don't say this critically. The trouble was that they were looking for the same kinds of faces in New York that they saw every day in Hollywood.

Is the stereotype controlling judgment on talent like it is in about everything else in the business? Must a star be born in the womb of worn-out images and must he die-out the same way? If I knew the answer to all of this I would not be so amazed when I hear all this talk about the importance of developing stars.

Exhibitors, more than others, keep talking about the need for new faces. There are, as a matter of fact, hundreds of new faces around Hollywood. But, generally speaking, this is a business of selling the familiar, and frankly if I were producing a picture I would rather settle for that old face of Cary Grant than one previously unexposed.

If the matter were not serious it would be most amusing to collect all those sayings of prescient folks who are under the delusion that stars are made like a Price-Waterhouse report. With due respect to all these well-meaning gents, I don't think any one of them would have any idea about, not only discovering a star, but keeping one alive.

Let's face it. Maybe this whole business of stars is so difficult that we'd better settle for what we got and hope that every once in a while a blessed inadvertence occurs, and then we have another star. Remember when nobody wanted Clark Gable and then Harry Cohn had the good sense to put him in "It Happened One Night." And for that matter it was Harry Cohn who took Cary Grant and rehabilitated him with "The Awful Truth," which happened during the depression when everyone was saying movie business was done for.

Could it then be said that it's only the picture that matters . . . that a star is no better than his picture? If this were so, then why don't we sell the picture rather than the stars? In my opinion, which never enjoyed much currency, this can only be done if we convince the stars that this is good for them. My guess is that stars and especially their representatives would veto this so quickly that no pictures ever would get made and instead of worrying about what is going to happen in November we would be worried about what is going to happen, period.

I'm sure there's so much to sell in "Cleopatra" that it's a question where to begin. But no matter what, it's not going to have it all backed up with Liz and Dick.

Somebody once said that if he had ten million dollars he could elect a nonentity to be President of the Union. That's about what is needed to develop a star, if you assume that it takes pictures to do it.

I was most impressed with Mr. Zanuck's sangfroid in announcing that a loss of $25,000,000 was going for 20th-Fox this year, but that things would be better in 1963. In all seriousness, this is the epitome of the spirit that once dominated the industry. And it will take more and more Zanucks to galvanize action on developing stars as well as rejuvenate other phases of the business.

One more point. Now that stars have also become entrepreneurs, wouldn't it be a nice thing if they took some interest in young players and put their minds and pocketbooks to helping them get a decent start. After all, it is tax deductible.

Probably the only answer to this and other problems is, as Professor Whitehead said, to realize that it is quite difficult to undertake an analysis of the obvious. And the obvious is money. So maybe what is needed is an educational course for stock-holders, or better yet, figure out a way to make pictures without stockholders.

Isn't this the way United Artists started years ago? Perhaps it would be well for the biggies to re-examine this structure. As I recall, the only stockholders were the boys and girls who made the pictures. This was a gambling proposition if there ever was one, and for a number of years the gamble paid off very well.

Or better yet, why doesn't Uncle Sam step into the situation and give some tax relief to producers, directors and stars who can prove that they not only want to be constructive but also entertaining? If Uncle Sam gives tax relief to a shoe factory that puts in new equipment, why not give some to a movie producer if he wants to put his dough into new faces.

Next time around: Is There a New Showmanship?
FINANCIAL REPORT

(Continued from Page 7)

'Banner Year' for Medallion-Hancock

Investor interest in independent film distribution companies is increasing, afresh with the growing realization that instead of having to worry about overhead and production costs, these firms can concentrate on doing a selling job to theatres. Latest to get the glad hand is Medallion Pictures Corp. (OTC), importer of action and spectacle films and distributor of older theatrical entries to television. In fact, in a recent analysis, Hancock Securities Corp. predicts that "based on the company's earning power, and the accelerating long-life and depression-proof characteristic of these earnings, market valuation of Medallion's shares should come into line with those of United Artists, and other similarly well-known companies in this field."

Medallion's latest money-maker is "Last of the Vikings" and "Son of Samson," a modestly-budgeted combination that, according to company estimates, should gross $500,000 domestically, for a tidy profit of $200,000. Ready for release in the near future is "Cleopatra's Daughter," an Italian import. William Grossman, of Hancock, calls Medallion, headed by Benjamin Schrift, "one of the chief importers of Italian action shows in the U.S."

The report likes Medallion's movie activity for two reasons: its present grossing potential from theatrical distribution and the future potential from release to television. Notes Hancock: "Medallion, continually expanding, assumes none of the risks of production, such as has plagued the rest of the industry. It derives its profit from the gross receipts of the theatres, and with a newly revitalized theatrical industry, a banner year is in prospect." Then, after the movie houses, "each one of nine films, now being shown theatrically, will within the next two years be major money earners on television. These nine pictures, by very conservative standards, should net Medallion for television at least $50,000 per picture, $450,000 for the package, or a built-in profit of over $1.30 per share two years ahead of the fact. As more new product is acquired, this $450,000 figure will increase and compound."

Medallion's initial entry into the TV field was its purchase of the video rights to a package of 35 action films from Paramount for about $800,000 in 1957. It followed by acquiring seven similar attractions from Allied Artists. The rest of the firm's films for sale to TV were purchased from independent producers.

Getting down to figures fiscal, Hancock states: "The company is entering a period where cash flow will continue to increase, and with little depreciation, net earnings can skyrocket. The earnings breakthrough of fiscal 1962 (ended April 30) has been the first indication. Medallion earned 47c per share after full conversion of $214,000 of funded debt into common stock based on shares outstanding at the beginning of the fiscal year . . . Management's policy is to pay stock dividends. 5% was paid to holders of record May 25th. 2% in stock is payable August 10th as a first quarterly stock dividend. Management has indicated an additional 6% will be paid through the next three quarters, giving investors an 8% yield."

Filmgroup Revenue Up 27%

Operating on a policy of "playable product at practical prices," the Filmgroup recently announced completion of its third year with a 27 per cent increase in revenue over its second and a 19 per cent hike in total bookings. And, said president Roger Corman, signs point to a continuation of the upward trend in the firm's fourth year.

The increase in revenue in the past three months was attributed to returns from "Mermaids of Tiburon" and "Magic"

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Film Shares Outstrip Blue Chips

(Continued from Page 7)

67% advance since it fell from its early high of 20 3/4 has covered 7 1/2 points of lost ground. Having been ballyhooed loudly because of its recent distribution deal with United Artists—not to mention its two co-productions with Metro—Cinerama currently resides less than 4 points from its best '62 quotation.

United Artists, now resting almost at the midway point between its yearly low and high, boasts a smart 43% recovery. Having moved up 4%, UA now is some 6 points off its '62 zenith of 35 1/2. Of late, its deal to release two big productions in the Cinerama process has stirred a great deal of interest, and researchers have been touting the company as one that has captured the formula for boxoffice success.

At the opposite end of the cinema spectrum, faced chiefly with depressing news from its Telemetor pay-TV experiment in Etobicoke, into which the firm has sunk so much cash, and with little in the way of theatrical boxoffice product to take up the slack, Paramount has been unable to recover to any appreciable degree from its nadir of 36 1/2. The stock has moved ahead only 9% to 38 1/2, a far cry from its top selling price of 58 1/2.

Both Columbia and Disney have made considerable progress. The former has advanced almost 6 from its low of 14 (a 33% recovery) and now stands a little more than 11 points below its high of 31. Disney has regained 5 (34%), which leaves the issue about 10 points away from its '62 top of 40 3/4.

Belegued by a host of corporate and production problems well chronicled in both the trade and lay press, 20th-Fox has evinced an attractive pluckiness, probably attributable to the victory of movie-minded management over the monied interests, and the revenue potential inherent in "Cleopatra" and "The Longest Day." It has moved back up 4 1/4 from its low of 18 (a 20% rise), but the high-water mark of 39-plus seems destined to stand at least until next year, when the big ones start raking in the cash.

Bouncing up and down amid rumor-filled negotiations with MCA prior to their merger—and lifted by some strong product from its Universal Pictures arm—Decca Records shows a 4 1/2 gain over its low of 34 1/2, or a climb upward of 26% toward its '62 high of 51-plus.

Warner Bros. is not far from its year's low of 11 1/4, but it has picked up a little over 2 points (23 1/2), and since the 4-for-1 split, the high has not been too far away, at a shade under 21. Allied Artists is almost 11 1/2 points over its bottom price, and less than 3 behind its high of 65. It has recovered about 33% of its decline.
Mustache bristling amid a haze of cigar smoke, Darryl F. (for Francis) Zanuck proved to the industry over the past fortnight that he is a man who has his own ideas on how to run a film company, and is ready to back them up with swift, calculated action. Moving determinedly, somewhat like a human bulldozer, the new president of Twentieth Century-Fox was hacking away the organizational underbrush that slowed his march into a clearing where he might set down the Fox banner and start building anew. This week he is due to return from Paris, where he finished up the last production odds and ends on his war epic, "The Longest Day," and the air at 20th is electric with anticipation of more action.

The sweeping changes he set in motion were unpleasant as only pink slips can be, but the financial figures Zanuck himself was forced to report for the first half of fiscal 1962 were even redder and just as depressing, and, as he put it: "The corporation is not in a healthy condition. The decline from prosperity and leadership has been five years in the making. Prompt action to reverse this trend is a necessity."

In their order of importance, these are the moves made by the dynamic chief executive to right the 20th ship:

(1) Closed the studio in Hollywood for an indefinite period. All studio personnel not currently engaged in editing and finishing "Cleopatra," or assigned to future television projects, or preparing screenplays slated for future production after the first of the year were affected by the decision.

Said Zanuck of the shut-down: "My goal is to develop as speedily as possible a production program designed to re-establish Twentieth Century-Fox second to none... I am thinking in terms of a solid long term program which will provide our employees in all branches of the industry with a realistic sense of permanency in their jobs."

(2) Removed four key executives from their posts, and made one immediate replacement. Merging domestic and foreign sales into one organization on a global basis, Zanuck appointed Seymour Poe as vice president in charge of world distribution. A 28-year veteran of all phases of the business, Poe, as head of Producers Representatives, Inc., has earned the reputation of a tough, two-fisted businessman, the kind Zanuck likes. Out as general sales manager was C. Glenn Norris, who will be transferred to another capacity in the company. Exiting, too, were Murray Silverstone, who previously was scheduled to retire in December as head of Fox International; Joseph H. Moskovitz, a vice president and eastern studio representative, and Peter G. Levathes, executive vice president in charge of production in Hollywood. Moskovitz remains in an advisory capacity, while Levathes returns to his former post at the helm of Fox TV operations, which are slated for wide expansion under Zanuck's new program. For the time being, Stan Hough will be the president's personal studio representative.

(3) Postponed three productions scheduled for filming within the next few months—"Promise at Dawn" (Ingrid Bergman and Richard Beymer), "Take Her, She's Mine" (James Stewart) and "Ulysses" (Peter Sellers). Zanuck stressed that the pictures were being postponed, not cancelled, because the scripts were not ready for shooting.

(4) Named Donald A. Henderson financial vice president of the firm. Francis T. Kelly was named to succeed Henderson as treasurer.

(5) Appointed Arnold Grant, who was named a director last month, to the chairmanship of the executive committee of the board of directors. The prominent New York lawyer was a prime moving force behind Zanuck's election to the presidency. (Adam Gimbel, head of Saks Fifth Ave., also was named to the Fox board, filling one of the vacancies created by the resignations of John Loeb and Milton Gould, and raising the total membership to 15.)

(6) Appointed the international accounting firm of Peat, Warwick, Mitchell and Co. as 20th's independent auditors.

The motivating factor behind Zanuck's swiftly-executed series of changes was the Fox financial situation. Latest figures, revealed by the president in his first report to the firm's board since he took over, show a loss from operations of $12,456,457 for the 26 weeks ended June 30, 1962, compared to a profit from operations of $12,326 for the corresponding 1961 span. And, he was quick to add, the remainder of the year "will bring no relief." A net loss of some $25 million was forecast for 62.

Zanuck did offer stockholders these words of consolation: "This is still a very wealthy company. Its many subsidiary and special assets have values far in excess of book cost and produce solid earnings. Its current tight cash position will be relieved greatly in the year and a half ahead as 'The Longest Day' and 'Cleopatra' translate from inventory into cash."

Typical of the determination and purpose with which Zanuck has gone about his task is this comment he made in his report to the board: "We are masters of our own business fate and improvement will be in direct proportion to our resourcefulness, knowledge, daring and persistence." All of which Darryl Zanuck boasts in large supply.

Newsmakers

Zanuck on the Move
The Eminent Film Critic of The New York Times Ponders—

Is Classification the Answer?

By BOSLEY CROWTHER

While the informed and comprehending public has generally accepted the right and democratic thing—the steady elimination of pre-release film censorship and has conceded the cultural desirability of liberalizing the code, there continues an intelligent and responsible segment which feel that some method should be found to differentiate between films that are suitable for everybody and those which only adults should see.

In recent years there has been a growing sentiment on the part of parent organizations and church groups that "classification" is the answer—that in this procedure lies the best way of keeping children from seeing pictures the adults think they shouldn't see.

Classification may be of two sorts—and the difference between them lies a wide range of philosophical disagreement and likely impracticality. The first is compulsory classification. This would be a function of a state (or municipal) authority which would classify all films according to their suitability. Then its classifications would be enforced by law. A theatre manager who permitted a person under the legally established age to see a film classified as not fit for such a person would be subjected to prosecution and penalty. This sort of classification would be perilously close to censorship.

The other sort of classification—the sort that is most widely advocated by the various organizations now leaning heavily towards this new protective means—is termed advisory classification. Under it, the classifying would be done by either a voluntary agency or one acceptable to the populace, such as the Code administrators of the motion picture industry, and its advice on the suitability of individual pictures would be publicized with each one as it was released.

The arguments pro and con classification are many and variable, and the individual's readiness to accept them seems to depend largely upon the slant of his sentiments. Here again the extent of comprehension is generally limited. Much more thought should be given to the matter before any big decisions are made.

For instance, a basic assumption by the advocates of classification, both compulsory and advisory, is that it is reasonable and practicable to pass a judgment as to the suitability (or unsuitability) of a picture for all persons under a certain age. Corollary to it is their assumption that it would be reasonable and practicable for all parents to accept this more or less official judgment as fitting for their children. The flaws in these assumptions are vigorously cited by those who oppose classification.

In the first place, they note that the establishment of a cut-off age would be completely arbitrary and unrealistic because chronological age is a hopeless unreliable index to the intellectual, emotional, and social maturity of a person. There are as many youngsters at 16 who have the sophistication and stability of the average person at 21 as there are youngsters at 16 who have the emotional stability of the average person at 10. There is no scientific way of measuring the impact of dramatic and entertainment material upon the mind of a child.

Whose Standards?

Then there is the question of the standards of suitability that would prevail. Whose experience—or taste—would determine the official judgment of a film? At present, the greatest anxiety of the advocates of classification is the moral content of pictures, the prevalence of "sensationalism" and "sex." These are the elements that are supposedly most insidious and harmful to young people.

But a frequent concern of parents and child psychologists is the occurrence of horror, violence, and other emotionally disturbing elements in films. These, say the child psychologists, are invariably more upsetting to a tot who is emotionally disturbed or highly sensitive than are adult presentations of sex. The latter are usually either meaningless or annoying to the younger child, they say.

It is strongly questioned by its opponents whether classification would be of much use on the advisory basis and as a purely voluntary thing. The point is made that most of the conscientious parents who might avail themselves of it are already sufficiently sophisticated and generally well-informed by critics and existing film-rating services to know something about the current pictures and which ones are generally suitable for their children. Such parents usually prefer to make up their own minds and not have someone else make up their minds for them.

On the other hand, it is reasoned that labeling and finger-pointing to films that are suitable "for adults only," without any restriction on who can attend, only arouses the curiosity and attracts the attendance of those teen-agers who are looking for sensations and are not under parental control. Thus advisory classification might serve as much to guide the undisciplined to the "unsuitable" pictures as to keep the disciplined away.

Instead of some official form of classification, administered either by the state or by the motion picture industry, opponents feel that the public is already provided with adequate guides to movie content in the existing independent rating services.

Indeed, the amount of information about movies that is available—the news stories, critical appraisals, and rating services—could be enlarged to provide for every individual who is genuinely interested in determining what films are suitable for children with all the information they need.

In the newly-blown sentiment of classification appears a curious carryover, indeed, of the old custom of putting the responsibility for "protecting" the public against "harmful" movies upon some remote higher authority such as the state. Just as it used to be argued that censorship was as much justified as a protective device against "poison" as the pure food and drug laws (an argument, incidentally, which is easily demolished by the point that it is impossible to make a chemical analysis of the dramatic contents of a film), so people are now devoutly arguing that classification is required to save youth from corruption.

What will best guard the youth of this country from those occasional preverse and seamy films that present a distorted, irrational, and often untrue picture of life is intelligent guidance by parents and teachers who draw upon a wide range of information for their own guidance and not on some agency's arbitrary tag.

Now, with the motion picture medium advancing into broader and deeper explorations of the complexities and meanings of life, it should behoove the public to greet its advancement gratefully, to encourage its explorations with excitement and eagerness, to be well informed about it, and to give it its full cultural due—not to be squeamish and suspicious about what it may do to youth.

The significance of this potent medium is that it is available to and embraces everyone. Only by personal investigation and discovery will the individual learn to appreciate and appraise it, to sense what he and his children should take and what he and they should leave alone.
"The Chapman Report"

**Business Rating: 6 6 6**

Provocative, dramatic revelations about sex problems of four women. Expert adaptation of best-seller will stir strong word-of-mouth. Big met grosser.

This Darryl F. Zanuck Production for Warner Bros. may well become one of the surprise grossers of the season. It will certainly become a most talked-about film. Based on Irving Wallace’s provocative best-seller, “The Chapman Report” candidly, bluntly and, most important, without blatancy, explores the explosive consequences of a Kinsey-like survey probing the sex attitudes of women in a well-to-do Los Angeles suburb. Word-of-mouth reaction will spark interest among adults of all classes, especially among the feminine segment, and this can only mean big boxoffice business in metropolitan markets. Exhibitors can be sure that almost every type of woman will want to see “The Chapman Report,” if only to compare what the film has to say about the vital subject of sex with their own experience or thoughts. Not since “Peyton Place” has there been such curiosity over the filming of a controversial novel. Credit producer Richard N. Zanuck with putting together a handsome Technicolor production, scripters Wyatt Cooper and Don M. Mankiewicz with imaginatively combining four separate “cases” into a tight and free-flowing whole, and director George Cukor with peppering the individual stories and total expose with rich dashes of romance, drama, humor and tragedy. Nothing here has been treated in a smutty, sensation-for-sensation’s-sake manner, and the approach is along popular storytelling lines. Nevertheless, it is immediately apparent that the film poses a problem for exhibitors in the hinterlands, where while there are no top star names for the marquee, the cast is an interesting one with good popular diversification. Efrem Zimbalist, Jr. is generally sympathetic as Dr. Chapman’s (Andrew Duggan) chief assistant who falls in love with volunteer Jane Fonda. The four ladies of “The Chapman Report” are Shelley Winters, Miss Fonda, Claire Bloom and Glynis Johns. Miss Winters brings a “strong need for love” to her role of a mother of two who, because her husband, Harold J. Stone, now takes her for granted, starts an affair with a little theatre director Ray Danton. Miss Fonda gives her best performance to date as the widow of a famous test pilot who is convinced she’s frigid. Compounding her problem is a strong affection for her possessive father, Roy Roberts. Miss Bloom is moodily effective as an attractive, sensuous divorcee who has become an alcoholic in an effort to rid herself of chronic promiscuity with men. Miss Johns is outstanding as the wife of smug art dealer John Dehner, a woman convinced that she and her husband are marvelously compatible, especially on Thursday night, their “special night” for love making. Learning that Danton is leaving for Mexico, Miss Winters writes Stone a note telling him she’s leaving. Through Danton’s estranged wife, Miss Winters learns that she is only another incident in Danton’s clandestine love life, and she returns home to find that Stone has already read the note. He forgives her, but both know the scars of this incident will take a long time to heal. Miss Johns, convinced via the interview that her love life is extremely dull, meets a louche, handsome football player (amusingly portrayed by Ty Hardin). At a rendezvous in his beach house, Miss Johns prepares to give herself gently and sweetly to her lover. But the beer-guzzling Hardin makes a mockery of her hopes with his bull-like behavior and Miss Johns flees in horror, only too happy to return to Dehner and their Thursday nights. Miss Bloom becomes involved with a sadistic jazz musician (overplayed by Corey Allen), and in a drunken stupor goes to his apartment. Allen abuses her, then passes her on to his fellow musicians. She goes on a final drunk and commits suicide with sleeping pills. Zimbalist interviews Miss Fonda, they start dating, soon are in love. When Zimbalist asks her to marry him, she says she cannot accept. Zimbalist tells her she must throw off the role of the mourning widow and “daddy’s little girl.” He convinces her to marry him.


"The Pigeon that Took Rome"

**Business Rating: 6 6 6 Plus**

Amusing light war comedy with Heston in change-of-place role. Poor title will retard grossing potential.

If this Paramount release can overcome the season’s worst title, it should get fair-plus grosses. Charlton Heston sets aside his historical robes and dons the cloak and dagger of a U.S. army spy in a World War II comedy produced, directed and scripted by Melville Shavelson. “The Pigeon that Took Rome” takes a breezy, light-hearted look at Nazi-occupied Rome just before the Allied take-over, and on the popularity of Heston a fair quota of laughs and some convenient dashes of sex, it figures to prove diverting entertainment for general market consumption. But it will take some heavy selling effort to dissipate the effects of that awful title. The gist of the plot is this: Heston and assistant Harry Guardino are smugled into Rome with orders to uncover information on road mines the Nazis intend leaving behind. Since the men are not qualified intelligence agents, confusion piles upon confusion as they find themselves befriended by a hot-blooded family of Italian partisans, and start sending important messages to headquarters in Naples via carrier pigeons. Before the liberation is pulled off, Heston becomes romantically involved with lovely Elsa Martinelli, and ladies man Guardino becomes engaged to pregnant Gabriella Pallotta. The girls’ father, a not-too-brigh partisan leader, is jovially portrayed by Italian comic Baccaloni and the youngest member of the family is played by Marietto that engaging youngster from “It Started in Naples.” Th black-and-white location lensing adds a good sense of mood. Catastrophe occurs when the pigeons are cooked for an East dinner, Marietto steals additional pigeons from the Germans and Heston’s messages end up back at German headquarters. A faked message from Heston accidentally arrives at Allies headquarters, the Allies move in and capture Rome.

Paramount. 100 minutes. Charlton Heston, Elsa Martinelli, Harry Guardino. Produced and Directed by Melville Shavelson.

Glynis Johns and Ty Hardin in "Chapman Report"
“Barabbas” Imposing, Powerful Spectacle

Business Rating 3 3 3 Plus

Handsome produce, eye-filling spectacle has scenes of strong violence, intimate characterization. Central figure well played by Quinn. Should be outstanding grosser in all markets.

Producer Dino De Laurentiis, director Richard Fleischer, and an international cast headed by Anthony Quinn have combined talents to bring to the screen this massive religious spectacle. Based on the novel by Swedish Nobel Prize winner Par Lagerkvist, it purports to tell the story of Barabbas, the chief whose place Christ took on the cross. Tracing his eventful life after the unexpected release, this Columbia release emerges an imaginative, powerful and quality-stamped drama. Filled with sequences overwhelming and breathtaking on the Technicolor-Technirama 70 screen, yet basically the intimate story of one man’s tormented struggle to reconcile his violent life with the irresistible force of Christianity, “Barabbas” is fascinating and stimulating motion picture entertainment.

How will “Barabbas” fare at the boxoffice? Columbia plans some initial hard-ticket engagements—a policy of questionable merit—but impressive grosses are in store once the film goes into general release. Action filled spectacles, of blockbuster proportions, already have proved enormously profitable (“Ben-Hur,” “Spartacus,” “El Cid”), and “Barabbas,” backed by an extensive promotion campaign, coupled with word-of-mouth, should certainly enjoy some of the same generous reception.

There will be controversy. Some viewers will probably consider many of the sequences too brutal and violent. But these were barbarous, turbulent times. They have been presented graphically, yet within context of the period. Some will find the protagonist, Barabbas, crude, animal-like and unsympathetic. Yet this is precisely the way Barabbas, about whom little is known, has been defined by the few who have ever written about him. Still others may consider Christopher Fry’s screenplay lacking in poetic depth. But placing flowery phrases into the mouth of a boorish man haunted by the crucifixion on Golgotha would seem incongruous. There will be much more to read and written and said about “Barabbas,” but controversy is always proven a ticket-buying inducement.

On the other hand, there are many outstanding aspects, and Fleischer’s share of the credit belongs to director Fleischer. In utilizing every inch of the giant screen with an eye towards visual splendor, he has created some truly memorable sequences. Here’s the breathtaking eclipse of the sun during Christ’s crucifixion; robbers engaging in drunken revelry in a tavern; the stoning of a Christian girl; Barabbas, a prisoner for 20 years in the gigantic sulphur mines in Sicily; Barabbas forced into servitude in the Roman gladiator school; gladiatorial combat in the Roman Circus, including man-on-foot-versus-man-on-chock battles; the burning of Rome; and Barabbas’ final face-filled moments on the cross. Fleischer gives most of these sequences imagination and freshness.

Quinn does a fine job in the difficult central role. A man of unusual strength and courage, turned on by most, cursed with the feeling that he is indestructible because his life was spared at the expense of Christ, Quinn brings to life a curious, fascinating character. Outstanding support is provided by Vittorio Gassman, a slave-gladiator who embraces the new Christianity, and Jack Palance, as the sadistic captain of the gladiators. Adding to the roster of portrayals: Silvana Mangano, a prostitute-turned-Christian who is stoned to death by the mob; Arthur Kennedy, Pontius Pilate; Katy Jurado, Quinn’s voluptuous mistress; Harry Andrews, St. Peter, and Ernest Borgnine, another Christian gladiator.

Add technical praise for the magnificent sets and costumes, the rich photograph of Aldo Tonti, and the impressive score of Mario Nascimbene. The story finds Quinn being released from the dungeons, and scoffing at the rumors that Christ will arise from the dead on the third day. When Christ’s sepulchre is found empty, Quinn still refuses to believe. He rejoins his old gang of robbers. Eventually captured by a Roman patrol, he’s sentenced to life in the sulphur mines. Quinn spends the next 20 years living underground, chained to Gassman. When the mine collapses, Quinn and Gassman are the only survivors. Now the two of them are sent to the gladiator school in Rome where Quinn and Palance become bitter enemies. Gassman is put to death for preaching Christianity. Quinn on foot is pitted against Palance in a chariot, and after a titanic battle Quinn emerges victorious. Quinn is given his freedom and he participates in the burning of Rome. He is captured and sentenced to death by crucifixion with hundreds of other Christians. Dying on the cross, he finally gives himself willingly to Christianity.

Engrossing, often exciting story of young girl in the jungle and her parents' problems. Handsome color production. Holden heads good cast. Should score in all markets.

Here is an unusual and captivating film to be enjoyed by every member of the family. It tells the poignant story of a young girl growing up wild in the African jungle and her deep love for a lion, raised by her from a cub. Excitingly photographed on location in CinemaScope and DeLuxe Color, rich in total audience appeal (action, humor, romance, suspense), and splendidly acted by William Holden, Trevor Howard, Capucine and Pamela Franklin, the talented youngster from "The Innocents," this 20th Century-Fox release looms a potent moneymaker. Several complex elements run through Irene and Louis Kamp's screenplay, based on Joseph Kessel's best-seller—a beautiful woman (Capucine), her ex-husband (Holden), her present husband (Howard), forming an emotional triangle; the trio's concern over the wild ways of 11-year-old Miss Franklin, daughter of Holden and Capucine; Miss Franklin, unable to understand an adult world, becoming more and more a child of nature. Thanks to the sensitive and controlled direction of Jack Cardiff, the natural and personal elements have been blended into an engaging and cohesive whole, and Cardiff has created a number of memorable sequences: a wild jeep ride through herds of animals; a feverish Miss Franklin observing a frenzied native dance; the youngster engaging in rough and tumble games with her lion. Holden is good as the former husband come to Africa on Capucine's request. The lovely Capucine is dramatically believable as the mother, terribly disturbed over Miss Franklin's total embrace of jungle ways. Howard is excellent as a former big game hunter, now caretaker of a large game reserve, rearing Miss Franklin in his own beliefs in jungle law and tribal taboo. Miss Franklin is outstanding as the sensitive youngster, and her scenes with the lion will keep viewers perched on the edge of their seats. The plot finds Miss Franklin, strongly attached to Howard, disturbed over Holden's arrival. Holden and Capucine realize they are still in love, and Holden almost starts a tribal war after violating a native custom. The violation places in disgrace Paulo Oduori, arrogant son of a dying chief. Oduori, ordered to kill a lion before he can become chief, comes across Miss Franklin and her pet. Miss Franklin orders the lion to kill Oduori and a man-beast battle ensues. Howard is forced to kill the lion. The shot also kills the relationship between Miss Franklin and Howard, and the latter agrees to allow Capucine and the youngster to leave with Holden.


"If A Man Answers"

Business Rating © © Plus

Amusing, lightweight yarn about young bride's "techniques" in moulding her husband. Sandra Dee, Bobby Darin, flashy production. Good entry for teen-agers, fem audiences.

Universal-International, responsible for such sex-comedy hits as "Lover Come Back" and "That Touch of Mink," and Ross Hunter, producer of such successful attractions as "Pillow Talk" and "Flower Drum Song," have come up with what should be another money hit with this lightweight Sandra Dee-Bobby Darin marital comedy. Generously laced with amusing situations, some of them uproarious, and plenty of sex-peppered dialogue, and handsomely beefed up with striking Eastman Color New York locations, lush interior sets and elaborate wardrobes running the garment gamut from sables to bikinis, "If A Man Answers" looks like a real crowd-pleaser, especially with the teen-agers and the fem trade. If proper venue is put into the promotion campaign, grosses could hit a surprising level. Under the sprightly direction of Henry Levin, this tale of two young newly-weds confronted by endless problems during the early stages of their marriage bounces along at a gay and mirthful pace. And there are plenty of digs at the devious methods employed by a new bride to get her successful-ladies-man-model-photographer husband to settle down to her idea of domestic bliss. Miss Dee and Darin carry off their parts in breezy, good-natured fashion, and there's excellent support from Micheline Presle, Miss Dee's sophisticated Parisian mother, John Lund, Miss Dee's staid Bostonian father, and Stefanie Powers, Miss Dee's "chic" girl friend who turns her flirt light on the easily flattered Darin. Cesar Romero appears briefly as Darin's suave, foot-loose father. Richard Morris' screenplay, from Winifred Wolfe's novel, has Miss Presle instructing Miss Dee to follow a dog book to the letter in "housebreaking" Darin. The scheme works until Miss Powers spills the beans. Darin storms out of the house and Miss Dee runs home to mother. Now Miss Presle tells Miss Dee to concoct a phantom lover, a Robert Swann, to make Darin jealous. Darin, aware of the gage, has Romero turn up as Robert Swann. Miss Dee suffers many bad moments before the happy ending.


"Almost Angels"

Business Rating © Plus

Story of Vienna Choir. For youngsters, hinterlands.

This lightweight musical story of the famed Vienna Boys Choir is being turned out as part of a typical Disney family entertainment entry, along with the re-release of "Lady and the Tramp", a full-length cartoon. It should serve as a satisfying dual-bill item for the family trade in the hinterlands. However, those adults who accompany their offspring in metropolitan markets are likely to find the sentimentality cloying, the story rather hackneyed. The music, for the most part, offers enjoyable listening, but begins to wear, thus leaving the impression that this 93-minute soap operatic tour of Austria could have been trimmed 15 or 20 minutes. Production values are good, and the Technicolor mounting provides a pleasant look at Vienna. The acting is not bad at all, with several youngsters limning their roles capably. The screenplay by Vernon Harris is based on an original idea by R. A. Stemmle. The plot centers around one lad's (Vincent Winter) struggle to earn a place in the Choir despite the opposition of his hard-headed father, and keep it once he's in despite the rivalry with another young singer (Sean Scully). Peter Weck is the choirmaster who never seems to lose his patience, while Bruni Lobel and Fritz Eckhardt are fine as Winter's parents. Denis Gilmore, a freckle-faced, red-haired yodeller, provides some moments of laughter, especially for the kids. The training, routines, experiences and trials and tribulations of the Vienna vocalists all are delineated, some times to a tedious degree, thereby lending a touch of the documentary or travelogue to the feature. Aside from this, Steve Previn's direction is satisfactory. High point of the film is the choir's world tour, which provides a look at Australia, too. Of course, everything turns out well.

Buena Vista. 93 minutes. Vincent Winter, Sean Scully, Peter Weck, A Walt Disney Production, Directed by Steven Previn.
TOA Moves to Guarantee Product

Theatre Owners of America moved on two different fronts recently to see that exhibitors were assured of product in an orderly fashion and without interference from their major threat, pay-TV. Shortly after announcing a "Hollywood Preview Engagement" merchandising plan with Warner Bros., TOA, president John H. Stembler (left) joined Allied States president Marshall H. Fine in a meeting with U.S. Attorney General Robert Kennedy and other Department of Justice officials, on the question of toll television and its competition with theatres for current motion pictures. First picture under the Warner Bros.-TOA plan is "What Ever Happened to Baby Jane?" which, at the urging of the TOA product committee, was moved up from February, 1963 release to November 3. Already promised are key theatres of the major circuits, thereby assuring strong campaign support that "will guarantee the presentation of the most important films during the entire year and not only in the summer or holiday season," according to a TOA statement.

Map 'Lawrence' Premiere

Mapping "Lawrence of Arabia" premiere plans are, l. to r., Columbia executives Leo Jaffe, executive vice president; M. J. Frankovich, first v.p., and president A. Schneider, and Mrs. Anne Douglas, wife of actor Kirk Douglas and chairwoman of the film's benefit premiere committee for Cedars of Lebanon Hospital in Los Angeles.

'Better 4th'

Continuing his tireless drive for orderly release, AB-PT vice president Edward L. Hyman (left) disclosed his latest release chart with the prediction that a fourth-quarter push should result in "a far better performance this year." As far as quality of product, he said the final session "looks comparable" to last year's. To promote a basic theme of "greater attendance," Hyman said each distributor designated two pictures for special showmanship, both in the release schedule and at the grass-roots level. He added that in meetings with distribution, he "stressed the need for quality pictures at Labor Day."

I T E M S

Robert M. Mochrie, vice president and general sales manager of M-G-M, advised Allied president Marshall H. Fine that Metro is making adjustments on "King of Kings" where justified. Fine had written the film executive questioning what he termed the company's "no adjustment" policy on the biblical spectacle . . . Sidney G. Denieu has been appointed vice president and general sales manager of Continental Distributing, Inc., it was announced by Irving Wormser, Continental president . . . Gordon S. White, director of the MPAA Advertising Code Administration has retired. His replacement is Mike Linden . . . More than $1 million has been grossed by "The Wonderful World of the Brothers Grimm" in the first three weeks of its roadshow engagements, M-G-M and Cinerama announced. The figure was compiled by 14 theatres playing the film for the full 3 weeks, 4 houses two weeks, and 6 one week.

Lightstone Upped

Leonard Lightstone (above) was elected executive v.p. of Embassy Pictures Corp.

Formato Upped at M-G-M

Louis Formato was promoted to M-G-M assistant general sales manager, replacing Burtus Bishop Jr., who resigned. Formato was replaced as Southern division sales manager by Herbert Bennin.
As an exhibitor enthused upon hearing of the new advertising service: “It’s a terrific idea. Think of all that wasted time during ‘breaks’ filled up with plain background music. Now we can use it to sell our coming attractions.”
Build Better (COMPO) Drive, and World Will Beat Path to Theatre

In case anybody forgot—what with the new and exciting distribution methods hitting the industry with a bang—the COMPO merchandising plan still is an excellent way to obtain the maximum potential audience coverage in territorial theaters. COMPO coordinator in the Pittsburgh exchange area, put it: "If you build a better merchandising campaign, the world will beat a path to your theatre door." All you have to do is make that 'theatre doors,' and you have a pretty good idea of the latest boxoffice-building feat accomplished by saturation bookings and mass merchandising: a red-hot, 20-theatre opening of "The Interns" in the Smoky City area.

Hendel reported handsome grosses in all situations, with early returns running neck-and-neck with records chalked up by "Guns of Navarone," Columbia's heavy weight champ of last year. He termed the opening "great" in the Tri-State area and predicted holdovers and probably the biggest h.o. take from any film played here under the COMPO-Allied plan.

The lion's share of the credit for the hefty attendance must go, of course, to the joint promotional effort expended by Columbia Pictures and the participating theaters. According to local Allied of Western Pennsylvania officials, the distributor contributed "an avalanche of publicity material" to the all-out push, and managers responded in kind by putting it to work at the local level, often adding particularly eye-arresting exploitation touches of their own, e.g., tie-ups with merchants, hospitals, etc.

Exhibitors and Columbia engineered a 12-second drive calculated to spread word of "The Interns" playdates as widely as possible. Every available advertising media was employed, and no promotional possibility was left untapped. Word of the multiple-bookings reaching the public in their homes via radio, TV and newspapers; on the street via posters and window displays, and in stores and other population focal points via merchandising tie-ups.

A brief rundown of the highlights of the campaign offers ample evidence of the exactness and intensity with which it was waged: (1) 10 x 15' and 11 x 14's were used for co-op window displays; (2) an exciting teaser trailer was employed, featuring a one-minute sell for the film by Vincent (Dr. Ben Casey) Edwards of "V" name. For use in advance of the regular "Interns" trailer and as a cross-plug, the teaser available free; (3) a large number of colorful erals, including a rubber stamp for theatre ad date, were put to good selling advantage. Other facings of the push included: (4) 10, 20, 30 and 60-second radio spots, all open end for local commentator to add theatre credits; (5) open-end interviews with young stars Michael Callan, James MacArthur, Cliff Robertson and Haya Harareet, with mimeographed scripts provided for the local announcer; (6) a star identification radio contest record with four 35-second dialogue passages taken directly from the sound track. Each one features two of the picture's stars. A script for use by the radio personality airing the contest, in which contestants try to identify the voices heard, is packaged with the disc; (7) eye-catching window streamers; (8) a Colpx 35½ long-playing record featuring music from the wild party scene in the film, and to be used as prizes in numerous contests. Also, (9) a Colpx disc featuring Stu Phillips, to be played in the lobby and drive-in during intermissions; (10) a hard-hitting territorial video and radio saturation campaign employed exclusively of the participation plan; (11) an eye-catching 500-line ad, appearing in the Pittsburgh Press (Sunday circulation, 850,000) and containing the name and date of every participating house. And to top it off, an idea-packed press book that Hendel called "your prescription to insure a healthy boxoffice result."

One of the most effective ideas cooked up for "The Interns" was the circular made up from one of the ads featuring a montage of the most exciting scenes from the picture and faced with this eye-arresting headline: "Their nights are as fast and frantic as their days!" Thousands were sent to all hospital nurse's homes in the Pittsburgh area, with a card inscribed, "Important—please post the enclosed circulars on your bulletin board. Many thanks. Allied Theatre Owners of W. Pa." Cooperation was first-rate, and the results were recorded in lines at the boxoffice.

The merchandising manual is likewise loaded with selling aids that the COMPO-Allied forces used to put the picture over. One of the more successful ones was a split-screen TV interview with the stars. They were seen speaking on the phone on the film's set in half of the frame, while the other half was reserved for the local video personality doing the questioning with a prepared script.

Other press book suggestions include: a radio or newspaper contest, "My Most Enjoyable New Year's Eve Party," keyed to the wild bash depicted in the film; a raft of ideas to plug the paperback (Bantam) movie edition of the novel on which the film was based; promotion of the fresh, young faces in the attraction, especially via a free 40 x 60 lobby poster headlined, "Thank you for giving us 'The Interns' with the year's biggest cast of fresh young talent": use of reprints of the Chesterfield cigarette ad featuring two of the stars and appearing on the back cover of an August issue of Life; a stunt tied in with the birth of a baby scene in the film and featuring a large clock with a sweep second hand in the advance lobby, and an accompanying sign, reading: "Every 35 seconds, there's a baby born in the U. S. Every day, starting Friday, there's a baby born in 'The Interns.' "

Film BULLETIN September 3, 1962 Page 17
What the Showmen Are Doing!

Institutional-Sell Aim of New AMPA Service To Theatremen

For those industries whose experience in movie business dates to the days before World War II, the memory of movietoons as a national habit still is fresh and vivid. Images of the local theatre as a community meeting place often spring readily to mind, as all thoughts of TV viewing, less product and more leisure time competition are erased by the mental picture of long lines at the boxoffice.

There is, of course, more to this than daydreaming. Ever since the little living-room screen began taking a slice of the rich movie-house market, energetic exhibitors in many areas, fully aware that their position as a vital community center was being threatened, have moved to reinforce their local standing by any and all means available. Showmanship sleeves were rolled up and the pitchmen began shouting to the public: "Keep coming here, you'll get entertainment you can't anywhere else." Usually, where the institutional push has been strong enough, the theatremen have retained much of his patronage. The only trouble is this: those who have failed to make the extra effort are suffering an ever-diminishing attendance, and even many of the providential exhibitors could use that certain extra something to re-build an unflagging want-to-see among their potential customers.

Setting as a goal that basic need to lure back regular patrons, the board of directors of Associated Motion Picture Advertisers recently established an exhibitor services division to assist owners and managers in "promoting the theatre." President Ted Arrow named Melvin L. Gold, of Melvin L. Gold Enterprises, as chairman of the new group. Other members include David A. Bader, Al Floersheimer, Ray Gallo, Sam Horwitz, Gordon White and Charles M. Powell.

At the kick-off meeting of the division, it was agreed that the major objective would be to re-establish movie theatres as "centralized sources of low-cost entertainment in communities throughout the United States." To achieve this, the division proposed a four-part program:

1. Trade publications will be provided with an AMPA logo to head a monthly AMPA column tentatively titled, either "Purpose of the Theatre in the Community" or "Promote the Theatre." Exhibitors, advertising and publicity members of AMPA and other prominent industries will be contacted to write material for these columns (about 300 words), which will then be offered to the various trades for publication.

2. A monthly newsletter will be compiled, reflecting suggestions and activities of theatremen, ad-pubbers, etc., with regard to promotional activities aimed at improving theatre public relations. This also will be distributed to all trade papers for reproduction.

3. AMPA will collaborate with all theatre organizations to aid in their public relations programs. In line with this service, exhibitors will be encouraged to advise AMPA of any problems, such as censorship problems or a bad public relations atmosphere existing in a given area, as far as movie theatres are concerned. The division will then endeavor, through contacting the various publications in the area, and other means, to overcome these unfortunate situations.

4. AMPA will establish a public speaker bureau to entertain the requests of theatre organizations for speakers to appear at their conventions, and other organizational gatherings, to talk in behalf of advertising, publicity and exploitation in the industry. The speaker will appear also before local civic organizations in order to plug the movies.

To raise money for this program, the committee plans AMPA theatre parties and other similar activities. According to chairman Gold, the speakers bureau "will obviously require some funds for maximum handling, but it is reasonable to assume that as the theatre associations hold their various meetings throughout the country, some members of AMPA will be present in the normal function of their business and will be available to speak before these organizations."

AMPA stressed the need for exhibitors to provide every possible lure (entertainment or otherwise) to the potential patron: theatre services and appointments; the addition of other forms of entertainment (if possible), including expanded snack bars, conversion of the theatre's basement into a rumpus room or playroom replete with juke box, dance floor, games, etc.

Additionally, community publications, via the local manager's civic activities, tie-ups with merchants, etc., was lauded as a method of giving the movie house local "identity" that could encourage attendance and provide an advantage over "impersonal" television and other leisure-time competition. Noted the AMPA: "The theatre must be able to provide what other entertainment cannot provide."

Making the theatre a center of community activity and regaining a large and regular moviegoing audience is no mean institutional feat, will be the task of the AMPA exhibitor service division to show theatremen throughout the country how to go about it.

43rd Annual Convention

ALLIED THEATRES of MICHIGAN

September 18-19, 1962
Sheraton-Cadillac Hotel
Detroit • Michigan

...a prestige event for the motion picture industry...
**FINANCIAL REPORT**

(Continued from Page 9)

Voyage of Sinbad.” The difference between percentage of revenue increase and percentage of bookings, said Corman, was due to the box office successes of the two pictures. Filminggroup has 16 other features available for exhibition. High hopes also were expressed for “Battle Beyond the Sun,” a science-fictioner now being readied for release.

**U. S. Moviegoers Paid 1.3 Billion in ’61**

American moviegoers paid $1,369 million to see films in theatres in 1961, up from $1,310 million spent on movies in 1960, according to the Department of Commerce figures. The film industry accounted for $915 million of national income in ’61, compared to $888 million for both radio and TV broadcasting. In ’61, movies accounted for $877 million.

**More Films, Bigger Profits for Desilu**

Desilu Productions is headed for the most profitable period in its history, president Desi Arnaz told the annual stockholders meeting. He also predicted a profit of “one million after taxes” for the next 12 months. Holders voiced their approval of Desilu’s pace by turning down cash dividends to allow the money to be re-invested.

As for Desilu’s theatrical activities, Arnaz said that “we certainly are going to get into the movie field, but we'll do it nice and easy; about two or three pictures a year, to start with, and going after the family trade. That's where the real profits lie.” Currently the firm has an action entry, “Scarface Mob,” booked into some 1,500 theatres. It also has acquired 35 films, produced in France and never seen in the U.S., which soon will be made available for the first time.

**EXECUTIVE STOCK TRANSACTIONS**

Security transactions of officers and directors of film and theatre companies continued to reflect the exchange of Decca Records for MCA stock for the period July 11 to August 10, 1962, as reported by the SEC.

MCA picked up another 13,500 shares of Decca to raise its total holdings to 1,268,415, while directors Albert A. Gardner and Harold I. Thorp exchanged 3,000 and 1,500 shares (respectively) of Decca for MCA securities. That represented all their holdings in the Universal Pictures parent.

Robert H. Lehman, a director of 20th-Fox, made three purchases of Fox stock totaling 7,500 shares, to lift his holdings to 15,823... Warner Bros. president Jack L. Warner acquired 500 shares to bring his total to 1,134,260, while Benj. Kalman’s, an officer and director, disposed of 1,200 shares, leaving 88,800 and Herman Starr, an officer, sold 2,000 to leave 19,000... A trust headed by Allied Artists chief Samuel Broidy purchased its first 500 shares in the firm, and Roger W. Hurlock, a director, continued to buy into AA, picking up 500 shares in a private purchase to raise his holdings to 33,600... Robin International, a firm headed by Nicolas Reisini, who also is president of Cinera, acquired 60,000 shares of Cinera, bringing the total thus held to 316,050, B. G. Kranze, an officer and director of Cinera, exercised an option to buy 3,000 shares to raise his total to 6,500.

Irving Briskin, an officer of Columbia Pictures, sold 200 shares, leaving 8,737... Stanley Warner director Charles F. McKhann disposed of 200 shares to leave 300... A subsidiary of Loew’s Theatres purchased 350 shares of Loew’s Boston Theatres to bring the total thus held to 3,411... Harry Brandt, a director of Trans-Lux Corp., made six purchases totaling 2,400 shares, raising his holdings to 89,296. Foundations he heads picked up 600 shares and disposed of 1,700 for a remaining total of 44,527.

**FILM & THEATRE STOCKS**

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**Theatre Companies**

| AB-PT | 30½ | 31 | + ½ |
| LOEW’S | 22½ | 24½ | + ¼ |
| NATIONAL GENERAL | 6½ | 6½ | - ¼ |
| STANLEY WARNER | 21½ | 22½ | + ½ |
| TRANS-LUX | 13½ | 13 | - ¼ |

(Allied Artists, Cinerama, Screen Gems, Trans-Lux, American Exchange; all others on New York Stock Exchange.)

**OVER-THE-COUNTER STOCKS**

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(Quotations courtesy National Assn. Securities Dealers, Inc.)

October


December

BYE BYE BIRDIE Janet Leigh, Dick Van Dyke, Jesse Pearson. Producer Fred Kohlmar. Director George Sidney. 94 min.

DIAMOND HEAD Charleton Heston, Yvette Mimieux, George Chakiris, France Nuyen, James Darren, Darren McGavin. Producer Jerry Bressler. Director Guy Green. 87 min.

JASON AND THE GOLDEN FLEECE Color, Todd Arm- strong, Nancy Kelly, Producer Charles H. Schnee. Director Don Chaffey. 96 min.


CONTINENTAL

July

HEAVYWEIGHT min. producer of Fritz Lang’s Metropolis. 101 min. 6/22/62.

JULIAMENTHO RAYMOND CARSON ANDREW LEONARD KENNETH FLEISHER

BRADFORD MURDERER) DIRECTOR GEORGE BORGNINE, JOSEPH A. MANN. THE STRANGERS IN THE CITY. ROBERT GEORGE, KENNY DALLAS, HENRY. DIRECTOR JONATHAN RICHARD. ROMANTIC JOURNEY TO AN UNFRIENDLY CITY, 83 min.

August

DIVORCE—ITALIAN STYLE Marcello Mastroianni, Dan- zela Rocca, Producer Franco Cristaldi. Director Pietro Germi. Satirical jabs at the mores of our times. 120 min.


September

CRIME DOES NOT PAY Danielle Darrieux, Richard Todd, Producer Gilbert Bokanowski. Director Gerard Curtis. French object lesson based on classic crimes. 96 min.

LOVE AT TWENTY Elouana Rossi-Drago, Barbara Gray, Christine Fraisse. Director Francois Truffaut. Andre Wadi, Producer. 219 min. 7/20/62.

MADAME SANS GENE Technicolor, sophia Loren, Rob- ert Mitchum, Richard Johnson, Producer. The same. 114 min. 7/20/62.


SEVEN CAPITAL SINS Jean-Pierre Aumont, Dany Saval, Director Claude Chabrol, Edmond Molinaro, Jean-Luc Godard. French crime drama. 94 min. 7/20/62.

October

CONSTANTINE AND THE CROSS Color, Cornel Wilde, Olga Fonda, Antonio Casas, Filicchio, Director Lionel De Felice, Spectacle of early Chris- tian expansion under Constantine. 114 min. 8/6/62.

EIGHTEEN YEARS OF WANGECKE (Kingsley Inter- national) Color, Joan Hackett, Peter Finch, Producer John Guillermin. 112 min. 9/9/62.

ELY (Times Films) Vanity Fair, Producer Tony Calvi, Producer. 98 min. 8/12/62.

BLOODY BROOD, THE (Sutton) Peter Falk, Barbara Loden. 97 min. 8/12/62.


DOCTOR IN LOVE (Governor Films) Michael Craig, Peter Finch, Producer. 99 min. 8/12/62.


FIRE WITHOUT A MOUTH (Sutton Pictures) Tony Anthony, John Ireland, Producer. 86 min. 9/12/62.

November

GIRL WITH THE GOLDEN EYES, THE (Kingsley-Inter- national) Marie LaForte, Paul Guerin, Producer. 81 min. 8/20/62.

A SOMED PEAL HARBOR (Toho Company) Yosuke Natsuki, Toshio Mifune, Koji Tsutaku, Misue Hebara, Producer Riley Jackson, Robert Patrick. Director Shu Shizumura. 96 min. 6/27/62.

September Release Chart
July 24/61. 7/24/61.

September

September Release Chart
Metro-Goldwyn-Mayer

April


PETER'S MARY. Directed by, Daniel Petrie. Drama centering around small European circus. 107 min. 4/14/62.


PERIOD OF ADJUSTMENT Tony Franciosa, Jane Fonda. Jim Hutton, Producer Lawrence Weilgartner, Director George Roy Hill. Screen version of Tennessee Williams' Broadway play. 117 min. 5/26/62.

VILLAGE OF DAUGHTERS Erich Sykes, Graffeo Aslan. Producer George Brown, Director George Pollack. A salesman chooses a bride for a millionaire. 132 min. 6/2/62.

May

RIDE THE HIGH COUNTRY The Cinemage, Color, Metrocolor. Edited by, John Ireland. Featuring Tony Randall, Howard Duff, Janet Blair,300
PETER'S MARY. Directed by, Daniel Petrie. Drama centering around small European circus. 107 min. 4/14/62.


Boys' Night Out The Cinemage, Metrocolor, Color, Metrocolor. Featuring Tony Randall, Howard Duff, Janet Blair,300
PETER'S MARY. Directed by, Daniel Petrie. Drama centering around small European circus. 107 min. 4/14/62.

DAMON AND PYTHIAS Guy Williams, Don Burnett. Producer Samuel Goldwyn, Director Curtis Bernhardt. Screen version of the famous fantasy. 99 min. 7/30/62.

TARZAN GOES TO INDIA Jock Mahoney, Simi, Producer-Screenplay, John P. Sterner. New entry in the famous series, filmed in India. 86 min. 8/6/62.

August


September

PASSWORD IS COURAGE, THE The Dirk Bogarde, Roberto Rossellini, Director. Producer for Andrea, The one man's war against the Nazis during World War II. 130 min. 9/13/62.

SWORDSMAN OF SIENA Eastman Color, Stewart Granger, John Ireland, Director John Ford. Produced by Mark Bar, Director Ellerson Perle, Adventure drama. 92 min. 9/20/62.

October


November

MAIN ATTRACTION, THE The Cinemage, Pat Boone, Nancy Kwan, Producer John Patrick, Director Daniel Petrie. Drama centering around small European circus. 107 min. 4/14/62.


PERIOD OF ADJUSTMENT Tony Franciosa, Jane Fonda. Jim Hutton, Producer Lawrence Weilgartner, Director George Roy Hill. Screen version of Tennessee Williams' Broadway play. 117 min. 5/26/62.

VILLAGE OF DAUGHTERS Erich Sykes, Graffeo Aslan. Producer George Brown, Director George Pollack. A salesman chooses a bride for a millionaire. 132 min. 6/2/62.

December


STATEMENT

By NICOLAS REISINI

CHAIRMAN OF THE BOARD AND PRESIDENT OF CINERAMA, INC.

In view of the fact that there have been confusing reports recently in the trade press about Cinerama and its activities, I would like to state our present position so that no misunderstanding will arise.

We are not engaged in any negotiations calling for the production and release of any pictures in Cinerama prior to those already announced.

Cinerama is extremely happy to have been able to announce its recent agreement with George Stevens for “THE GREATEST STORY EVER TOLD”, and Stanley Kramer for “IT’S A MAD, MAD, MAD, MAD WORLD”.

Cinerama is also extremely pleased with the two pictures, “THE WONDERFUL WORLD OF THE BROTHERS GRIMM” and “HOW THE WEST WAS WON”, which have been completed under our production arrangements with MGM.
Exhibition's
The "Goat"
Of Paramount's
Pay-TV
Adventure
Bull’s-Eye Circulation!

517 BANKERS & BROKERS
The Industry’s “Money Men”
read

GUARANTEE
Concentrated Coverage of the Richest Movie Market
Film Bulletin Reaches the Policy-Makers,
The Buyers, The Bookers of over 12,000 of
The Most Important Theatres in U.S. & Canada!
MCA SETTLEMENT. Settlement of the government’s anti-trust suit against MCA is expected momentarily. One of the principal stipulations will involve Universal’s post-’48 library, which the Department of Justice does not want to fall into MCA hands.

HARD-WORKER ZANUCK. No industry executive is working harder these days than Darryl Zanuck. In a concentrated effort to set 20th-Fox operations on an even keel, the new president is toiling on an early morning-late night schedule probing into every aspect of the company’s management. His immediate objective is to clear the decks at the home office in order to devote himself to the task of reactivating the studio on a full-scale schedule. Next weekend he jumps off for Paris again to cover the premiere there of “The Longest Day”.

SPREAD OF ‘SHOWCASING’. The idea is being given different names, but United Artists’ “Premiere Showcase” plan is being adopted by other distributors in the New York area. Universal employed it to break “Phantom of the Opera” a few weeks ago; this week 20th-Fox opens “The 300 Spartans” at the Paramount in Manhattan, Loew’s Metropolitan in Brooklyn, and some other theatres in the New York-New Jersey area. Columbia follows the same plan with its “Damn the Defiant”, which goes into the Criterion on Broadway day-and-date with 44 key situations within a 50-mile radius. The multiple first-run plan is on the drawing boards of every distributor for future releases.

$4.80 FOR A MOVIE. How up is high? The announcement that the Criterion Theatre on Broadway will charge a top of $4.80 for “Lawrence of Arabia” is prompting theatremen to speculate on what the breaking point is for movie admission prices. A strong feeling prevails in some quarters that the rising admission scale is shutting out an even larger portion of the remaining moviegoing public and turning it to other recreational pursuits. Distributors, film makers, and even some exhibitors, on the other hand, contend that there is no reason why an outstanding film cannot justify the same admission scale as an average legitimate show. “The limit on the price of tickets”, says one film man, “is the public’s appetite for any particular attraction.” The ultimate test of that theory will be “Cleopatra”, for which 20th-Fox is talking a $10 top.

PRESSURE FOR PAY-TV. Despite the assurance given exhibitor leaders by the Department of Justice that the government is not trying to force the film companies to sell their product to pay-TV, there is no doubt that the move has pressured some of the distributors into supplying Zenith-RKO General with pictures for the Hartford experiment. Following the letter from the Department to film company heads citing Phonevision’s difficulty in acquiring product, and asking what the future policy of the distributors would be, Columbia quickly jumped on the bandwagon to provide films for the pay project. Subscribers in Hartford were hastily advised that their living rooms would be graced with a feevee showing of “The 3 Stooges in Orbit.” Paramount, Warner Bros. and Walt Disney already were furnishing pictures for the Hartford test. While nothing newer than first sub-runs have been shown thus far to Phonevision subscribers, exhibitors fear the worst.

Herman Levy, TOA general counsel, warned: “The next request will be for first run. That will be the end of the business as we know it.” In the meantime, while the film firms ponder the federal prod, the Hartford programming is beginning to look suspiciously like its rather unspectacular Telemeter counterpart in Etobicoke. One of the Phonevision p.r. reps recently announced a line-up of top “specials,” such as Hildegarde and the Kingston Trio (available, of course, on free TV), as well as hockey and basketball games (a la the Canadian campaign). So what’s new?

SCHARY PLAY. If and when—and there seems to be some doubt that it will—Dore Schary’s new play, “Bandero”, reaches Broadway, filmites are sure to flock to see how biographical it is. Advance reports have it that the one-time M-G-M production head has written an incident-by-incident account of his conflicts with the late Louis B. Mayer.
MIRISCH BROTHERS: 'OSCAR' MONOPOLISTS

A Studio Without Walls

In the bitterly competitive field of independent film production, where talent changes affiliation as quickly as the ante is raised, and a stable of stars is as rare as an unbroken string of boxoffice hits, three men named Mirisch seem to have hit upon a formula to achieve both.

Two years ago, in marking the third anniversary of the Mirisch Co., president Harold J. explained it this way: "We are in essence a major studio without the walls, brick and mortar, but comparable in production and star talent strength." And if that were the case then, take a look at how far the Mirisches (Harold, Walter and Marvin) have come since they opened for business on the Samuel Goldwyn lot in September, 1957:

With sixteen major pictures already under its belt, the Mirisch Co. kicked off birthday number five by announcing an accelerated production program calling for a minimum of 18 films during the next two years at an estimated cost of $60 million.

Whatever way you judge achievement, the Mirisch story has become an upbeat one all the way. Using the most practical criterion, the 16 films released during the past five seasons (all, by the way, through United Artists, a similarly energetic and successful independent distribution firm) are now expected to reap a worldwide gross of some $105 million, on an investment of $34,875,000—a tidy profit, to say the least. And, added the president, this figure may yet prove conservative, since it represents a projection of the eventual take on "West Side Story", based on results in only the first 200 playdates. Total gross from this Oscar-winner alone is expected to exceed $35 million.

From an artistic standpoint, the company is fast gaining a monopoly on the Oscar awards, and other top honors. For the past two years, Mirisch attractions have virtually swept the boards: in 1961 "The Apartment" captured both the Academy Award and the New York Film Critics Award as "best picture", among many international plaudits. In '62 "West Side Story" repeated the pattern, taking home both of the top prizes. Overall, Mirisch movies have won 16 Academy Awards to date. Other outstanding presentations, of the caliber of "Some Like It Hot", which, not coincidentally, turned out to be the most profitable non-road show film ever released by UA, grossing over $15 million, have helped keep the Mirisch banner flying proudly, both over the bank and the mantelpiece.

But it is, perhaps, with the foundation of boxoffice and critical success—the acquisition of talent both before and behind the camera—that the Mirisch brothers have been most promiently fortunate. According to Harold Mirisch, "While the problems of bringing together the talents of star, producer, director, writer and property for the creation of a film are ever-increasing, the rewards for each successful blending of these talents are also ever-increasing." And it certainly can be said without reservation that the Mirisch Co. has corralled a star-studded roster of production talent. Names like Billy Wilder, William Wyler, Fred Zinnemann, Robert Wise, John Sturges, Blake Edwards, J. Lee Thompson, John Frankenheimer and Anatole Litvak all have been associated with high-quality screen fare, and all are turning out Mirisch-sponsored product. In addition, the firm also has non-exclusive contracts of varying lengths with a number of performers, including Yul Brynner, Horst Buchholz, George Chakiris, James Garner, Dean Martin, Shirley MacLaine and Pamela Tiffin.

"Through our association with men of such consummate talent, imagination and taste," said Harold Mirisch, "this may be called 'only the beginning'."

Of course, what will propel the "beginning" into a profitable future is the powerful product line-up the company boasts for the next two years. Previously, Walter M., executive in charge of production and a talented filmmaker in his own right, noted that "the industry is striving to make more important films with longer shooting schedules since these are the only ones bringing in the money; and we feel that today's potential grosses are commensurate with the increase in costs." The titles of the attractions in various stages

(Continued on Page 10)
Exhibition Is the Pay-TV Goat

If your already jittery nervous system is even more jumpy today, Mr. Exhibitor, likely it's because of something you read in the Wall Street Journal a few days ago. If the banker you go to see about a loan for a renovation job, or, perhaps, funds for construction of a new shopping center theatre, has in his eyes the cold look of a dead fish, he probably read the item. And if you hear of another cut-back in production by one of the film companies, lay it to that same news story.

The provocation for these downbeat reactions would be last week's breathless announcement that exhibition's friend, Paramount Pictures, is seeking to push its Telemeter "boxoffice-in-the-home" project into another section of the U.S.

Despite the unbroken record of failure that has marked the growing list of pay-TV experiments—from the initial Zenith test in Chicago a dozen years ago, through Palm Springs and Bartlesville, down to the current bust in Ebobicoke—every new venture in feevee has a depressing effect on theatre business, to a lesser degree, on the entire motion picture industry.

We are firmly convinced that pay-TV is doomed to failure. We do not buy such pretty phrases as "it's inevitable" and "this is progress." The unvarnished truth—with which we disturbed the late Commander Eugene F. McDonald, Jr. of Zenith, the original "master propagandist" of pay-TV—is that this is merely a scheme to put some private cash registers on the free airwaves.

Why, if feevee must fail, should the movie industry be alarmed? Here is the answer.

If, in the guise of "progress", pay-TV is allowed to be carried forward far enough, and before the failure of the "home-boxoffice" is established, it can wreck thousands of theatres and remove the last vestige of the public theatre as a mass entertainment medium.

What will happen to the production of motion pictures under the home exhibition idea? Will big pictures—vast in scope, detailed in background, brilliant in color, painstakingly directed and consummately acted—continue to be made, only to be dwarfed by the very limited size of the 21-inch projection? Won't the trend inevitably be toward cheap, volume production of films fashioned to fit the small-scale, "intimate" limitations of the television screen? Picture-making for the 21-inch screen will be swarming with competitors with facilities and the relatively minor capitol needed to operate in the cathode tube field.

As the scope of film production is telescoped to fit the pygmy dimensions of the TV screen, what will be the fate of the remaining theatres? They would have to display on their 50-foot screens films made for a screen a minute fraction of that size. The vicious circle would then be complete: by producing for the pay-TV movie market, the film companies would kill off their theatre customers, and with the theatre market emasculated the producers would have no outlet to sell big pictures.

Film companies would survive, making small pictures, for a big market, and competing on the feevee screen with every other entertainment attraction and every sports event.

But exhibition is the goat of Paramount's pay-TV adventure. That company is using millions of dollars it has taken from theatres to foster a competitive form of exhibition.

Barney Balaban, the Paramount president, has called on exhibitors to jump on his pay-TV bandwagon while they can. We suggest that the nation's theatremen should tell Mr. Balaban to make his choice—theatre boxoffice or the boxoffice-in-the-home.
FINANCIAL REPORT

Sharp Activity in MCA
On Rumors of Suit Settlement

Heavy activity in MCA over the past fortnight continued to give signs that something is brewing in that operation. Conjecture in some quarters is that the Government's anti-trust action is on the verge of settlement. MCA stepped out a smart 3 1/2 points early in the session, but after the Labor Day hiatus, slipped back 2 1/2, finally finishing 1/2 ahead. (On Friday, the day after the deadline for Film BULLETIN's tally, the stock jumped over 3 points, further fanning the flames around its dealings with the Department of Justice.)

Generally, movie issues treaded water, as the overall market moved ahead very slightly. Seven cinema shares were up, eight down and five remained unchanged. The gains and losses were almost even. Trading was extremely light, in line with the general trend.

Biggest gainer was Loew's Theatres, up 11/4 points. It jumped 11/8 on a turnover of 14,000 shares the day before the Thursday (13) close. Paramount was on a downslope for the first five days of the session, then reversed itself following announcement that it had granted a Telemeter pay-TV franchise in the southwest. It closed the last four days by picking up 2 1/2 points.

Columbia preferred also was up 1. Disney was the only significant loser, off 1 1/2 points.

Gross Down, Net Up at FPCC

Chiefs through profit of $841,343 from sale of fixed assets. Famous Players Canadian Corp.'s net profit was up for the first six months of 1962. Although earnings from operations and gross earnings were down from the like period a year ago, FPCC half-year net jumped from $592,460 to $7,073,186, thanks mainly to sale of a large piece of undeveloped property in downtown Toronto. Net for the similar span in '61 included only $83,270 from sales of fixed assets.

Operational earnings were down to $954,320 from $1,008,903 in the corresponding 61 span. Total earnings also were off to $1,371,453 from $1,427,590, a year earlier. President and managing director J. J. Fitzgibbons attributed the slide "mostly to the fact that several motion pictures released during the period did not measure up to expectations at the boxoffice." No mention was made in the report of the Telemeter pay-TV experiment in Etobicoke, which is reported to be a drain on both Famous Players and parent Paramount Pictures.

Desilu First Quarter Jumps

Desilu Production, Inc., reported net income for the first quarter ended July 28, 1962, of $14,305, (1¢ per share) compared to a net loss of $130,638 (11¢) for the first period of '61. Gross income also was up, 12 per cent, to $3,377,845 from $3,006,270.

President Desi Arnaz attributed the rise to increased production of Desilu-owned shows and to the results of Desilu Sales, Inc., a wholly-owned subsidiary that distributes TV films and theatrical motion pictures.

Rank Profit Up Sharply

The Rank Organization net profit for the year ended June 30, 1962, was up sharply, from 1,301,977 pounds ($3,645,535) a year earlier to 1,906,132 ($5,337,169), according to preliminary figures. Gross trading profits likewise were up from 8,118,805 pounds ($22,732,654) to 8,391,810 ($23,507,068). The final dividend proposed by the Rank directors, after an interim payment of 7 1/2 per cent, was 17 1/2 per cent, compared to 15 per cent a year ago.

See Record Net for AB-PT

Record earnings for 1962 and a continuation of the upward trend are forecast for an "exceptionally well managed" American Broadcasting-Paramount Theatres, Inc., by Sprayregen, Haft & Co., New York investment firm. According to the report on the broadcasting-theatre company: "Substantially larger network billings together with strong summer attendance at theatres is expected to boost third quarter profits to between $0.65

Investors Still Go for that Pay-TV
Lure, but Who's Got the Programming?

The lure of the pie-in-the-sky inherent in the idea of pay-television still attracts financial backers. Many Wall Streeters and other prominent investors have only to hear the siren song of boxoffice-in-the-living-room, and they begin to fumble in their purses for the coinage necessary to hitch their cash registers to the airways.

Even while Paramount is floundering with Telemeter in Etobicoke, Canada, and Zenith-RKO General is off to anything but a snappy start in Hartford, some prominent people have combined to form Home Theatres, Inc., a new corporation to push Paramount's Telemeter freevee system in the southwestern portion of the U.S. Included among the stockholders: banker Winthrop Rockefeller, who also is associated with Midwest Video, holders of the Telemeter franchise in Little Rock, which has been trying to overcome exhibitor opposition to get the project started; Stanley and Richard Durwood, operators of the Durwood theatre circuit, Kansas City; stars John Wayne, (who is under contract to Paramount),) and Dick Powell; E. O. Cartwright, of Merrill, Lynch, Pierce, Fenner & Smith, and other leading businessmen in the southwest. Keeping it in the family, so to speak. Midwest Video president C. Hamilton Moses attorney for the new company, said that Midwest will operate the planned pay-TV setup for Home Theatres.

Moses announced that Home Theatres hoped to begin pay-TV operations "in the next four or five months" and is "discussing and investigating several cities in the Southwest." A number of cities in Texas, including Dallas and Fort Worth, are being rumored as the likely kick-off point.

Pooh-poohing the roster of investor names associated with Home Theatres, however, was Philip F. Harling, chairman of the Joint Committee Against Pay-TV, who declared, "Despite the 'Who's Who' of American industry and finance represented on Home Theatre's stockholder (Continued on Page 7)
and $0.75 a share, with fourth quarter net, aided by seasonal factors, rising to between $0.80 and $0.95 a share. The indicated annual earnings rate based on a minimum profits projection for the fourth quarter would be $3.20 a share, compared with the $2.46 peak in 1960.

Sprayregen, Haft & Co. places the emphasis on the profitable ABC broadcasting division, and while it sees an attendance upswing at movie houses, the analysis stresses the diversification aspects of the theatre branch: "The 456-theatre chain, the largest in the nation, could become an increasingly important source of earnings as valuable sites of marginal, uneconomic and even profitable theatres are developed for office buildings, etc. Annual (theatre) revenues are over $80,000,000, equal to about 23% of total consolidated gross."

**Screen Gems' Profit Continues Up**

Screen Gems' annual net profit continued its rise upward, marking the fourth successive year that the firm bettered its previous year's earnings. Net for the fiscal term ended June 30, 1962 was $3,466,293 ($1.37 per share), compared to $2,655,371 ($1.05) in 1961, president A. Schneider announced.

Jerome Hyams, executive vice president, said that net for the fourth quarter totaled $1,038,057 (41c), as against 33c per share in ’61. Gross income was $52,188,900, compared to $55,821,052 a year ago. The difference was attributed to the fact that ’61 saw the first sales of 210 theatrical features for Columbia. In this regard, it is significant that the income of the Columbia TV arm, as is the case with most of the major video subsidiaries, is derived chiefly from sales of feature film backlogs to TV, rather than from original small-screen product.

### Film & Theatre Stocks

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(Allied Artists, Cinerama, Screen Gems, Trans-Lux, American Exchange; all others on New York Stock Exchange.)

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(Quotations courtesy National Assn. Securities Dealers, Inc.)

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**Investors Still Go for Pay-TV**

(Continued from Page 6)

... neither Telemeter nor any other pay-TV promoter or manufacturer of machines has yet overcome the hurdle of presenting programming that the public will pay for. While good programming is available on free TV, companies with big names are merely window dressing.

Questioning whether the Home Theatres investors have been watching the Telemeter experiment in Etobicoke ("which has been losing enormous sums of money") or are familiar with the past feevee failures in Chicago, Palm Springs and Bartlesville, Harling said: "In the event these men of wealth, reputation and standing are contemplating bringing the public into their company, it would be most prudent if they would first acquaint themselves with the Etobicoke and Hartford tests, where the promoters have been treading a rocky road to deliver the programming they promised the public, which would induce them to pay for it. If Paramount, the dominant factor in Etobicoke, cannot program its Canadian station, which is operating without any governmental restrictions, it is difficult to comprehend how any extension of Telemeter itself into any other section can be successful. The problem of the chicken and the egg is no longer an enigma. You first must have the proper programs; the machines are plentiful and not unique."

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**Now**

**The Screen Reaches**

**The Boiling Point...**
The philosophers call it ideation; the psychologists call it imagination; the intellectuals call it nonsense, and we who are its disciples and practitioners call it showmanship.

Probably no word is more promiscuously uttered in our business than the term *showmanship*. There is hardly ever a conclave that does not issue an edict that we must have more showmanship and that we must develop more showmen. One would think with all these liturgies that we were living posthumously and that reincarnation was just around the corner. This writer recalls that these inordinate lamentations inspired him to define a showman as a gent who said there ain't no more showmen.

As a matter of record, if one would care to indulge in a tiny sort of a survey, there is probably more showmanship now than ever before. But if one were to set upon a course of evaluation the question might well be asked: "Is there a new showmanship?".

If showmanship is doing the absurd thing at the logical time and if spontaneity is the spark that sets off the hoopla, then there is no new showmanship. There is only the traditional ballyhoo which did nothing more than build a gigantic business from a nickelodeon. This is just as much an accomplishment as going from the model "T" to the Lincoln Continental.

The question of new showmanship is evoked by Mr. Zanuck's statement that he hoped to take 20th Century-Fox from the 20th to the 21st century in a matter of months. I can well appreciate Mr. Zanuck's hyperbole because Mr. Zanuck's history is certainly a kinetic one.

As president of 20th Century-Fox, it was appropriate for Mr. Zanuck, after a baptism in a lake of red ink, to announce that something must be radically wrong with a company that could lose so much money in so short a time. In enunciating a number of principles that would guide him to a path of rehabilitation, he said that advertising, publicity and exploitation must also move into the 21st century. Such fourth dimensional calculation certainly appeals to my academic nature, but I would like to respectfully ask Mr. Zanuck if he has had an opportunity to look over what Mr. Einfield and his troops have done in the last five years or so to advertise, publicize and exploit motion pictures that probably could not have been put over with an omniscient vice-president directing operations.

Those of us who have been bruised and frequently wounded by producers who said the picture would have been a big hit if it had been exploited more skilfully have become a little skeptical of those who cry for a new showmanship. To me, this is like saying to producers that they should make a new type of picture because the public is tired of heroes, heroines, villains and fed up with boy getting girl. In my view, one of the major hazards among our film makers is their conscious or subconscious ambition to make off-beat material which necessarily demands off-beat publicity and advertising.

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**In Focus**

*ADAM WEILER*

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**Filmed in Black...**

**IN WHITE...**
The paying public is not interested in the intellectual orientation of Mr. Picture Maker or what the esteemed critic of The New Yorker or Time thinks about a movie that is designed to make people laugh or shed a tear.

Nor is the paying public interested in a new type of showmanship. Luckily, the public responds to the stereotype. If it were otherwise then there would be no movie business and no advertising of any kind.

What we need, then, is not new showmanship but more of the old.

In 1947, 1948 and 1949, after some real good off-beat pictures like "Another Part of the Forest," "All My Sons" and "Double Life" were facing the tortures of amortization, along came "Francis", the talking mule, and liquidated the hefty losses those fancy pictures incurred for Universal.

If we look at some of the top television series such as "Untouchables", "Ben Casey", "Perry Mason" and now "Dr. Kildare" we might get an idea about the entertainment values of stereotypes. And what happened to "Omnibus" and Alistaire Cook?

Far be it from this fundamentalist to suggest that better pictures and better advertising do not have a place in the scheme of things. If better pictures and better advertising did not cost so much, I am sure there would be a plethora of both.

Certainly any picture designed for the mass audience could always be done better and certainly advertising directed to the masses could always be better. But the point persists, as old Leo Tolstoy explained, that there can be no art without the masses taking it to their hearts. I presume there would be many more art theatres if there were many more entertaining "art" pictures.

When Lord Rank (who was J. Arthur Rank in 1947) made his deal with Universal he could not understand why there was such a limited market in this country for his and other British pictures. Some wag suggested that there should be American titles on all the British pictures. Although this seemed funny at the moment, there was no doubt that British pictures, no matter how good, did not talk the same language that was spoken in the major part of the U.S.A. That's why the people who were connected with the distribution of "Hamlet" were knocked over when it proved to be a big hit everywhere in the States because the advertising was changed to a horror theme. Shakespeare never had it so good or so gory. Which led us to the slogan, "everything is hunky gory with Hamlet."

The case of "Hamlet" is cited to demonstrate that even the immortal bard can be sold—not with new showmanship, but with the good old-fashioned kind.

It was in 1932 when the late Jesse Lasky conceived the idea of bringing the great Russian director, Sergei Eisenstein, to Hollywood to work at Paramount studio. Mr. Lasky thought it would be quite in order to bring Mr. Eisenstein to a sales convention shortly after he arrived in New York. The genius took a seat of honor on the platform while he was explored by the sales delegates. Mr. Eisenstein looked the part with his massive head and unruly hair. Mr. Lasky, sensing that the spectacle of genius was being viewed with some alarm, was not in any way dismayed. "Now don't worry, boys", he said. "We won't let Mr. Eisenstein do anything artistic."

He didn't say much more about the Russian gentleman except to emphasize that Mr. Eisenstein would spend considerable time observing American studio methods before being given a definite assignment. In a year Mr. Eisenstein returned to Russia and Mr. Lasky returned to Buddy Rogers and Nancy Carroll.

Although Mr. Lasky failed in this culture mission, it could be said that he was a pioneer in cultural exchange with the Soviet Union.
The Changing View on FILM FESTIVALS

By IRVING M. LEVIN
Director, San Francisco International Film Festival

On the surface, it appears paradoxical that the United States’ motion picture industry should not have given birth to a major international festival long ago. American films and American stars have been for years one of this country’s most powerful voices abroad. American motion pictures have competed in festivals around the globe. But when we examine our country’s cultural history and the attitude of our industry, it is easy to see why the film festival idea has been slow to catch on. In the first place, American producers and the American public have always tended to recognize the motion picture as entertainment rather than as an art form. We talked about movies being ‘better than ever’, but this referred to their boxoffice appeal rather than intrinsic artistic value.

But now, a change has taken place. The proliferation of art houses, particularly on the East and West coasts, and the increasing preference for American

films with substance, clearly point up the public’s increased attention to quality and desire to see the best products of other countries. As an increasingly substantial part of the population becomes willing to make serious evaluations of films, our Film Festival claims increased attention.

Secondly, until the last 10 years the American public has maintained a lack of interest amounting almost to a rejection of foreign films—as of other products of international scope. Part of the American tradition of isolationism, this rejection made it uneconomical to import films in quantity, regardless of their quality.

This, too, is changing. In general, we are inextricably involved with the rest of the world. Cultural exchange is part of this involvement, and the film festivals of the world are providing unexcelled opportunity for the comparison of film products.

Thirdly, to organize a festival, as we have learned in San Francisco, requires great amounts of money and effort expended with no possibility of personal gain. The best one can do is lose. Understandably, then, there are few people willing, or foolish, enough to launch another major festival in this country.

Fourth, and perhaps most importantly, the American fears and resents losing. It is not enough to be in the race—he has to win it. Some Hollywood producers believe that if one of their major films, entered in a major American festival, were to lose first prize, they would lose face—and box-office receipts.

I believe that this is a short sighted view, since anything that stimulates interest in films, will, in the end, create business. What is more important, increased awareness and appreciation of the finest films will tend to raise the artistic standards of motion pictures as a whole.

There are evidences now that some American movie makers are altering their view and actually want to ‘test’ their products in festivals. I personally hope this trend continues, and that we can look forward to enthusiastic and successful participation by the United States in festivals all over the world.

Finally, I think the overabundance of film festivals is destroying the essential purpose of these competitions, and is causing criticism from filmmakers who are constantly harrassed for outstanding films. I think we should have fewer, more important festivals—one in North America, (in San Francisco, of course), one in South America, one in Asia, two or three in Western Europe, and one in Eastern Europe.

Important festivals, with important films, will give motion pictures an impressive position in the world’s cultural progress.

STUDIO WITHOUT WALLS

(Continued from Page 4)

of completion and of those still on the Mirisch drawing board underline this production policy. They are:


During their tenure at Allied Artists, the studio developed a policy keyed to a production deal with three top filmmakers, Billy Wilder, William Wyler and John Huston, each of whom was signed to make two pictures in a far-reaching, profit-sharing arrangement. And although the plan was abandoned, because the first attractions did not live up to financial expectations, the Mirisch brothers became enamored of the soundness of the logic behind the idea. A small, effective organization, reasoned the Mirishes, could handle all the other complex matters that make up the film business: negotiating contracts and financing, persuading stars to sign, arranging pre-production logistics and, probably most important, taking the finished film and supervising its merchandising on a co-ordinated, world-wide basis.

And that the Mirisch Co. has managed to do in fine, and highly profitable, style, growing year by year, until now there are few who will dispute President Harold’s contention that “we are a major studio in our thinking, and our ability to translate this thinking into motion picture entertainment.” In fact, some feel that the goal set by Walter Mirisch is near at hand: “Our company’s aim is to become pre-eminent as the quality independent film-maker.”
A NEW JOY HAS COME TO THE SCREEN... AND
THE WORLD IS A HAPPIER PLACE TO LIVE IN!
JACKIE GLEASON AS *GIGOT*

* Pronounced GEE-GO

A SEVEN ARTS PRODUCTION
IN COLOR BY DE LUXE

WITH

KATHERINE KATH
PRODUCED BY
KENNETH HYMAN
DIRECTED BY
GENE KELLY
SCREENPLAY BY
JOHN PATRICK

ORIGINAL STORY AND
MUSIC COMPOSED BY
JACKIE GLEASON

A 20TH RELEASE

THE FALL ATTRACTION AT RADIO CITY MUSIC HALL
AND THE FINEST THEATRES THROUGHOUT THE WORLD

PRINTED IN U.S.A.
M-G-M will release some 30 pictures in fiscal 1962-63, beginning this month, the most important of which, of course, will be the mammoth ($20 million) "Mutiny on the Bounty." In making this announcement, vice president and general sales boss Robert Mitchie (above) detailed the release plan for the roadshow attraction, which, he said, will parallel the one given "Ben-Hur." The Marlon Brando-starrer opens Nov. 8 at New York's Loew's State and follows with 22 other hard-ticket openings slated in the U.S. and Canada before Xmas.

**30 Films from Metro**

**Peppercorn Named**

Carl Peppercorn (above) was appointed general sales manager of Embassy Pictures, it was announced by Leonard Lightstone, executive vice president of the company.

**U Business 71% Ahead**

Universal Pictures is on a hot revenue streak and promises to do everything in its power to sustain the momentum into 1963. That was revealed by vice president and general sales manager Henry H. Martin, 2nd from r., at a press conference marking the midway point in the firm's Golden Anniversary sales drive. Also attending, l. to r., Herman Kass, executive in charge of national exploitation; Philip Gerard, Eastern ad-publicity director, and Paul Kimey, Eastern publicity manager. U's current success, said Martin, is underlined by the fact that domestic business at the end of 44 weeks of the current fiscal year is 71 per cent ahead of last year. Predicting "one hell of a year," he credited "Lover Come Back" and "A Touch of Mink." "Lover" has netted almost $7 million in 8,900 playdates over 28 weeks, while "Mink" has drawn $5 million in 3,500 theatres in just 11 weeks, and is running ahead of its predecessor by 6.9 per cent. And the company's 1962-63 session, starting in November, will be just as good.

**A. H. BLANK HONORED**

A. H. Blank, chairman of the board of Tri-States Theatre Corp. and a member of the board of American Broadcasting-Paramount Theatres, was feted at a testimonial dinner in Des Moines in honor of his 50th anniversary in show business. Hosting the affair was his son, Myron Blank, president of Central States Theatres. Among the 150 industry and civic leaders paying tribute to the veteran movie leader, who began his career as an exhibitor in 1911, were Spyros P. Skouras, chairman of the board of 20th-Fox; Mitchell Wolfson, president ofWomanco Enterprises; Elmer C. Rhoden, board chairman of Commonwealth Theatres; Stanley Warner chief S. H. Fabian, and Leonard Goldenson, president of AB-PT.

**Sugar to 20th**

The appointment of Joseph Sugar (above) as road show manager for 20th Century-Fox underlined the increased stress the firm is placing on the big-budget production. According to Seymour Poe, vice president in charge of world distribution, Sugar, formerly v.p. in charge of sales for Magna Pictures, will assume direction of sales on the current Fox road show, "The Longest Day," and its 1963 attraction, "Cleopatra." Previously, Poe had announced the first changes in his revamping of the distribution arm, as well as a schedule of 16 pictures over the next 12 months. The 20th sales department will be set up in four divisions—East, West, South and Canada—with a division manager at the head of each, as follows: Abe Dickstein (Fast), Thomas O. McCleaster (West), Peter Myers (Canadian) and an as yet undetermined promotion from within for the South.

**UA Campaign Talk**

Reviewing campaigns on "Manchurian Candidate," "Two for the Seesaw" and "Taras Bulba" are UA home office sales execs., l. to r., Milton E. Cohen; Al Fitter; v.p. Eugene Picker and James R. Velde; Carl Olson; Gene Jacobs, and Gene Tunick.

**Sell AA Studio**

Allied Artists is switching to a big-budget program. It will re-locate and rent space at larger studios as soon as a deal is consummated for its studio property, said president Steve Broidy (above).
"It's Only Money"
(Advance Review)

Business Rating 0 0 0 Plus

Subdued Jerry Lewis comedy with more plot than usual. Black-and-white. Will satisfy wider audience than usual.

Discarding some of his familiar frenetic antics, a more disciplined Jerry Lewis comes up with one of his better comedies in "It's Only Money". Filmed in black-and-white by producer Paul Jones and directed in snappy fashion by Frank Tashlin, this Paramount release should satisfy the comic's devoted mopper following and prove agreeable entertainment for most adults. The fact that Lewis has been integrated into the mystery-farce plot, rather than, as usual, allowed to ride herd on it, makes for a better balanced comedy. A good supporting cast, headed by Zachary Scott, Joan O'Brien and Jack Weston, get ample footage to display their talents. The plot has Lewis as a TV repairman aspiring to become a detective. He stumbles into a situation involving his long-lost spinner aunt, about to be married to a slick lawyer who knows she has inherited a fortune. A lovable butler whose hobby is murder makes repeated attempts on the blissfully ignorant Jerry's life. The climax finds Lewis revealed as the real heir of his late uncle's will. He has a romance with the aunt's nurse.


"Yojimbo"

Business Rating 0 0 0

Powerful, brilliantly directed Japanese action film. Big b.o. entry for art houses. Dubbed version would be acceptable anywhere.

With "Yojimbo," Japanese director Akira Kurosawa further solidifies his reputation as one of the outstanding directors around, "Yojimbo" (meaning bodyguard), set in mid-19th Century Japan where violence and gangsterism rule, is a brilliant take-off on the American western. A rousing action drama on one level, an hilarious outdoor spoof on another, this Seneca release will prove a solid moneymaker along the art house circuit. Dubbed, it could have much wider circulation. Visually the film is a masterpiece of moody black-and-white imagery, but Kurosawa also knows how to spin an exciting yarn. "Yojimbo" could easily be considered his finest film to date ("Throne of Blood," "Seven Samurai," "Rashomon"). Violence and brutality rule the day as Toshiro Mifune, a bodyguard for hire, and sought after by two rival factions in a terror-ridden town, plays one side against the other. Audiences will have to pay close attention to what is happening because there are so many double-crosses and so many individuals used as pawns in Mifune's scheme to wipe out both groups. Mifune is excellent as the strong, shrewd, silent hero, and the villainous support is equally impressive. Seizaburo Kawazu heads one gang consisting of his sinister wife, his weak-willed son, a silk merchant (his backer) and a band of hired henchmen. Kyu Szanka, the rival chief (and Kawazu's former lieutenant) is supported by a wealthy sake brewer, a slow-witted brother and a hot-tempered brother (Tatsuya Nakadai). Mifune succeeds in eliminating various members of both gangs. Then the balance of power is altered when Nakadai shows up with a revolver—a symbol of Western progress. He finally captures and tortures Mifune, but the latter, through a super-human feat, escapes to safety. The climax finds Mifune's sword more powerful than Nakadai's gun. All the villains are dead and peace returns to the town.


"A Coming-Out Party"

Business Rating 0 0

Good British spoof of Nazi prison camp. Should do well in art houses, wherever English comedies click.

A wee of a time is to be had in viewing this British World War II comedy, a good-natured spoof of "Stalag 17." Combining slapstick, a number of good belly-laugh lines, plus a crackjack comedy-suspense escape finale, this Union-Rank film figures to do well in art houses, and it might serve well as a driller in situations that buy English comedies. Bearded James Robertson Justice stars as a snog, self-center scientific genius who ends up inside a German concentration camp. His gradually warming relationship with his fellow prisoners, and his elaborate scheme for an impossible escape provide the meat of the plot. And Justice carries everything off in grand, flamboyant fashion. Colorful support is provided by Stanley Baxter, doubling as a pessimistic Scot prisoner and the Nazi commandant, and Leslie Phillips, a rather silly prisoner-roommate of Justice. Under Ken Annakin's direction the proceedings move along at a sprightly clip. The Jack Davies-Henry Blyth screenplay opens with Justice a guest on a British "This Is Your Life" TV program. The remainder of the film is a flashback. Justice, on a secret mission for British intelligence, accidentally falls out of his plane and ends up a prisoner. At first his fellow prisoners think him a German spy. They soon learn his true identity and are ordered to assist him in his escape. Justice hides out in a tunnel beneath the barracks (he's supposed to have escaped from the camp), then waits for the arrival of a Swiss inspection team. Posing as one of the inspectors, he walks gaily out of the camp to freedom. Back on the TV show, he's reunited with his fellow inmates.


"Hero's Island"

Business Rating 0 0 0 Plus

Weak yarn bags down good color production, able cast. Will get by as duller in action, drive-in markets.

Boxoffice prospects appear dim for this United Artists release about a 1718 family, freed from bondage, struggling to establish a peaceful existence on an island off the coast of Carolina. It can get by as a duller in the action houses and drive-ins, if exploited. Despite a handsome Panavision-Technicolor mounting, and the presence of James Mason, Neville Brand and Rip Torn, "Hero's Island" emerges as lethargic, stilted melodrama. At fault is producer-director-scripter Leslie Stevens. He has elicited wooden, ludicrous performances from his entire cast, and his snail's pace direction does little to overcome the shallowness of his script. Another disturbing factor is the puzzling and continually shifting accents of performers. The plot finds Torn and his illiterate fishermen brothers ordering Brendan Dillon, his Bible-spouting wife Kate Manx, their two young children and laborer Warren Oates off of "their" island. Dillon refuses and he's stoned to death. Mysterious castaway Mason, almost dead, washes up on a raft. He regains his strength and temporarily drives the brothers away with a cutlass. The brothers depart to hire Brand, a ruthless slave port steward. Torn and Israel and his brothers toss him into the sea. Torn now joins Mason and the family, Brand arrives and the final struggle begins. Oates is killed and Mason is revealed as the deadly slave master of the pirate Blackbeard. Mason kills Brand and Miss Manx is forced to kill to save her children. Mason and the remaining brothers depart, while Torn stays with Miss Manx.

United Artists. 94 minutes. James Mason, Neville Brand, Kate Manx. Produced and Directed by Leslie Stevens.

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“Requiem for a Heavyweight”

**Business Rating ** ★★☆☆☆

Compelling, persuasive film version of TV play. Strongly played by Quinn, Gleason, fine support. Should be good grosser generally.

A powerful portrait of a one-time boxing champion on the skid is presented in this David Susskind production for Columbia. Already the recipient of TV honors, “Requiem,” as a result of outstanding performances, taut direction, and a story compelling in its detailing of human emotions, will now gather additional laurels, critically and financially. Word-of-mouth concerning the fascinating performances of Anthony Quinn, Jackie Gleason, Mickey Rooney and Julie Harris will prove an important factor. As the heavyweight boxing veteran of 17 years, now forced to quit the ring for reasons of health, Quinn displays superb imagination and keen sensitivity in one of his finest performances to date. Also impressive are Gleason, as Quinn’s long-time manager, torn between a certain devotion to his fighter and a large debt owed to a gambling syndicate, the result of betting against Quinn; Rooney, Quinn’s loyal trainer and handler; Miss Harris, an employment counselor who takes a deep interest in Quinn’s future. “Requiem” emerges more a study of people caught in a web of survival than just another boxing film as a result of Ralph Nelson’s revealing and realistic direction and Rod Serling’s literate screenplay. Especially noteworthy are the elements of dignity Serling has written into Quinn’s character. Although the physical surroundings are sordid and squalid, a good share of humor has been injected, reaching a highlight in the gin rummy game between Gleason and Rooney. A colorful supporting cast including a number of boxing favorites and a sadistic performance by Madame Spivy, the gambling syndicate boss, sharp black-and-white location camerawork, and an appropriate background score add to making “Requiem” a memorable screen experience. The plot finds Miss Harris arranging for Quinn to get a job as a summer camp athletic director, and Gleason helping him lose it by getting Quinn drunk. Gleason wants Quinn to turn wrestler and wear a degrading Indian suit. The proud Quinn refuses, but when he learns about Gleason’s bet and that the mob is planning to kill Gleason, he swallows his pride and enters the wrestling ring, a ludicrous figure.

M-G-M. 100 minutes. Susan Hayward, Peter Finch, Diane Cilento. Produced by Anatole De Grunwald. Directed by Robert Stevens.

“I Thank a Fool”

**Business Rating ★★★☆☆**

Involved suspense melodrama favored by good performances, handsome color production. Should satisfy in general market. Susan Hayward heads cast.

The strange title belies the fact that this M-G-M release is a suspense-thriller about a pretty doctor (Susan Hayward), banned from practicing medicine after serving a prison term for mercy killing, who becomes a companion-nurse to the schizophrenic wife (Diane Cilento) of the prosecutor (Peter Finch) who sent her to prison. While the plot is complex and superficial in its presentation, it has in its favor good performances by Miss Hayward and Finch, a handsome CinemaScope-Metrocolor mounting, plus enough suspense to keep the general audience reasonably engrossed. John Mortimer’s screenplay, based on Audrey Lindop’s novel, unfolds on a guessing game level. Is Finch really anxious to keep Miss Cilento out of an asylum, or does he want Miss Hayward to “put her out of her misery,” Why does Miss Cilento’s beloved dead father turn up alive, and an alcoholic low-life? Is Miss Cilento really crazy, or is Finch trying to drive her insane? Director Robert Stevens keeps the red-herrings and puzzling behavior of the participants coming at a fairly interesting pace, then winds up the plot with some wild melodramatics on the south coast of Ireland. Miss Cilento is pretty and sympathetic as the unbalanced wife, Athene Seyler adds to the mystery as Finch’s vague but clever middle-aged aunt, and Cyril Cusak is appropriately weak as the low-life father. Miss Hayward takes Miss Cilento to Ireland and shows her the alive Cusak. Miss Cilento grows hysterical, plunges off a cliff but survives. Finch arrives and explains that he loves Miss Cilento, that he wanted her to believe Cusak dead because of his lowly ways. He agrees to put Miss Cilento in an asylum. That night Miss Cilento dies from an overdose of medicine. Once again Miss Hayward is suspected of a mercy killing. Several more surprise twists develop before the death is proven a suicide. Miss Hayward and Finch decide to try life together.


“Pressure Point”

**Business Rating ★★★☆☆**

Engrossing drama dealing with racial prejudice in U.S. Strong elements of black-white conflict should excite interest, if exploited, in metropolitan markets.

Producer Stanley Kramer, a proponent of controversial films, delves dramatically into the problem of racial prejudice in this United Artists release. If it is backed by a strong promotion campaign, “Pressure Point” might roll up some surprising grosses, especially in metropolitan markets. With talented Sidney Poitier portraying a Negro psychiatrist and singer Bobby Darin essaying the straight dramatic role of a vicious young German-American Bund leader placed under Poitier’s care, it emerges an oftimes gripping, sometimes clinical, generally engrossing motion picture. Intelligently scripted by Hubert Cornfield and S. Lee Postin and imaginatively directed by Cornfield, the film opens on a simple level. Darin, arrested for sedition in 1942, is sent to a Federal prison where Poitier is the psychiatrist. The story’s complexities begin unfolding as the Negro-Jew hating Darin starts rehabilitation sessions with Poitier. Through cleverly integrated flashbacks, we learn about Darin’s tortured childhood under a drunkard father and a sickly mother, and his sadistic young manhood. Especially potent is the scene where Darin and fellow workers paint tic-tack-toe games all over a tavern, then decorate the owner’s wife with her own lipstick. Running parallel to Darin’s realization of why he is the way he is is the realization by Poitier that anti-white prejudice lurks inside of him. Possibly some of the behavior explanations are a bit too pat, but the overall effect makes for interesting and absorbing viewing. Poitier is excellent as the at first sure-of-himself then confused doctor, and Darin turns in a creditable performance as the sadistic bigot. Peter Falk appears briefly as a young psychiatrist who has reached an impasse with his Negro patient. The plot finds Falk wanting to quite his case and Poitier (through flashback) recounting his trauma with Darin. The latter is eventually considered cured by the prison medical board and a model prisoner. Actually, he is putting on an act. Poitier warns the board that Darin is still dangerous, but the board, feeling Poitier is not being objective, releases Darin, Poitier decides not to resign and goes on to become a noted psychiatrist. Falk, encouraged by Poitier’s experience, agrees to stay with the case.

United Artists. 91 minutes. Sidney Poitier, Bobby Darin, Peter Finch. Produced by Stanley Kramer. Directed by Hubert Cornfield.

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"Marco Polo"

Business Rating ⭐⭐ Plus

Big spectacle import will attract adventure fans, youngsters. Plenty of action, eye-appeal.

A big adventure spectacle in CinemaScope and color, based on Marco Polo’s famous 13th Century journey behind the Great Wall of China, this dubbed American International release should roll up some impressive returns in the action-ballyhoo market. Backed by a colorful exploitation campaign certain to create plenty of want-to-see among adventure fans and the youngsters, "Marco Polo" will satisfy devotees of escapist entertainment. Gigantic sets recreate the Great Wall of China, the giant Temple of a Thousand Buddhas, Peking with its palaces, courts and gardens, dungeons and torture chambers and the pageantry of the Court of the Great Khan. Action highlights include fierce Mongol sword fights, Marco Polo (portrayed by Rory Calhoun) single-handedly fighting off enemy hordes, and Polo and his followers storming enemy-controlled Peking with a new and revolutionary weapon of war—the cannon. In addition, there’s Marco’s love affair with the princess (lovely Yoko Tani), daughter of the Great Khan. And director Hugo Fregonese has kept everything moving at a loud and actionful pace. The plot finds Marco Polo arriving in China and rescuing Miss Tani from bandits. He helps some peasant fight off the tax collectors of villainous Prime Minister Robert Hundar and is imprisoned. Great Khan Camillo Pilotto orders his release. While Marco is off on a mission of peace for Pilotto, Hundar, desirous of taking over China for himself, arrests Pilotto and subjects Miss Tani to the torture chamber. Polo and rebel forces storm the city with a startling gunpowder bombardment. Hundar is killed and Pilotto agrees to allow Marco to marry Miss Tani. Marco Polo tactfully turns down Miss Tani’s love to continue his adventurous travels.

American International, 100 minutes. Rory Calhoun, Yoko Tani. Produced by Ermanho Bosetti and Luigi Carpanteri, Directed by Hugo Fregonese.

"The Reluctant Saint"

Business Rating ⭐⭐

Light, humorous religious story should please family trade. Schell effective in lead. Poses promotion problem.

Oscar winner Maximilian Schell turns in a beautifully-etched performance in this unusual religious film made in Italy for Columbia release. It poses a tough promotion problem. However, the quality production, the religious and "miracle" aspects unfolded with taste, the popularity of Schell, and splendid performances right down the line should give the film a word-of-mouth lift. Best response figures to come from the family trade. Based on several incidents in the life of Saint Giuseppe, "The Reluctant Saint" emerges a charming and humorous 17th Century story about a simple, accident-prone peasant boy who becomes a saint through levitation (rising from the ground). Schell carries off the central role with sensitivity and compassion—unwitting butt of abuse, lover of people, animals and God, and unimpressed by the miracle of his levitation. Impressive support comes from Ricardo Montalban, the stern Franciscan monk who considers Schell an insult to religion; Lea Padovani, Schell’s hard-working mother who sees safety for her son only inside the monastery, and Akim Tamiroff, Schell’s benefactor, a peasant who has become a bishop. Producer-director Edward Dmytryk is to be congratulated for following a light and heart-warming approach and still keeping his story within religious confines. The John Fante-Joseph Petracca screenplay finds Schell being allowed to enter the monastery where he finds happiness as a stable boy. Tamiroff, impressed with Schell’s warmth and love, suggests the latter be tutored for the priesthood. Against overwhelming odds, Schell becomes an ordained priest. After his levitation, Montalban declares Schell is possessed by the devil. An exorcism ceremony, with Schell chained to a rock floor, is ordered. The ending finds Montalban witnessing the levitation of Schell, chains and all, and the former falling to his knees and praying for forgiveness. The floating Schell, guided by Montalban, leads the procession.


"Ring-a-Ding Rhythm"

Business Rating ⭐⭐

Imported jazz item should appeal to teenagers. Dualler.

From England comes this featherweight "modern day jazz" item geared to the taste of teen-age enthusiasts. Exhibitors operating in areas where films of a similar nature have proven profitable will find this Columbia release adequate as a supporting dualler. Musical personalities include: Chubby Checker, Gary (U.S.) Bonds, Dell Shannon, Gene McDaniels, Chris Barber, Acker Bilk and Kenny Ball (of "Midnight in Moscow" fame). Director Dick Lester guides his flimsy plot along slapstick lines, and the numerous musical numbers run the gamut from Dixieland to rock-and-roll to ballads to the twist. Milton Subotsky’s plot centers around the efforts of youthful singers Helen Shapiro and Craig Douglas to foil stuffy Mayor Felix’s orders that jazz be prohibited in their town. Off they go to the big city in hopes of convincing some top disc jockeys to hold a big jazz show in their town. Disappointment follows disappointment, but chicanery finally lands the youngsters a top disc jockey. Mayor Felton sets up a roadblock to prevent the arrival of the jazz bus. But the bus arrives, the jazz spectacular is a smashing success and even Felton is won over.


"Sword of the Conqueror"

Business Rating ⭐⭐

Colorful, eye-filling minor league spectacle should find acceptance in mass market. Palance heads cast.

Civil war in the Byzantium Empire after the fall of the Gothic Empire forms the springboard for this dubbed Italian minor league spectacle being released by United Artists. Here we have bloody strife between two rival factions—the powerful Lombards led by American actor Jack Palance and the under-manned Gepidians led by American actor Guy Madison. Impressive sets, colorful costumes, sex and hand-to-hand, group-to-group combat, strikingly photographed in Eastman Color, take precedence over storyline and character development. But director Carlo Campogalliani has staged the orgies, tortures and battles with enough verve to make the film acceptable fare for the masses. Palance is an appropriate heavy, Madison makes a sympathetic counterpart. Lovely Eleonora Rossi Drago is cast as the daughter of the Gepidian King and the secret wife of Madison, while attractive Eddy Vessel portrays Madison’s sister. Carlo D’Angelo is the treacherous Gepidian Prime Minister. The plot finds Palance offering a peace pact to Madison and his warriors. D’Angelo murders Palance’s peace envoy brother. Palance massacres the Gepidians, kills Miss Drago’s father and forces her to marry him. At the height of the wedding feast orgy, Madison and his followers slip into the palace and engage the Lombards in a bloody battle. Inside the napital chamber, kills Palance while his warriors defeat the Lombards.

**Movie Signs Light B'way**

Nothing, say the well-schooled showmen, electrifies a big town like big electric signs, flashing on and off, delivering their particular selling message and bringing the city to life all in the same motion. And on Broadway, where dusk is only a dividing point between natural and artificial light, movie signs have been dominating the scene of late, drawing the attention of passers-by to the top pictures soon to play the Great White Way.

Two of the most eye-catching displays are the giant signs shown on this page. Above is Joseph F. Levine's latest splash—a $25,000, multifaceted unit, whose 60' x 100' front will be shouting the advance praise of "Madame Sans Gene," on Broadway and Seventh Ave, for the next three months. The electrically-illuminated sign features a revolving 8' x 18' unit displaying three different color poses of Miss Loren and an electric panel monogram streaming the star's name. For a smart touch of timeliness and authenticity, a traveling news bulletin, utilizing specially prepared copy, runs below the monogram. Under that display is a 24' x 100' bulletin bearing the title and credits of the film, which bows this fall. The whole works will be illuminated daily from dusk to 1:00 a.m., and components will be lighted during the day.

Below, left, is seen a unique man-made eclipse of the sun Columbia has cooked up over the Times Square area. Every five minutes, on an around-the-clock basis, the sun will disappear from view on a giant display sign heralding the reserved-seat opening of "Barabbas," Oct. 10.

Erected on the corner of 47th and Seventh Ave, facing Times Square, the huge, full-color sign features an electronically-produced eclipse appearing as part of the art treatment on the display. Through a series of precision-planned electric timing devices, the artificial sun will slowly be eclipsed in the same manner as the sun was shadowed at Golgotha some 2,000 years ago. The attention-getter also boasts 30-foot high letters carrying title, cast and play-date information for the American premiere.

**Special 'Taras' Trailer**

Over 200 prints of a special "Taras Bulba" color trailer are spearheading a United Artists campaign aimed at church, civic and fraternal groups in the U.S. and Europe. The 16-minute featurette, highlighting many of the battle scenes, has been narrated by producer Harold Hecht and dubbed into six languages by UA. According to Hecht: "We anticipate that during the next four months, more than 1,000,000 people will become more acutely aware of our product."

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**Levine Incentive: $ for 'Journey'**

How do you go about building a boxoffice winner and an alert staff of showmen all at the same time? Leave it to Joseph F. Levine, Embassy's president, to come up with a smart idea aimed in that direction.

The energetic and resourceful showman recently established "special incentive awards" totaling $1,000 for Loew's Theatres managers in the New York area, in connection with the world premiere engagements of "Long Day's Journey into Night." Speaking for Levine, Embassy executive vice president Leonard Lightstone announced the idea at a special conference with the circuit's executives and managers. Comprehensive merchandising plans for the picture, opening Oct. 16, were mapped at the meeting by officials of both firms (much as they previously had drawn up plans for "The Sky Above —The Mud Below").

The awards will be made on the basis of number of tickets sold at individual Loew's houses for the Tower East run of the fly Landau production.

**Hift Named 20th-Fox European Ad-Pub Boss**

In line with president Darryl F. Zanuck's global program, Fred Hift (right) was appointed 20th-Fox director of advertising and publicity for Britain, Europe and the Middle East, it was announced by vice president Charles Einfeld.

Hift will headquarter in Paris, handling production, as well as distribution, publicity. His recent assignments included "Lawyers," "The Hustler" and "The Longest Day." Einfeld also announced the selection of Herbert Jaffe as ad-publicity director for Latin America and the Far East.

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ALLIED ARTISTS

July
BRIDGE, THE Fritz Weaver, Volker Ehrenwein, Producer-Director Bernard Wicki, German school boys press into defending a bridge in wartime days of WW II. 104 min.


PAYROLL Michael Craig, Francesca Pravost, Bill White, William Lucas, Producer Norman Frigon, Director Sidney Hayers. The sensational series of events following a daring payroll robbery. 80 min.

RIDER ON A DEAD HORSE John Vivyan, Bruce Gordon, Kevin Hagen, Lila Lu. Producer Kenneth Alstoe. Director Herbert L. Strock. 93 min.


November
BILLY BUDD Peter Ustinov, Robert Ryan, Melvin Douglas, Terence Stamp. Producer-Director Ustinov. Picturization of Horace Walpole's sea classic. 112 min.

COMING


BECKLESS PRIDE OF THE MARINES Producer Lester Sansom. Andrew Garf's book about a horse which served as an ammunition carrier in Korea. 70 min.


UNARMED IN PARADISE Maria Schell, Producer Stuart Millar.

AMERICAN INTERNATIONAL

June


August
MARCO POLO CinemaScope, Color, Rory Calhoun, Yoko Tani. Producers Emrano Donati, Luigi Carpentieri. Director Hugo Fregonese. Recounting of the famous Venetian adventures. 100 min.

SEPTEMBER

WHITE SLAVE SHIP (Formerly Wild Cargo) CinemaScope, Color, Pier Angeli, Edmund Purdom. Mutily of prisoners shipped from England in the 18th century to America as slaves. 92 min.

WARIORS 5 Jack Palance, Jo Anna Russell, Producer Fulvio Lucisano. Director Mario Silvestra. War action film.

KEFIRPULIC Color, Botti Miller, Carl Ollstrom, Producer-Director Sidney Pink. Giant sea monster's destruction of an entire city.


January

February

March
SCHIZO Leticia Roman, Joan Savon. Suspense horror.

April
SEAFIGHTERS Submarine war story.

May
ANZIO EXPRESS War story.

BEACH PARTY Color, Panavision, Frankie Avalon. Teenage comedy.

BIKINI BEACH Color, Panavision, Teenage comedy.

COSTA BRAVA Color, Panavision.

DUNWICH HORROR Color, Panavision, Science Fiction.

GENGhis KAHN 70mm roadshow.

GREAT DELUGE, THE, Panavision, Science Fiction.

HAUNTED VILLAGE Color, Panavision, Ray Milland.

HI PIT DIR Bogard, Mary Ure, Science Fiction.


WAR OF THE PLANETS Color, Science Fiction.


"X" - MAN WITH THE X-RAY EYES, THE, Science Fiction.

COLUMBIA

June


ZOZEN POSTON, Julia Meade. Producer-Director William Castle. Comedy-farcie. 87 min. 6/11/62.

July


September


October


NOVEMBER


December

CELEBRATED LIES (Les Amurs Celebres) Brigitte Bardot, Simone Signoret.

WORLD BEGINS AT 6 P.M., Jimmy Durante, Ernest Borgnine. Director Victorio DeSica.

Comin


BUENA VISTA

June


EON VOGUE Technicolor, Fred MacMurray, Jane Wyman, Deborah Winters, Michael Callan, Producer Walt Disney. Director James Neillson. American family's madcapventures during a European holiday. 130 min. 5/14/62.

October

ALMOST ANGELS Color, Peter Weck, Sean Scully. Vincent Wimter, Director Steven Previn. 13 min. 9/3/62.

December


Cominf

SON OF FLUBEER Fred MacMurray, Nancy Olson, Keenan Wynn. Comedy.
October Summary

An advance look at the October releases shows a solid figure of 23 listings. Embassy, boasting 5, remains out in front. In second position is MGM with 3. Following closely are 20th-Fox, Columbia, Continental and Astor with two each. United Artists, Universal, Warner Bros., Allied Artists, American-International, Buenavista and Paramount mount all promise one.

October Listings


BERTANDE DE LOURDES (Janes Films) Daniele Ariotte Neppet, Milly D'Abbraccio, Director Franco Cristofori, Producer George de la Grandiere, Director Robert Darne.

BIG MONEY (The) Larremore Michael Belinda Lee, Kathleen Harrison, Robert Helpman, Jill Ireland.

BLOODY BROOD, THE (Sutton) Peter Falk, Barbara Lord, Jack Bantle.

CONCRETE JUNGLE, THE (Farfarello Films) Stanley Baker, Béatrice Auringer, Director Betty E. Box, Director Ralph Thomas.

CUCURDITE, THE (Sutton) Mario Monicavetti, Director Sophia Loren, Robert Hoskins, Producer Carlo Ponti, Director Christian Jacob.

DAY THE SKY EXPLODED, THE (Exclusions) Eichel, Paul Hubischmidt, Madeleine Fischer, Giacinta Mari, Ivo Gargini, Dolores Michaelis, Paolo Deleo, Production science fiction, 80 min.

DOCTOR IN LOVE (Governor Films) Michael Craig, Annastasia Carter, Valerie O'Connell, Director Betty E. Box, Director Roberta Past, Director Alfredo Mastroianni, 80 min.

ECLIPSE (Times Films) Alain Delon, Monica Vitti.

EVA (Times Films) Jeanne Moreau, Stanley Baker.

FIRE NO MORE (Suttons) Jacques Bergerac, Mala Powers, 75 min.

FIVE DAYS LATER, THE (Kingston International) Jean Seberg, Michelle Presti, Jean-Pierre Cassel, Alain Delon, Director Philippe Martin, Director Georges Dangiers, Director Philippe Delbro, 80 min.

FLIGHT OF THE LOST BALLOON (Woollen Brothers) Mala Powers, Marshall Thompson, 85 min.

FORCE OF IMPULSE (Sutton Pictures) Anthony Booth, Mai Zetterling, Director Pierre Louchet, 82 min.

FUGITIVE GOD (Janes Films) Jeanne Moreau, Maurice Ronet, Producer Irene Larche, Director Louis Malac, French murder mystery, 81 min. 7/1/46.

JOHNNIE AND THE PROFESSOR, THE (CinémaScope) Peter Finch, June Lockhart, Producer Elia Kazan, Director Elia Kazan, 95 min.

JUSTICE (Times Films) Charles Vanel, Paul Maurite, Sami Frey, Producer André Delannoy, Director André Delannoy, French courtroom drama, 120 min. 8/7/47.

KICKER, THE (Tribal) Tiffany Phillips, Rafael, Director Luis Bunuel, 90 min.


LE CENTRE DU MONDE, LE (Janes Films) Alain Delon, Jean-Claude Brialy, Director Alain Resnais, 103 min. 9/6/45.

LIFE AND LOVE IN THE COAL MINES (Suttons) Paul Muni, Sylvia Sidney, Director John Brahm, 99 min. 8/15/42.


LONESOME, THE (Loew's) Fredric March, Charles B. Fitzsimons, Director Ida Lupino, 102 min. 10/27/43.

MADAME B TV-70 (Eastman Colour) Sophia Loren, Romy Schneider, Franco Nero, Carlo Ponti, Producer-Eric Portman, Director Vittorio De Sica, Lucio Visconti, Federico Fellini, 90 min. 1/7/46.

MAJESTY'S RIVAL (MGM) Madeleine Carroll, John Barrymore, Director Robertx, Director Alfred E. Green, 80 min. 6/25/42.

MARCHING INTO FALL (Times Films) Fredric March, Margaret Sullavan, Director David Miller, 83 min. 9/20/40.

MAHARAJA'S WIFE, THE (MGM) Fredric March, Margaret Sullavan, Director Alfred E. Green, 91 min. 11/10/40.

MAKING LOVE (MGM) Judy Garland, Fredric March, Director George Cukor, 93 min. 12/25/41.

MANNY (Suttons) Greta Garbo, Jules Dassin, Director John Brahm, 99 min. 8/20/40.

MARCH OF THE WITCHES, THE (CinémaScope) Richard Anderson, Priscilla Lane, Director Mervyn LeRoy, 83 min. 11/12/42.


MADAME VICTORIANA (MGM) Betty Hutton, Frank Craven, Director William Dieterle, 91 min. 7/11/35.

MARCH GREATLY (Essex) Aida Martini, Hung Liu, Director Max Ophuls, 78 min. 10/11/46.

MADE IN HEAVEN (Times Films) Fredric March, Judy Canova, Director William Dieterle, 74 min. 9/8/42.

MAKING WAVES (MGM) Grace Kelly, Rock Hudson, Director George Cukor, 102 min. 12/5/48.

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MAKING WAVES (MGM) Grace Kelly, Rock Hudson, Director George Cukor, 102 min. 12/5/48.
Which trade paper has the most "DRAG" with exhibitors?
Our Business Needs New Blood In Some High Offices

Viewpoint by MO WAX
SEPT. 1957

WEST SIDE STORY
THE APARTMENT
THE HORSE SOLDIERS
THE MAGNIFICENT SEVEN
SOME LIKE IT HOT
BY LOVE POSSESSED
THE CHILDREN'S HOUR
ONE, TWO, THREE
TOWN WITHOUT PITY
FOLLOW THAT DREAM
KID GALAHAD

YEARS AN

THE MIRISH COMPANY

Thru UA
SEPT. 1962

ROADSHOW RELEASE

1 THE GREAT ESCAPE

director: David paranoia, producer: Robert Wise, screenplay by Paul Schrader, starring Steve McQueen, Richard Attenborough

2 IRMA LA DOUCE

director: Billy Wilder, producer: Billy Wilder, screenplay by Billy Wilder and I.A.L. Diamond

3 THE SAND PEBBLES

director: George Seaton, producer: Robert Wise, screenplay by Robert Wise and Peter Viertel, based on the novel by James Jones

4 HOUND BUILDERS

director: Stanley Kramer, producer: 20th Century Fox, screenplay by Garson Kanin

5 SUMMER FLIGHT

director: John Sturges, producer: Dore Schary, screenplay by John Knecht, starring Ava Gardner, Cary Grant

6 TWO FOR THE SEESAW

director: Terrence Young, producer: Walter Mirisch, screenplay by Paul Schrader

7 A SHOT IN THE DARK

director: Blake Edwards, screenplay by Blake Edwards and George Pirozzolo

Oscar Nominations

1. THE GREAT ESCAPE
2. IRMA LA DOUCE
3. THE SAND PEBBLES
4. THE MOUND BUILDERS
5. A SHOT IN THE DARK

Oscars Later...

1. JESUS CHRIST SUPERSTAR

2. ADELIA

3. STAGE DOOR CANARY

4. THE ROOKIE

5. THE CAVEMAN

6. THE LONGEST DAY

7. THE BRIDGE ON THE RIVER KIN

8. THE MAN WITH THE GOLDEN ARM

9. THE MISFITS

10. CATCH-22

11. WOMEN IN love

12. DIERS OF HELL

13. THE AVENGERS

14. THE CATHOLIC CHAPLAIN

15. THE BACKSTREET

16. THE GREATEST SHOW ON EARTH

17. THE LIVING CORAL

18. THE MAN WHO KILLED DON QUIXOTE

19. THE GLASS MENAGERIE

20. THE TITANIC

21. THE SHANGRI-LA EXPRESS

22. THE GREAT CAESAR

23. THE MAN WITH THE Golden ARM

24. THE CATHOLIC CHAPLAIN

25. THE BACKSTREET

26. THE LIVING CORAL

27. THE MAN WHO KILLED DON QUIXOTE

28. THE GLASS MENANGERIE

29. THE TITANIC

30. THE SHANGRI-LA EXPRESS

31. THE GREAT CAESAR

32. THE MAN WITH THE Golden ARM

33. THE CATHOLIC CHAPLAIN

34. THE BACKSTREET

35. THE LIVING CORAL

36. THE MAN WHO KILLED DON QUIXOTE

37. THE GLASS MENAGERIE

38. THE TITANIC

39. THE SHANGRI-LA EXPRESS

40. THE GREAT CAESAR

41. THE MAN WITH THE Golden ARM

42. THE CATHOLIC CHAPLAIN

43. THE BACKSTREET

44. THE LIVING CORAL

45. THE MAN WHO KILLED DON QUIXOTE

46. THE GLASS MENAGERIE

47. THE TITANIC

48. THE SHANGRI-LA EXPRESS

49. THE GREAT CAESAR

50. THE MAN WITH THE Golden ARM

51. THE CATHOLIC CHAPLAIN

52. THE BACKSTREET

53. THE LIVING CORAL

54. THE MAN WHO KILLED DON QUIXOTE

55. THE GLASS MENAGERIE

56. THE TITANIC
Movies Resist Downward Pull Better than Most Stocks

In the light of a whopping, disastrous 30-point slide in the Dow Jones Industrial Average, motion picture company shares, while down en masse, displayed a much firmer performance over the past fortnight. Decca and MCA, Preferred were the only issues to resist the downward pull, but of the 15 companies that succumbed (three were unchanged), few showed really significant reversals.

M.G.M was the heaviest loser, closing Sept. 27 4 1/4 points off. Disney, while registering no significant daily setbacks, was down 3 1/4 off. AB-PT sold off 3 7/8, and Loew's 3, while Cinerama (2 1/2) and Screen Gems (2 3/8) also felt the fierceness of the bears. Cinerama once again was the only really active issue, 146,800 shares changing hands over the two-week period.

In bucking the trend, Decca advanced 1/2, amid an announcement by subsidiary Universal Pictures that it had almost doubled its 39-week net. Universal, itself (OTC) pushed ahead slightly, too. MCA, Preferred, gained 1/4, and in the process hit a new 1962 high of 33 1/2, something of a feat in view of the general circumstances. MCA common, on the other hand, continued to keep board watchers blinking. It opened the fortnight by jumping 5 1/4 points during the first two days, on the strength of an immanent settlement with the Department of Justice, but near the close, after the agreement had been officially announced, the stock lost 2 points to end up 1 1/4 on the minus side.

U Almost Doubles 39-Week Net

Universal Pictures, currently being touted as a major contributor to what will be one of the all-time great film production companies (MCA merged with Decca and Universal), recently reported second highest 39-week earnings in its history, and from all indications, a powerful product line-up will propel the firm to a yearly figure second only to the record 1960 net.

For the 39 weeks ended July 28, 1962, consolidated net from operations totaled $4,547,959 ($3.67 per share), almost double the consolidated net of $2,284,782 ($2.45) for the corresponding 1961 period. Top-grossing pictures like "That Touch of Mink" and "Lover Come Back" were credited with the revenue currently rolling in.

Wometco 12-Week Net Zooms

Wometco's (OTC) financial star continues to rise rapidly. Net income after taxes for the 12 weeks ended Sept. 8, 1962, zoomed $4.8 per cent, while net for the first 36 weeks of the year was up 48.1 per cent. According to president Mitchell Woson: "This substantial increase in earnings continues to reflect the overall strength of all of our company's individual operations."

Net for the 12 weeks totaled $400,834 ($6.62 per share), compared to $297,462 (2.76) a year earlier. Gross income was $4,184,814, against $3,797,053 in 1961. Net for the first weeks of '62 amounted to $1,317,031 ($1.29), compared $889,472 (80c) earned through the third quarter of '61. Gross income for the 36 weeks was up to $13,099,915 from $10,610,656 recorded a year ago.

Loew's Set to Go—Bregman, Cumming

Building its foundation for the future on a refurbished theatre chain that promises to become increasingly profitable with the burgeoning cinema attendance, and a network of hotel real estate operations that boasts a tremendous revenue potential, Loew's Theatres has become the target for numerous Wall Street bouquets of late. The investors like the way the Tis brothers are trimming away the operational fat and beefing up the more productive activities. Most of them look for a steady swing within the next two years.

LATEST to sing Loew's praises is Joseph Klyde, of Bregman-Cummings & Co. According to the New York investment firm: "The common stock of Loew's Theatres is an attractive speculation based upon present and future operations in the hotel and real estate field. Liquidation of unprofitable theatre properties (almost complete) and the refurbishing of a number of theatres to exhibit Cinerama films, should materially improve the present potential of the theatre chain. Loew's should also benefit from the recent trend reversal in theatre attendance (up estimates continue on Page 2)

Long-Term Earnings of MCA-Decca Combine Seen Having Strong Potential

In line with all the hopeful pronouncements by exhibitor organizations and theatrical guilds following the settlement of the Department of Justice suit against MCA that the MCA-Decca-Universal combine represents one of the world's biggest and most important movie companies, it is not surprising that Wall Streeters are glancing with favor upon cinemaland's newest giant. One of the most enthusiastic and comprehensive reports on MCA and its acquisition was issued recently by L. F. Rothschild & Co., prominent New York investment firm.

Rothschild views the issue as "having unusual characteristics which make it a worthwhile commitment for the income conscious investor seeking long-term appreciation potential." The reasons are spelled out in two growth charts showing earnings progress from 1954 to 1961. One details MCA's spectacular rise over the past eight years; the other interestingly indicates that over the same span, the combined per-share net of MCA and Decca-Universal in each year would have exceeded that of MCA alone (with the exception of 1959, when the overall net would have been one cent lower).

The first chart, on MCA, points out that revenue from television activities has increased steadily, from $8.7 million in '54 to $72.6 million last year. Likewise, total net income climbed from 39c per share to $1.83 in '61. Notes the report: "Few companies can boast of growth of this magnitude. Equally impressive are the consistently high level of profit margins in an industry noted for its volatility. In our opinion, the lion's share of credit belongs to management's aggressive attitude and its efficient, business-like operation, which has set it apart from most others in the Hollywood world. These attributes allowed MCA to fill successfully the great need for television programs. (Continued on Page 14)
SHOWMANSHIP FOR ‘TRASH’. The tired film executive who says showmanship can’t save a ‘turkey’ from death at the boxoffice might consider the case of an underfed bird titled ‘Poor White Trash’. Several exhibitors informed his department that the 5-year-old reissue has drawn opening-day grosses far in excess of ‘Ben Hur’! Originally released as “Bayou” in 1957 by United Artists, the picture never got off the ground and was played off as a lower-half butler in minor situations. Producer Mike A. Ripp, conscious of the product shortage, decided to try a reissue, tagged it with the provocative ‘Trash’ handle, and worked up a promotion campaign marked by real flair. The trailer, an ad, scenes, carried only a voice informing the audience that “Poor White Trash” was suitable for adults only, that uniformed police would be on duty at the boxoffice to bar children.

Another slick trick was to ask exhibitors to cut the trailer into the feature on the preceding program, arduously the audience for the interruption to make this important announcement”. The uniformed police were stationed at each theatre. The newspaper ads carried only the title, one tag line, and notice of the “adults only” restriction. Grosses in drive-ins have been nothing short of sensational, in many cases shattering all established records. In conventional theatres business was enormous at openings, but quickly killed off because the picture is still just “Bayou”, the flop of 1957. But Ripp and his crew are proving what clever showmanship can do, even for a “turkey”.

Veltner for Top Spot. When Barney Balaban steps out as president of Paramount (possibly by year’s end), George Weltner is the choice for the top spot. The executive vice president in recent weeks has been assuming increasing responsibility for the company’s policy decisions, apparently at the direction of the board. There have been persistent reports over the past few months that pressure is being exerted by some directors on boss Balaban to relinquish the presidency. They are said to be troubled by the inadequacy of Paramount’s product in recent years and by the disappointing boxoffice performance of some releases that had merit. Balaban likely will assume an advisory post with the company, or he might be elected to succeed octogenarian Adolph Zukor as board chairman.

KNOCKOUT PUNCH. Like everyone else—from Floyd Patterson, to $100 a seat ringsiders, to $10 a seat theatre-TV-goers, to the promoters—Allied Artists was hit harder than the ex-champ by the swift, 2-minute, 6-second KO punch delivered by Sonny Liston in the heavyweight title fight. Although the official pictures subject was built up to just shy of 14 minutes running time, the public is displaying a noticeably cool attitude toward it, and AA salesman are finding themselves faced with a difficult selling task. The fight pictures will get a representative playoff, but at far lower terms than would have prevailed if the bout had lasted a little longer and furnished some excitement.

EXHIBITOR ELECTIONS. Despite the previously announced intentions of John H. Stembler, head of TOA, and Marshall Fine, president of National Allied, not to run again for office, top-level thinking in both organizations currently is in favor of making every effort to change their minds before the annual fall conventions. Of course, a list of new candidates is being drawn up, just in case they meant what they said. With the product situation tighter than ever, and the other all-too-familiar factors (censorship, pay-TV, stringent terms) looming as roadblocks to exhibitor prosperity, now is not the time to change proverbial horses. Not, say the solons, for fear of trying some new leadership, but because most TOA and Allied members are satisfied with the jobs their respective chiefs have done over the past year. Stembler’s scorecard shows a tireless effort to obtain more product, or, failing that, co-operation from the film companies via a more evenly distributed release schedule. Latest credit must be, of course, the widely hailed Hollywood Preview Engagement plan. Too, TOA has beefed up its membership. Fine has fought for less exacting terms for the small theatres and a quicker playoff of important pictures in the subsequent runs. One of his chief contributions has been the re-building of Allied unity, which was seriously threatened when he first took office two terms ago. Both organizational heads have constantly opposed censorship and pay-TV, although Fine admitted to a personal concern that feewill will prove an aid to the entire industry. Right now, they’re both saying “I will not run.” But so did other officeholders.
Movies and the Family

There were two items in a single edition of one of the trade dailies the other day which caught my eye. One was a front-page story about a purported effort to expunge the coded ratings of films in The Green Sheet, published by the Estimate Board of National Organizations via the Motion Picture Association of America. The other was a terse paragraph which mentioned in passing that the city of Warwick, Rhode Island, with a population of 70,000, has no film theatre. Offhand, these two nuggets of trade information would not seem to be too closely related. But I think they are.

The ratings in The Green Sheet, with which unnamed sources were reportedly unhappy, consist of coded initials—A for adult pictures, MY for pictures suitable for mature young people, YP for pictures suitable for young people, C for pictures suitable for children and F for family pictures. You don’t have to read The Green Sheet in order to see what the latest crop of pictures is like. All you have to do is run your eye along the initials at the end of each review. Invariably, you will find in recent years that pictures with A of MY ratings far exceed those with an F symbol.

Now this may have absolutely no bearing at all upon the situation in Warwick, Rhode Island. However, I suspect that one reason for the lack of a theatre in Warwick is that there isn’t enough of a family audience, because there aren’t enough family pictures. Those adults who wish to see adult movies can easily get to nearby theatres already in existence. It is the family audience which likes to stay a little closer to home or at least certainly to avoid going to downtown areas.

Speaking as the father of a brood of varying juvenile ages, I can assure you that the motion picture industry certainly is not turning out enough films in the family bracket. The industry is turning out pictures which my wife and I enjoy seeing. It is also turning out pictures which attract my fourth grader, but which I can’t possibly sit through myself. In between these extremes, were it not for Walt Disney and a few others, there would be nothing. As things stand, there is not enough. If I am looking for family entertainment for my entire family, week after week I find that the answer does not lie in the motion picture theatres. I can take the whole family happily on a picnic. I can join with the boys at a ballgame. But there is precious little common ground for us in the movie emporium.

It is not my purpose in this column to espouse the cause of togetherness. There are times, as every parent knows, when togetherness starts coming apart at the seams. But a family is a family and I must state frankly that one of the joys of our family is sometimes doing things together. In the entertainment area, for example, I find that we often watch television together. The kids derive their own brand of satisfaction and my wife and I get our adult type of enjoyment out of a single program which we watch together. Television, apparently, has not forgotten the family audience. Television, apparently, has encountered no great difficulty providing family entertainment—some of it superb, some of it not so good, which is all you can ask of any medium. If television can do it, what’s the matter with the makers of theatre movies? Either they can’t do it, or they don’t want to do it enough.

One of the original secrets of success for the drive-in, at least after the “passion pit” label wore off, was that this was a way of taking the whole family easily to the movies. The only trouble is that year after year, the drive-ins get fewer picture which are suitable for family viewing. In my family we travel together, worship together, bowl together (and separately, too), watch television together (and separately, too), and look over the movie ads together. Unfortunately, that’s about as far as we usually go in the direction of attending the movies together.

As the coding on The Green Sheet amply testifies, there just aren’t enough F’s to go around.

Do what they will with The Green Sheet, neither the equivocable reviewing organizations nor the membership of the Motion Picture Association can solve my family’s moviegoing problem—which I suspect is also the moviegoing problem of millions of other American families—by changing the format of the publication. Just let them make more family pictures.

There are those in the motion picture business, as in all the arts, who like to look down their noses at family entertainment. There are the people who regard Disney as a cornball, slapstick as slumming, and family moviegoing as a vestigial remnant of a bygone civilization.

There is such a thing as fractionalizing an audience and these movie makers have been pretty good at it. For most of today’s theatre film creators, I suspect that the job of making family movies—good family movies—is just too much for them. They may regard Disney as “unsophisticated”, but I suspect the secret envy him. It is much easier to make a so-called “adult” picture about a series of seductions, or something equally sexy than it is to come up with an idea suitable and entertaining to the whole family.

We certainly do have some very distinguished producers making very distinguished pictures for the mature audience. Stanley Kramer, to name one, has added greatly to the distinction of the art and the industry. But there are too many producer going off in exactly the opposite direction from Mr. Kramer. His specialty is to find a difficult, challenging subject and use it as the basis for a meaningful motion picture. The speciality of his opposite numbers, unfortunately, is to take a meaning less subject and dress it up with the kind of gimmicks—bedroom scenes, for example—which make it an adult picture on the surface but not in the sense that it is certainly not suitable for children.

This brings me to the heart of the case. The world today is a living euphemism. We are finding softer or more flattering words for everything, from the chief of maintenance who use to be known as a janitor, to the language arts course which used to be known as English. The motion picture industry has its euphemisms too. One of the most prominent is the expression “an adult picture.” What this means is a picture which is definitely not for children. Many so-called “adult” pictures also not fit for adults either.

We should also note that a family picture can be designed in two ways. Euphemistically, it is nothing more than a picture which is suitable, that is, not offensive to every member of the family. In its best sense, the definition of a family picture that it is a picture which interests every member of the family. There is a considerable difference between having an inactive picture and having an interesting one.

So when I say that we need more family pictures, I should stress that I mean pictures which appeal to all the members of the family.

Meanwhile, anyone for bowling?
New Blood Needed in High Offices

We have grown accustomed to the annual Fall let-down in our business, but this year's slump is one of the most disastrous in memory. The appalling lack of first-rate product available to theatres in September and October cannot be dismissed as a seasonal accident; it must be frankly regarded as a symptom of a basic ailment that is afflicting and retarding our industry—the deficiency of effective leadership in high offices.

A clinical study of the state of our industry these days reveals the fact that the murky pall hanging over the business this Fall is not due alone to the seasonal depression that besets the box-office. It is attributable to a greater degree to the melancholy impression pervading the ranks that we are without a program, without a unity of purpose.

Here we are, an industry in which the principal suppliers of product each gross approximately one hundred million dollars annually, an industry in which the total investment runs into billions, an industry with a weekly audience, even in these latter, declined years, of over forty million people. Hard as it is to believe, the truth must be accepted that this still-wonderful business is drifting downstream—without a plan, without a purpose, without real leadership.

Leonard Goldenson, president of American Broadcasting-Paramount Theatres, was quoted the other day as saying: "The motion picture industry has been slipping a bit in recent years. It is suffering from some of the barnacles that have gathered around it for 50 years."

Yes, and it is suffering from some freshly encrusted barnacles on the thinking processes of present-day policymakers, too.

Here and there is found an isolated island of aggressive activity among the film companies, the kind of progressive executive ship that conceives motion picture business as a continuing, enduring institution. But the chain of leadership has too many weak links.

The heads of some film companies are gripped by immobilizing paralysis as they face the competition of television and the demands of today's partitioned audience—one segment, the selective adults, the other, a younger patronage susceptible to clever promotion. Having been reared in an earlier era when movie-going was actually the recreational habit of millions of people, they find themselves unable to cope with meeting, on the one hand, the new entertainment tastes of the public; on the other, the two-fisted promotional effort required to put over certain types of pictures.

Inadequate to the task of the production challenge, and jealously eyeing the success of the United Artists pattern of independent production, those timid film men have relinquished the production reins entirely to outsiders. What's good for UA, they reason, is good enough for them, not calculating that there is a limit to the fund of established production talent.

This industry needs more men in high offices possessed of the courage, the enterprise and showmanship of a Joe Vogel, who is bold enough to undertake such monumental tasks as the production of a "Ben Hur" and a "Mutiny on the Bounty" and who now announces a full program of films under the aegis of his own proud M-G-M banner. It is encouraging, to be sure, to have Darryl Zanuck re-assuming his vital role in making the 20th Century-Fox studio once again a fertile source of films. We welcome MCA, a newcomer bearing promise of contributing a good share of product to theatres.

But in too many quarters whence leadership should be forthcoming, we witness, rather, a dwindling confidence in the future of the industry. The timid souls in those high offices have concocted a theory of short supply as the answer to the industry's problems. They hope for an occasional blockbuster to get black ink on the fiscal report, seek diversifications in which to invest their film income, and meanwhile pursue the toll television will "o-the-wisp. In their policies lies no future for our industry. The cycle of constriction and deterioration already is vicious insofar as the theatre market is concerned, and it will become more so if such thinking prevails. As fewer films are made, more theatres will be forced out of business; as fewer theatres remain, less product will be made; thus to the end.

There is an alternative. It is the reactivation by all studios of a production program to fill the needs of exhibition, and the support of all pictures by full-scale promotion campaigns. Such a program on a broad scale, we say, would restore the industry's confidence and rebuild its earning power. And the public would respond to a movie business that believes in its.

That kind of planning and doing calls for real leadership in the high offices. Do we have it? —MO WAX
In Focus

ADAM WEILER

I am indebted to Mr. Samuel Arkoff, executive vice-president of American International Pictures, Inc., for some observations on the nation’s psyche or ethos. Mr. Arkoff, who, for the nonce, is wearing the cape of Edgar Allen Poe, recently told an interviewer that “humor and horror are difficult to blend because the kids are mostly interested in being scared to death.”

Mr. Arkoff, whose company has indeed made some very good horror pictures, is not to be faulted when he speaks glowingly of the market for the macabre. Without going into the eschatology of the matter, it does seem that as long as the citizens rush to see who is killed when automobiles collide, we may fairly assume that the grisly and grim can be profitably put on screen.

Whether children at an early age have fully developed a death wish or drive, as Mr. Arkoff has suggested, is something that we have to refer to the psychiatrists. It does suggest a reasonable hypothesis that the kids do like wearing those cowboy belts adorned by cap pistols and that their sham battles may have something to do with the subconscious desire for a hero’s death.

Nevertheless, Mr. Arkoff is sufficiently eclectic to feel that in his next picture “we are going to take a chance on some comedy. I have no doubt that such a picture can be made successfully, and it is even probable that a researcher has surveyed the matter.”

As for my own taste, I think good horror pictures are inherently funny, which is one reason why they do so well at the boxoffice. I believe it was none other than the great Henri Bergson who analyzed the appeal of absurdity in relation to comedy. No one, even the children, gives plausibility to the horror themes. The fact that this genre has no relation to reality not only makes it vastly entertaining but also vastly absurd.

Mr. Arkoff, continuing his thesis, states that “there are three types who form the horror crowd: young people, simple-minded adults and intelligent adults.” This, as far as my knowledge of demography extends, just about covers the cross-section. So we may well conclude that Mr. Arkoff is interested in making his pictures for the natural movie audiences and if he follows this he will not be consulting Dr. Gallup.

When Mr. Arkoff was asked about pictures, “that feature undressed females”, he adroitly replied that this is a specialized field and introduced at the same time a wry hygienic note to the effect that “our monsters neither smoke nor drink.” Certainly such abstinence on the part of his star roster might be viewed with alarm by the tobacco and liquor industries, but think what an exemplar this could be to the younger generation. Although Mickey Mantle and Roger Maris inhale Camels to inspire the youngsters on the therapeutic values of smoking, the monsters go about their business with an abstinence worthy of the late G. B. Shaw.

With a feeling of intramural tranquility, Mr. Arkoff said that the forthcoming production “White Slave Ship” was originally called “The Mutiny”, but in deference to “Mutiny on the Bounty” his company voluntarily made the title change. So how can any one say Joe Vogel isn’t getting the breaks.

My experience with the selling of horror pictures was a most active one. It was in 1933 that Arthur Mayer in settlement of his contract with Publix Theatres (already bankrupt) was presented gratis with the old Rialto Theatre at 42nd Street and Broadway. Arthur, still showing the patina of an Harvard education, was, to put it mildly, a strange anomaly in this environment. He could not book pictures that appealed to his sophistication, but fortuitously ran on to some sanguine celluloid. I was doing Arthur’s advertising and what a field day it was.

Every picture had the same content but every ad was designed differently. We even decided that a special type of reader ad should be run in the New York Times, emphasizing that even a Times reader had reason to excite his demons and view vicariously monsters which his psychoanalyst might never have heard about. We added the clinical thought that all patrons, in addition to an admission ticket, would be wise to bring their own stethoscopes.

My training in such subtleties was acquired at the Brooklyn Paramount Theatre, now a center of higher education. Having served my internship at that palace of Rudy Vallee aficionados, I was well equipped to tackle the nuances of Times Square.

The Brooklyn Paramount Theatre had only one policy and that was to fill 4200 seats at every performance. I recall when we had a slump for several weeks the late Sam Katz, then president of Publix Theatres, called a staff meeting to investigate the depressed receipts. We gave many reasons, both philosophical and sociologic. However, these made no impressions on Mr. Katz. With a most prescient inference he said that there was only one reason why we were slipping. This reason, he stated, was that the theatre was on the wrong side of Flatbush Ave.

Nothing could be done about this. But as a result of this plenary conference, budgets for stage shows were thrown in the Gowanus canal and name attractions costing as much as $15,000 a shot were booked into the theatre.

At the time of the bank moratorium in March, 1933, we had our libidoses and receipts augmented with the presence of Mae West. Miss West was then managed by a Mr. Timony who knew how to look after her interests. With banks closed, he refused to accept salary checks. Each night he collected cash for the day’s performance. This situation prompted me to write an ad with a picture of Mae and one line of copy. It read, “You can bank on me at the Brooklyn Paramount Theatre.”

When Long Island University recently bought the premises for an adjunct to the university I took one last look at the emporium and with a feeling of nostalgia gave thanks for my residence there and at the same time wondered if Sam Katz wasn’t really correct in saying it was on the wrong side of the street.

Now that I have looked back for nearly thirty years, it seems a pity that the old Publix Theatres training methods are being cast aside. There is much talk about training young persons for careers in our business but very little is being done about it. Publix conducted a real school to develop young fellows for jobs in the theatres. The school gave excellent courses in advertising as well as theatre operation, and when a lad graduated from the school he was a good potential for a manager’s job and he certainly felt a sense of responsibility to Publix and to the industry.

Wouldn’t the industry do well to revive this sort of enterprise? Compo, which truly reflects all branches of the industry, could certainly make a try.

There are only a few industries which do not indoctrinate personnel in the importance of their particular business to the welfare of the entire nation. I know of nothing like this going on in the film business. And when you get right down to it, we are an important business not only here but abroad.

Such a thought applies not only to theatre operation but to all phases of production. How about it, Compo and Mr. Eric Johnston!
Film of Distinction

“Gypsy” Colorful, Popular Entertainment for All Audiences

Business Rating 3 3 3 Plus

Lively musical version of stage success based on Gypsy Rose Lee’s career as stripper. Handsome color production. Strong b.o.

“Gypsy” is a big, splashy, glittering musical based on the successful Broadway show about the early life of stripper Gypsy Rose Lee and her dominating stage-struck mother. With Rosalind Russell, Natalie Wood and Karl Malden starring, Jule Styne’s music and Stephen Sondheim’s lyrics to delight the ear, and a lavish Technicolor-Technirama dressing to thrill the eye, this Warner Bros. release shapes up as an impressive boxoffice contender.

Producer-director Mervyn LeRoy has not attempted to give “Gypsy” a realistic mounting, but, rather, has employed colorful and imaginative sets to re-create the atmosphere of the vaudeville-burlesque world of show business in the ’20s and ’30s. Recent screen adaptations of stage musicals (“The Music Man,” “West Side Story,”) have established the broad audience for such fare, and there’s every reason to believe this bouncy hunk of entertainment will be equally popular. Bursting with energy, comedy, a little pathos, gusty performances and gay production numbers, LeRoy’s film emerges as flavorful, escapist entertainment for all markets.

“Gypsy” is, in many ways, an unusual musical. Its central figure, Miss Russell, is a volatile eccentric who will stop at nothing to make stars of her daughters “Baby June” (Havoc) and “Baby Louise” (Gypsy). Sacrificing personal happiness and the happiness of her children and the man who loves her (Malden), Miss Russell marches through the years an incendiary error. If mother Rose is not the most sympathetic of characters, she is certainly a memorable one, and in the capable, xubertant hands of Miss Russell, she becomes the epitome of success-dedicated stage mothers. She clowns, sings and dances in grand theatrical fashion, making Rose her finest characterization since “Auntie Mame.”

Although “Gypsy” is Miss Russell’s vehicle from start to finish, the other principals come through with flying colors. Talented Miss Wood, the neglected Louise who suddenly becomes the light of Miss Russell’s eye after June (Ann Jillian) was away to get married, then, as a pinch-hitting stripper, becomes a glamorous celebrity as a result of her sophisticated method of stripping (more than just strip). She is especially touching during the unhappy youth period before her success. Palden is comic and zesty as Miss Russell’s devoted lover-manager who finally walks out when the former’s ego becomes unbearable to take. Standout support comes from a trio of strippers — Betty Bruce, as Miss Finesse, Faith Dane, the tum-tum blower, and Roxanne Arlen, the girl who lights up with electric bulbs — and Suzanne Cupito, as the squeaky-voiced Baby June.

The production numbers are every bit as exciting as they were on the stage. There’s the sentimental meeting between Miss Russell and Malden (“Small World”), Miss Wood’s lively lament (“Little Lamb”) and singer-dancer Paul Wallace’s dream of putting an act together (“All I Need Is The Girl”). Vaudeville at its corniest and funniest is delightfully presented via “Let Me Entertain You,” “Farm Sequence” and “Baby June and Her New Boys” (all ending with a foot-stamping salute to the American flag), while bitterness over the way Miss Russell is ruining their lives is expressed by the daughters warbling “If Momma Was Married.” And as the show-stopping frosting on the cake, there’s Miss Russell’s dynamic “Everything’s Coming Up Roses” and her tortured climactic solo, “Rose’s Turn,” plus the comic stripper masterpiece “You Gotta Get a Gimmick.”

The technical assets are first-rate: Orry-Kelly’s period costumes, Ralph Hurst’s sets and Robert Tucker’s choreography.

Leonard Spigelgass’ screenplay, based on the “Memoirs of Gypsy Rose Lee,” finds Miss Russell hocking her father’s golden retirement trophy, forming a new act for “Baby June,” Malden joining the troupe as an agent, and the years passing with Miss Russell refusing to allow her daughters to be their rightful age. Bookings become fewer as vaudeville dies, and Miss Jilliann (now “Dainty June”) runs off. The dancing boys leave, too, Miss Russell, desolated, but unbowed, vows she will make a star of Miss Wood. Nothing works out and Miss Russell decides to give up show business and marry Malden, but she forces a nervous Miss Wood into pinch-hitting for a missing stripper. Appalled, Malden walks out. Miss Wood becomes a success and starts leading her own life. A volcanic showdown between Miss Wood and Miss Russell finds the heartbreaking mother walking out on her daughter. Miss Wood hears Miss Russell sing on an empty stage of the things she wanted from life for herself and her daughters. Mother and daughter are reunited, with Miss Russell still planning Miss Wood’s career.


Film BULLETIN October 1, 1962 Page 9
"The Loneliness of the Long Distance Runner"

Business Rating ☼ ☼ ☼

Another first-rate British film. Will receive plaudits in art and class houses. Can be sold in general market, as well. Excellent acting by new young star.

Add to the list of outstanding British imports this Continental release produced and directed by Tony Richardson (“A Taste of Honey”) and scripted by Alan Sillitoe (“Saturday Night and Sunday Morning”). Harshly, cynically and humorously, it explores the attitudes of a defiant young man sent to a Borstal reformatory for robbing a bakery. Complex in its portrayal of the central character, brilliantly performed by 18-year-old newcomer Tom Courtenay, imaginatively unfolded via flashbacks (showing Courtenay’s life up to his imprisonment) masterfully interwoven with the Borstal present, and photographed in a realistic rough-grain manner, "Runner" will become a top art house and class market grosser. It also should prove an exploitable attraction in other metropolitan situations. Courtenay’s sensitive, tough portrayal will bring him critical response and star-building word-of-mouth. A product of the Midlands slum, contemptuous of the world and his “betters” who make it up, he suddenly finds himself in the position of bringing fame and glory to the Borstal. Considered the best long distance runner in The Establishment, he knows he can easily win the big contest with a nearby public school. How he decides to cooperate and beat the system leads up to the climactic race and a truly amusing and surprise ending. The support is equally impressive: Michael Redgrave as the Borstal’s stuffy head who challenges Courtenay’s individualism; Philip Martin, the top inmate runner Courtenay dethrones; Avis Bannage, Courtenay’s ill-tempered mother; Raymond Dyer, the “fancy man” who takes over as head of the house after Courtenay’s laborer father dies; James Bolan, Courtenay’s boyhood chum, his companion in petty crimes and a wonderful weekend spent at the sea shore with girls; and Topsy Jane, the girl Courtenay starts to feel something for. On the day of the big event, Courtenay easily outsiders William Ash, the public school’s star runner. As he approaches the finish line, Courtenay stops dead, bows and gestures for Ash to pass over the finish line first. Smiling contemptuously at the stunned Redgrave, Courtenay proves he would rather suffer the consequences of his actions than compromise to an authority in which he has no belief.


"A Very Private Affair"

Business Rating ☼ ☼

Bardot, Mastroianni for marquee, but weak story "arty" direction result in dull film. Fair b.o.

Boxoffice returns for this disappointing M-G-M release will depend on whatever audience-luring potency still lies to Brigitte Bardot’s name, and on the clever promotion campaign with which it is being backed. The ads hint an expose of Marilyn Monroe’s tragic career. Directed by Louis Malle (“Th Th Lovers”), co-starring popular Marcello Mastroianni (“La Dolo Vita”) and dubbed in English, “Affair” tells about the meteor career of a young screen star who becomes a sex symbol for the world, and the tragic aftermath of too much publicity and a succession of ill-fated love affairs. The film fails to sustain interest as a result of uneven, overly “arty” direction (quid cuts, stop motion photography) and a Malle-Jean-Paul René script drenched in heavy melodramatics. On the plus side are handsome Eastmancolor backgrounds of Geneva, Paris and Spoleto, Italy, Mlle Bardot in various stages of undress and several fairly engrossing moments (BB undergoing nervous breakdown, BB in hiding from fanatic curiosity seekers), but for the most part, “Affair” emerges generally tedious entertainment. The fact is that moody Brigitte and Mastroianni, her wealthy, intellectual lover, fail to stir audience sympathy. After an easy-going life at her widow-mother’s Swiss villa, her inability to get married Mastroianni to notice her, and an unsuccessful period as a Parisian danceac, Mlle Bardot lands a film contract. Tormented by publicity, despondent at the mess she’s made of her life, Mlle Bardot returns to Geneva and moves in with now-divorced Mastroianni. For awhile, all is happiness. Then Mastroianni goes to Spoleto to direct a play, Mlle Bardot joins him and the curiosity-seekers make it impossible for Mastroianni to rehearse. Brigitte becomes a prisoner in their apartment. On the night of the play, she walks out on the roof to see the production. A flash from a hidden photographer’s camera sets BB and she plunges to her death.

M-G-M, 95 minutes; Brigitte Bardot, Marcello Mastroianni. Produced by Christos Gounzelos. Directed by Louis Malle.


"Who’s Got the Action"

(Advance Review)

Business Rating ☼ ☼ Plus

Thin comedy effort dissipates talents of good cast. Boxoffice will lean heavily on draw of Dean Martin, Lana Turner, but word-of-mouth will not be favorable.

This Paramount entry reminds one of a tired installment of an anemic television situation-comedy series. The plot is very thin and the action never gets off the ground, leaving the viewer with an unsatisfied sense of anticipation. On the marque strength of topcasters Dean Martin and Lana Turner “Who’s Got the Action” should attract above average grosses in the first-run, but cool word-of-mouth figures to dog down returns in the subsequent. Martin is miscast as a lawyer with an irresistible penchant for playing the horses, and Miss Turner labors to lend validity to the role of his suffering wife. Competent support is furnished by Eddie Albert, as Martin’s associate; Walter Matthau, head of the gambling syndicate, and Nita Talbot, his mistress. Most of the scattered laughs are garnered by Matthau. Director Daniel Mann allows some long lags to slow down the action. The Jack Rose Technicolor production is attractive. Lawyer Martin, involved in playing the ponies am deeply in debt, is suspected by wife Lana of having another woman. She discovers the truth from Albert, and they plan to get to break Martin of the betting habit by persuading him to place his bets through Albert, with Lana acting as the bookie. Martin suddenly starts to pick them right, hitting many long shots. Complications set in when a couple judges, hearing of Martin’s luck, decide to use his new “bookie”. The syndicate, headed by Matthau, become concerned about who is stealing their customers, and Miss Turner is revealed as the bookie. Martin, indebted to the syndicated for losses, recoups the money he would not pay off on his last bets by giving Martin legal advice to marry his mistress, so she cannot testify against him.


Review Ratings
AB-PT Will Map Movie Modernizing

"A whole new program for modernizing and improving the motion picture industry" will be mapped by American Broadcasting-Paramount Theatres executives and other cinema leaders at AB-PT's annual meeting of its theatre associates, in New York, Dec. 4-6. In making the announcement, president Leonard Goldenson (left) indicated that movies might "learn some things from the television industry," in which his firm plays a leading role via its ABC network. Added Goldenson: "I believe we can learn some things from the television industry. We are going to mull over all the ideas of improvement we can get from industry leaders up with a whole new program. The motion picture industry has been slipping a bit in recent years. It is suffering a bit from some of the barnacles that have gathered around it for 50 years... Our distribution system has got to be streamlined. The motion picture theatre has got to be given a complete new look... We have to offer scholarships and bring new people with new ideas into the business."

Bronston Invites 'Peking' Dists. to Madrid

Pursuing a policy of "see for yourself," producer Samuel Bronston (left) has invited distributors of his "35 Days at Peking" from all over the world to an on-the-spot conference in Madrid, Oct. 23-24. Chief purpose of the conclave will be to show the distributors how the picture is progressing during its filming, and to introduce advance promotion plans being mapped for its global release next spring. Allied Artists is distributing the film in the U.S., Canada, Japan and the Near East. The business sessions will be run by Bronston; Paul Lazarus, Jr., executive vice president; Ralph Wheelwright, vice president in charge of advertising and publicity, and Milton Goldstein, European distribution chief. Some 50 representatives of the 11 firms distributing "35 Days" are expected to attend. They will be shown some of the completed footage and watch filming on the spectacular City of Peking set. Ad-publicity meetings figure importantly, too.

Pay-TV Will Be 'Godsend'—Fine

Expressing a personal opinion that "pay television will be the biggest godsend that ever happened to the industry," National Allied president Marshall H. Fine (left) nevertheless declared he will help carry out the exhibitor organization's fight against feevee. At the same time, Fine said that he doubts that the pay system "will ever actually be successful enough to be commercially feasible." The Hartford test is squeezing exhibitors, he feels, by giving the pay-TV operators films on a day-and-date basis with second-run theatres. In making this known to the Michigan Allied convention Fine asserted that there is a complete misunderstanding by the majors as to the Government's motives regarding pay-TV testing. The Department of Justice, he said, is not insisting that pictures be provided on this basis. His recent visit with TOA chief John Stembler to the Department revealed the fact that the Government letter to distributors was one of inquiry, not a directive.

Feevee Seen a Utility

Closed-circuit television is a public utility which must be restricted to educational programming if it is to be franchised. According to Philip F. Harling (above), chairman of the Joint Committee Against Pay-TV, that ruling was issued in an appeal to Texas Attorney General, Will Wilson, by an independent Galveston school district to have the Phonoscope Co. of that city enfranchised to provide educational television. Phonoscope is a cable feevee firm which has tried unsuccessfully to initiate pay-TV in Texas. Harling called the decision most important because it marked the first time a cable TV operation, CATV or pay-TV, had been declared a public utility.

$40 Million 'Cleo'

"Cleopatra's" total cost "will be $40 million, more than any other picture in history. But it will also have the biggest gross in history," 20th-Fox chairman Spyros P. Skouras (above) told the 50th annual convention of TOA of North and South Carolina.
M-G-M’s ‘PERPETUAL PRODUCT’ PLAN

Money in Old Product

To apply a familiar phrase to the modern realm of motion pictures, necessity of product is the mother of specialized selling. The era of the multi-million dollar hard-ticketer and resultant constricted market has spurred ingenious and inventive exhibitors to a host of business-building ideas, all, of course, primarily aimed at filling empty playdates and seats. Kiddies matinees, ladies nights, stage shows, numerous contests and a great variety of special shows have helped many enterprising theatremen over the rough attendance spots—and maintained a fairly regular audience familiar with the movie habit.

One of the more productive mines worked by movie houses seeking to strike boxoffice gold has been located in the mountain of re-issues owned by the film companies. And, conversely, distributors on the alert for programs that will reap revenue and keep the customers coming back for more have been only too happy to grant the exhibitors prospecting rights in their vaults. In fact, M-G-M has come up with the “perpetual product” program, an idea it hopes will bring back to brand-new audiences famous old Metro hits.

Centering around the same theory employed in re-releasing the top-grossing M-G-M pictures of yesterday ("Gone with the Wind," "Ben-Hur," etc. are penciled in for marketing every seven years), "perpetual product" consists of several different series of films distributed again, but in a specially wrapped promotional package, replete with brand-new campaigns, fresh prints, and a smart playoff pattern fashioned to re-introduce the older fans to best-remembered hits and attract new audiences who never saw them. Heading up the Metro plan is Fred Schwartz, whose background as an exhibitor on Long Island stands him in good stead in mapping plans for the re-issues with circuit heads and individual theatremen. And designing the campaigns, so important to this type of picture, is SI Seadler, the firm’s eastern advertising manager. The product is turned out through independent distributors, such as Clem Perry, who deal directly with the theatres, but who combine their selling efforts with Metro’s.

Thus far, more than 3,500 bookings are anticipated for the first series, the Golden Operettas, which already has proved itself to be a b.o. success in many situations. According to Schwartz, the advantages of the “perpetual product” plan are two-fold: good business for the pictures in question and an excellent opportunity to regain the so-called “lost audience” by showing them your trailer for the next engagement of a regular, new feature. And, he pointed out at a recent meeting on the Operetta series with Stanley Warner officials in Philadelphia, the potential is being translated into sock grosses wherever the operettas are played. Record or near-top figures were established in numerous areas, including Springfield and Pittsfield, Mass., where the Stanley Warner circuit fired the opening shot in the plan, while in Columbia, S.C., where the average week-night haul is $60, the first six films in the series (shown on successive Wednesday nights for six weeks) grossed from a low of $500 to a high of almost $900.

In Cincinnati, where “Music Man” was playing to capacity at a first-run house, the management hit upon a unique method of introducing six of the 12 M-G-M musical treats. Each Wednesday night, one of the operettas replaced “Music Man” on the screen, following this type of advertising in newspapers and on radio and TV. “Music Man” steps aside for ‘Naughty Marietta.”

Despite the fact that these operettas have appeared on TV, Metro officials now know that a pitch aimed at the cultural community pays off. The re-issue wrapped in a brand new package has worked before for Metro (“Ivanhoe” and “Knights of the Round Table,” to name a few), and from president Joseph Vogel on down, the company is confident that the pattern can be repeated successfully.

Next on the list of M-G-M’s re-release series is the World Heritage Film and Book program, slated for a kick-off backed by a comprehensive campaign this fall. Included among the Heritage entries, all based on classic novels, are “Little Women,” “David Copperfield,” “Pride and Prejudice,” “Captains Courageous,” “Little Caesar,” “Kim,” “The Good Earth” and “A Tale of Two Cities.” Release period for the eight classics runs from October through June.

The World Heritage drive is aimed at two key targets: students and teachers and administrators. Seadler and Schwartz teamed for this one, too, which features advertising in ten Scholastic Publications boasting a combined readership of over 10 million; support from the publishers and the National Advisory Committee of Educators; a special pitch to librarians and libraries, highlighted by a display kit composed of stilts, covers of the books and appropriate copy.

The Golden Operetta series was similarly merchandised. Some of the most effective promotional ploys: announcement trailers; a full list of accessories on each film including: a 40 X 60 Operetta border with a blank space for 22 X 28 lobby cards and theatre data; press sheets; one sheet; a set of 11 X 14 lobby photos with captions; ad mats; stilts; newspaper publicity and advertising; heralds for distribution to music stores and regular mailing lists; free radio spots and a radio contest; tie-ins with local cultural groups (clubs, orchestra groups, art classes).
Paris Lights Up Eiffel Tower
For Premiere of ‘Longest Day’

Imagine having the Eiffel Tower especially lit for the premiere of your picture.
Imagine shooting off fireworks from the famed Paris landmark for the first time since 1937, and having the display spell out the name of your picture.
Imagine having the famous French songstress, Edith Piaf, sing to all of Paris from the first floor of the Tower following the showing of your picture.

These were, of course, not part of a press agent’s dream. They were events that actually took place in Paris last week, as part of a unique world premiere of Darryl F. Zanuck’s “The Longest Day” at the Palais de Chaillot before a capacity audience of 2,700. The festivities kept the most romantic city in the world humming for six hours, and brought the film to the attention of the rest of the world via extensive global coverage in all media.

Zanuck, president of distributor 20th-Fox, and Seymour Poe, vice president in charge of worldwide distribution, came from the U.S. to assist in launching the picture.

Prior to the bow a huge military parade involving units of the British, French and American forces who fought together on D-Day marched to the theater, located almost at the foot of the Eiffel Tower. There they stood stiffly at attention, as the raft of notables made their way inside.

PARIS CONFERENCE. Ever the showman, 20th Century-Fox president Darryl F. Zanuck holds attention of journalists and correspondents from throughout the continent, at Paris press conference prior to his return from Europe to take permanent residence in New York. Wearing both hats (producer and top executive), Zanuck talked about plans for opening of his “The Longest Day” and of reorganization he will map for the film company.

Far-Reaching Campaign Set for ‘Mutiny on Bounty’

The stage is set for an elaborate and far-reaching campaign on “Mutiny on the Bounty,” which has its world premiere in New York Nov. 8. President Joseph R. Vogel sat down with promotional staffs on both coasts to map out a drive that will reach all media, including radio, TV, newspapers, and organizations of every type.

At the studio conclaves, in addition to Vogel, were studio boss Robert Weiman; general sales manager Robert Mochrie; Howard Strickling, vice president in charge of advertising and publicity; Morris Leffo, in charge of “Bounty” sales; advertising director Clark Ramsay, and key members of the studio ad-pub department.

In New York, meetings were held with Robert O’Brien, executive vice president and treasurer; publicity director Dan Terrell; exploitation chief Emerz Austin, and members of their staffs.

The picture also will open in 23 other cities across the country before Christmas, and individual campaigns are being tailored for each location. The firm, it was said, will put to good use the experience gleaned from “Ben-Hur” and similar roadshow attractions.

TOA Puts Up $1,750 in Prizes for Best ‘Jane’ Drive

The best incentive possible—cash on the line—is being held out by TOA to theatres playing the first picture under the Hollywood Preview Engagement plan, Warner Bros.’ “What Ever Happened to Baby Jane?”. Prizes total $1,750 will be awarded to managers whipping up the best promotional campaigns on the film, it was announced by TOA toppler John H. Stembler.

Although the prizes have been offered by TOA, which was instrumental in setting up the novel type of release, Stembler stressed that the contest is open to all exhibitors, whether TOA members or not. Deadline for submission of campaign books is January 31, 1963, and the judges will be co-stars Bette Davis and Joan Crawford, WB national promotion chief Richard Lederman, Ed Feldman, of Seven Arts Associates, and Al Floersheimer, director of public relations for TOA.
FINANCIAL REPORT

(Continued from Page 4)

gramming, a vacuum left open to them by most of the less enterprising motion picture companies. It is our belief that the same policies will continue to provide successful results, despite the many changes and extension in the company's activities.

In addition, Rothschild believes the application of MCA methods in Decca and Universal will eventually result in more efficient and profitable operations and moderate the swings that have characterized their earnings.

In line with the latter, the analysis makes note of the controversy surrounding MCA's acquisition of Decca and the latter's Universal Pictures arm, and stills the previously voiced concern by some parties over the soundness of the deal thusly: "Despite the erratic nature of the Decca/Universal contribution, per share earnings in all but one year would have increased over previously reported MCA results, and preferred dividends were covered by this contribution in even the worst years. While pro forma earnings growth is somewhat smaller than MCA alone, it is still at a significant rate. Furthermore, no consideration has been given to the 'hidden' asset value and future earning power of Universal's library (even though the Government prohibited MCA from distributing the U library, revenue accruing from any eventual sale or rental will boost the earnings of the combine), to potential improvement in the record division, or to integration savings in production/distribution. MCA will jump into full-scale production and employ Universal's far-flung distribution setup to merchandise the product.

With regard to the recent settlement of the Justice Department suit, the report termed it "both realistic and constructive. The proposed judgment leaves the company essentially unchanged in its post-merger form, except with regard to the film library. Any further major acquisitions at this juncture would in our opinion be unnecessary and almost too ambitious in view of the scope of the Decca merger and the time and effort involved in integrating this operation. Furthermore, with the agency dissolution already an accomplished fact, the real impact of the other points of the suit should be relatively small. The significant implication is that the combined companies will not have complete marketing freedom and may not make the film library distribution profit; the substantial gain to be derived from the sale of these assets will still accrue to the company. Should Universal act as its own distributor, the effect on earnings would be insignificant. If an outside firm is used, the loss over the next few years will be relatively minor, although the longer term impact will depend on the terms of the deal. Therefore, virtually all of the potential consolidation savings and benefits of the merger will still be available, adding considerably to the earnings outlook."

Although the motion picture industry has been "inherently speculative and volatile," declares the analysis, MCA management "has avoided these characteristics in the past and has very successfully guided the company to its present position... We believe the continued implementation of its policies will prove management's mettle and result in a furthering of the company's growth." Getting down to specifics in the growth department, Rothschild writes that "for the year ending December 31, we estimate MCA earnings at $2.60-$2.70 per share, assuming (1) 82% ownership of Decca, (2) Columbia Savings and Loan shares from the date of acquisition, and (3) payment of three preferred dividends (a fourth would reduce earnings by $.08 per share). This would compare with $2.10 in 1961, including Decca, and a full year's dividend requirements, and $2.13 including Columbia for the year. Looking ahead to 1963, we believe further improvement over record 1962 results likely, although the improvement will depend on the extent of benefits of the merger.

"On this basis, we regard MCA common as an attractive investment for long term appreciation. At this juncture, however, we think the newly-created preferred, convertible into one-half share of common, is particularly appealing. At current levels the stock sells at a 34% premium over conversion value and yields 4.6% on the $1.50 annual dividend. While this premium may seem excessive to the more venturesome investor, its narrowed considerably since the end of June, as the depressed common rallied some 35%, an advance in which the preferred barely participate. We think a noticeable premium will be maintained until the preferred sells well above investment value. We, therefore, believe that from these levels the preferred will more nearly reflect any further strength in the common without the risks attendant to that volatile issue."

Dividends Up in August

Five motion picture companies paid more dividends in August, 1962, than did six firms in the corresponding month a year ago, and, over-all, this year's figures are approaching 1961 totals.

Last month, movie firms paid $1,745,000, compared to $1,539,000 a year earlier. For the first eight months of '62 dividends totaled $15,131,000, against $16,093,000 in '61.

FILM & THEATRE STOCKS

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(Allied Artists, Cinerama, Screen Gems, Trans-Lux, American Exchange; all others on New York Stock Exchange.)

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(Quotations courtesy National Assn. Securities Dealers, Inc.)
FINANCIAL REPORT

(Continued from Page 4)

3% and receipts (up 7% to $1.5 billion—highest since 1948).” As for 1962 earnings, the Bregman researcher believes they should be “relatively unchanged” from the $1.02 per share reported last year (excluding $2.86 per share from the sale of W MGM in January, ’62). This, despite expenses of the large-scale hotel-building program. “When this program is completed,” notes the report, “management expects its 96 theatres and 6 hotels to provide an annual gross income of $90 to $100 million as compared to $35 to $40 million a year for the last three years.”

The concluding recommendation: “Short term (1-3 months) buy under 26 with objective of 30-35. Long term (2-year hold) accumulate position under 30 with objective 60+.”

Astor Borrows $2 Million

Faced with the necessity of meeting producer demands, Astor Pictures recently arranged for $2,000,000 in financing, and, hushed by place for streamlining and decentralizing the organization, now looks to a far smoother operational course.

In announcing the financing, with Inland Credit Corp., president George P. Skouras told the annual stockholders meeting that the firm is planning more films in the Todd-AO process, and will place its next production before the cameras in the spring.

In addition, the topper predicted that royalties for the use of the Todd-AO system in “Cleopatra” will exceed $1,000,000. He called the upcoming 20th-Fox blockbuster “the greatest attraction in the history of the motion picture business.”

Magna reported a net income of $273,553 for fiscal 1961, a steep decline from the $1,106,457 earned in 1960. Gross income amounted to $2,714,297, compared to $5,925,732. Earnings of $900,000 were chalked up for the first half of this year, with most of the income attributable to “South Pacific.” But, said Skouras, the picture is beginning to taper off, and more product is needed.

The proposed new Todd-AO entry is a Biblical story, tentatively titled “In This Sign,” and is budgeted between $3,500,000 and $4,000,000. Handicapping the company thus far in the production of new Todd-AO films, it was noted, has been the original indebtedness for the development and promotion of the process and the costs involved in making “Oklahoma.” Pledged assets, therefore, have not been free to back up new loans. But revenue from “South Pacific” this year is expected to help erase the remaining debt of $1,300,000.

In answer to a stockholder’s question as to why Magna was not yet listed on the American Stock Exchange, it was explained that the company’s prospectus had been turned down without sufficient hearing or reason on the day the exchange replaced its president and secretary. Neither “the climate nor the time was right,” it was added.

Cinerama on Upswing—Reuben Rose

An “extremely volatile stock” with a “substantial, long-term upside potential” is the way Reuben Rose & Co.’s director of research Jerome R. Allen describes Cinerama in an exhaustive, five-page report on the growing film company.

Allen makes an interesting point while pursuing his title, “Investor Skepticism.” “Study the dossiers of many stocks that became Wall Street legends,” he suggests, “consider them during their embryonic stage . . . They all had one common denominator, investor skepticism. Is Cinerama understood?” As Ed Kean, of the Reuben Rose New York office, pointed out earlier in the year, when Cinerama rested at $18 (five years ago, it traded at $1.50, today, at about $15.50), “Though earnings are the crux of any stock analysis, the profit or loss potential of Cinerama is impossible (at this time) for me to estimate . . . Reason: They are in the Idea business.”

In detailing the history of the firm, Allen quotes from “The Widening World of Cinerama” (Film BULLETIN, Feb. 5, 1962): “Such was the tangled skein of interlocking and associated companies and groups in those days that no one was getting more than a tiny portion of the pie.” According to the report, the turning point in Cinerama affairs came in March, 1961, when the company signed a co-production agreement with M-G-M (out of which, thus far, has come “The Wonderful World of the Brothers Grimm” and “How the West Was Won,” the first two story features in the wide-screen process).

Now, with those two big attractions ready to begin reaping really large revenue, and another (distribution) arrangement with United Artists on the books for two more important productions (“It’s a Mad, Mad, Mad, Mad World” and “The Greatest Story Ever Told”), Cinerama is in a more easily “understood,” and certainly more enviable position. Add to these assets the promising traveling theatre idea known as Itinerama, which is tentatively slated for a test in the U. S. (California) in a few months, and this roseate conclusion drawn from Reuben Rose’s technical analyst Sylvan Epstein seems appropriate: “Over the past one-and-a-half years Cinerama has been an extremely volatile stock, characterized mainly by an unusual number of wide swings in both directions. The over-all pattern has been out of the ordinary, encompassing both higher highs and lower lows in what, on the surface, may appear to be a lack of direction. However, the extreme low in the May decline was 91/4%, and after a thorough testing of this area in June, the subsequent rally carried as far as 193/8% before running out of steam. Considerable that this was a $5 stock in February, 1961, this can hardly be construed as a bearish performance . . . In my opinion, the current phase of consolidation will result in an upside move with a near-term objective of about $23. The long-term upside potential is substantial.”

MCA Continues to Buy Decca

Continued purchases of Decca shares by new parent firm MCA and individual deals involving Cinerama president Nicolas Reisini (buy) and Warner Bros. executive vice president Bej. Kalimmenon (sell) highlighted security transactions of officers and directors of film and theatre companies for the period August 11 to September 10, 1962, as reported by the SEC.

MCA acquired 10,000 shares of Decca Records capital stock to raise its total thus held to 1,278,315. Robin International, headed by Cinerama chief Reisini, bought 10,800 shares of the latter firm’s common, raising its total to 326,850 . . . Kalimmenon, in five separate tra actions, disposed of 8,800 shares of Warner Bros., while Herman Starr, an officer, sold 2,000 shares, leaving 17,000.

Louis Lober, an officer of United Artists, sold 600 shares to leave 400 . . . Roger W. Harlock, a director, continued to buy into Allied Artists, picking up 400 shares to give him a total of 34,000 . . . Stanley Warner officer and director Harry M. Kalimmenon bought 109 shares, raising his holdings to 800 . . . Allan S. Levine, a director of Trans-Lux, acquired 500 shares, lifting his total to 2,507; Raymond G. Pugh, an officer, purchased his first 100 shares of T-L.
ALLIED ARTISTS

July
BRIDGE, THE Fritz Wepper, Yolker Boheet, Producer Dr. Herman Schwicker, Director Bernhard Wicki, German school bus driver is told defending a bridge in waning days of WWII, 104 min.

EL CID Color, Charlton Heston, Sophia Loren, Raf Vallone, Donald Pleasence, Producer Samuel Bronston, Director Anthony Mann, Story of the warrior-hero who saved Spain from the Moors, 179 min., 12/11/61.


PAYROLL Michael Craig, Francois Prévost, Bill White- law, William Lucas, Producer Norman Priggin, Director Sidney Hayes, The sensational series of events following a daring payroll robbery, 80 min.

RIDER ON A DEAD HORSE John Virgini, Bruce Gordon, Kevin Hagen, Elga Lu, Producer Kenneth Alton, Di- rector Herbert L. Strock, Dramatic search for Kidde gold, 72 min.

August

October

November
BILLY BUDD Peter Ustinov, Robert Ryan, Melvyn Doug- las, Terence Stamp, Producer-Director Ustinov, Fix- turation of Herman Melville's sea classic, 112 min.

Coming

Mahabharat the Planet, Color, George Marshall, Polan Bakers, Romantic drama.

RECKLESS PRIDE OF THE MARINES, THE Producer Lester Sansom, American War Prix, The hero of a horse which served as an ammunition carrier in Korea.

STREETS OF MONTMARTRE Lena Turner, Louis Jour- dani, Producer-director Douglas Sirk, Based on two books, "Man of Montmartre" and "The Valadon Drama." UNAIRED IN PARADISE Maria Schell, Producer Stuart Miller.

AMERICAN INTERNATIONAL

June
PRISONER OF THE IRON MASK Color, CineMaS cope, Jean Negulesco, Nicola Carbone, Chile, Action spectacle, 80 min.

July
PANIC IN YEAR ZERO! CineMaS cope, Ray Milland, Jean Parker, Frank Cady, Producer Milland, Pro- ducers Lou Russo, Arnold Houghland, Family's fight for survival after atomic attack, 93 min., 2/22/62.

POE'S TALES OF TERROR Color, Panavision, Vincent Price, Peter Lorre, Basil Rathbone, Debra Paget, Pro- ducer-Director Roger Corman, Based on Edgar Allan Poe trilogy, 90 min., 4/11/62.

August
MARCO POLO CineMaS cope, Color, Bory Galbanov, Yoko Tani, Producers Ermenco Donati, Luigi Carpentieri, Director Luigi Zampa, Based on the famous Venetian adventures, 100 min., 9/17/62.

September
WHITE SLAVE SHIP (Formerly Wild Cargo) CineMa- scope, Color, Pier Angeli Edmund Purdom, Mutily of prisoners shipped from England in the 18th century to America as slaves, 92 min.

October
WARRIORS 5 Jack Palance, Jo Anna Ralli, Producer Fulvio Lucisano, Director Mario Silvestra, War action film.

November
REFULCUS Color, Bodil Miller, Carl Ottozon, Pro- ducer-Director Sidney Pink, Giant seal monster's de- struction of an entire city.

December
SAWSON AND THE 7 MIRACLES OF THE WORLD (Formerly Gallia and the Warriors of Genghis Kehl) Color, CineMaS cope, Gordon Scott, Yoko Tani, Man of strength who helped fight off the Mongol invaders.

January
YOUNG RACERS, THE Color, Mark Damon, Bill Camp- bell, Luene Andress, Producer-director Roger Corman.

February

March
SCHIZO Leticia Roman, John Saxon, Suspense horror.

April
SEAFIGHTERS Submarine war story.

Coming
ANZIO EXPRESS War story.

BEACH PARTY Color, Panavision, Frankie Avalon, Teenage comedy.

BIKINI BEACH Color, Panavision, Teenage comedy.

COSTA CRAYA Color, Panavision.

DUNWICH HORROR Color, Science Fiction.

GENGIS KHAN 70mm roadshow.

GREAT DELUGE, THE Color, Science Fiction.

HAUNTED VILLAGE Color, Panavision, Ray Milland.

MOSQUE OF THE RED DEATH Color, Panavision, Vincent Price, Based on Edgar Allan Poe story.

THE PIT AND THE BOGARDE, Mary Ure, Science Fiction.

WAR OF THE PLANETS Color, Science Fiction.


"X"-MAN WITH THE X-RAY EYES, THE Science Fiction.

ASTOR

March
WHISTLE DOWN THE WIND Hayley Mills, Bernard Lee, May


PEEPING TOM Karl Boehm, Moira Shearer, 86 min.

July
SHOOT THE PIANO PLAYER Charles Aznavour, Marie Dubois, Producer Pierre Brasseur, Director Francois Truffaut, French, 55 min., 7/23/62.


September
OUT OF THE TIGER'S MOUTH Loretta Hwong, David Fang, Producer Wesley Ruggles, Jr., Director Tim Whelan.


November

December
CEREMONIAL LOVES (Les Amours Celebrées) Brigitte Bardot, Simone Signoret.

WORLD REGINS AT 6 P.M., Jimmy Durante, Ernest Borg- nine, Director Victor Silverman.

Combing

BUENA VISTA

June
BIG RED Technicolor, Walter Peck, Emile Genet, Gillian Poyton, Producer Webster Hileman, Director Max Terrot, Story of a lonely comedy, a boy and a champion Irish setter photographed in the Canadian Wild, 93 min., 4/30/62.

July
RON VOYAGE Technicolor, Fred MacMurray, Jan Wyman, Deborah Walley, Michael Callan, Producer Peter Fonda, Director James Neill, American family misadventures during a European holiday, 130 min, 5/4/62.

October
ALMOST ANGELS Color, Peter Weck, Sean Sully, Vincent Virts, Producer, Steven Preen, 93 min, 9/3/62.

December
IN SEARCH OF THE CASTAWAYS Technicolor, Maurice Chevalier, Hayley Mills, George Sanders, Producer Walt Disney, Director Aladdin Stevenson, Based on the Jules Verne story, "Captain Grant's Children," 10 min.

Coming
SON OF FLUBBER Fred MacMurray, Nancy Olson, Keenan Wynn, Comedy.

COLUMBIA

June


ZOTZ Tom Poston, Julia Meade, Producer-Director William Castle, Comedy satire, 87 min. 6/11/62.

July
BELLE SOMMERS David Jansen, Polly Bergen, Producers William Sachsman, Director Elliot Silverstein, Drama c the big city, 82 min. 7/9/62.

NOTORIOUS LANDLADY, THE Jack Lemmon, Kin Novak, Fred Astaire, Producer Fred Kohner, Directed by Harry Horner, for a happy marriage, 77 min.

INTERNS, THE Cliff Robertson, Michael Callan, Sit Parker, Nick Adams, James Mather, Haya Hararet, Producer Robert Cohn, Director David Swift, Drama c medical profession, 120 min. 6/11/62.

THREE STOOGES IN ORBIT, THE The Three Stooges Producer Norman Mauer, Director Edward Bernds, 34 min Comedy antics in space, 57 min. 7/11/62.

August
BEST OF ENEMIES, THE Technicolor, Technicolor, Dave Niven, Sordi, Michael Wilding, Producer Dino De Laurentiis, Directed by Guy Hamilton, Satirical comedy on war, 104 min. 6/6/62.
MAY

HAND OF DEATH CinemaScope John Agar, Paula Peters, John Russell, and Robert Patrick as the scientist turns into a monster, 60 min. 5/28/62.

JUNE

IT HAPPENED IN ATHENS CinemaScope, De Luxe Color and Technicolor, Jack Ayres, Travis Collins, Producer James S. Ellis, Director James S. Ellis, a story of the first Olympic games in Athens, 92 min. 6/25/62.


20,000 EYES CinemaScope, Gene Nelson, Mike Anders, Producer-Director Jack Leedham, Myst melodrama, 60 min. 6/25/62.

JULY

AIR Patrol CinemaScope Willard Parker, Mike Anders, Producer-Director Maxey Deader, Story of the famed Latin fighter, Joaquin Murieta.

FIRE BRAND CinemaScope, Kent Taylor, Lisa Mont, Producer-Director Philip Dunne, The Stork, 97 min. 6/8/62.


300 SPARRTANS, THE CinemaScope, Deluxe Color, Richard Egan, Ralph Meeker, John Dall, Laurence Harvey, Producer Maxey Deader, Director Maxey Deader, 90 min. 7/28/62. A battle for the entire army of Persia at the battle of Thermopylae, 114 min. 8/20/62.

GIANT Deluxe Color, Jackie Gleason, Katherine Karvelis, Marjorie Lord, Douglas Fairbanks, Jr., Director Maxey Deader, Producer Maxey Deader, Director Gene Kelly, Story of a mute and a life, 97 min. 8/14/62.


SEPTEMBER

LION, THE CinemaScope, De Luxe Color, William Holden, Director Howard Hawks, Captain Quean, Producer Mann, the best seller about a girl's love for a wild lion, 91 min. 9/14/62.

LOVES OF SALAMMBO Deluxe. Jeanne Vaster, Jacob Ernord, Permessod, Judith. November

DECEMBER

NINE HOURS TO RAMA CinemaScope, Deluxe Color, Roy Sheider, Rachel Gurney, Producer Maxey Deader, Director Mark Robson, Story of the man who assisted Mahatma Gandhi.

COMING


LEOPARD, THE The Rut Lancaster, Claudia Cardinale. November

SEBASTIAN Chuck Connors, Kamala Devi, Pat Conaway, Producer-Director Arnold Lavin, 101 min. 6/30/42.

July

JACK THE GIANT KILLER Fantascopio, Technicolor, Aurél Matthews, Judith Meredith, Turia Thatchtor, Producer-Executive Director James Juran. Special effects adventure based on fairy tale, 94 min. 7/1/42.

UGANDA NURSE Frank Spencer Tracy, Burt Lancaster, Richard W. Markham, Markam Dietrich, Maxmillian Schulman, Judy Garland, Marguerite Chapman, Producer-Director, 189 min. 7/10/42.

OAD TO HONG KONG Bing Crosby, Bob Hope, Joan Fontaine, Don DeFore, Producer John House, Director Richard Thorpe, 107 min. 7/10/42.

September

REMAN CASE OF ALCATEZ Burt Lancaster, Karl Malden, Blythe Danner, Producer Harold Hecht, Director John Frankenthaler, 145 min. 9/25/42.

SIDE STORY Wide screen color, Natalie Wood, Richard Beymer, Russ Tamblyn, Rita Moreno, George Chakiris, Producer-Director Robert Wise, Filmmation Broadway musicals, 155 min. 10/2/42.

October

ERO'S ISLAND James Mason, Neville Brand, Kate Nip Torn, Producer-Director Leslie Stevens, 94 n. 9/17/42.


PROFESSIONAL Frank Sinatra, Bobbe White, Robert Daws, Producer George Sidney, 99 min. 10/3/42.

November

IF A MAN ANSWERS Color, Sandra Dee, Bobby Darin, William Tytell, Cassie Sempert, Sheila Power, Producer Ross Hunter, Director Henry Levin, 102 min. 9/3/42.

Coming

400 POUNDS OF TROUBLE Color, Tony Curtis, Phil Silvers, Suzanne Pleshette, John Russell, Producer Robert S. F. correctly, 87 min. 10/3/42.

IRON COLLAR, THE Audra Murphy, Kathleen Crowley, Wallis Allsobrook, Rosemary Murphy, Brock Peters, Homer, Henry Willis, Producer Gordon Kay, Director R. G. Springsteen, Thrilling crime drama of an underworld’s double-cross, 77 min.

LANCELOT AND GUINEVERE Color, Connel Wilde, Jean Wallace, Brian Aherne, Lane Gregory, Michael MacLiammóir, Producers Connel Wilde, Bernard Lubet, Director Cornel Wilde.


STAGE COACH TO DANGERS' ROCK Warren Stevens, Martin Lombardo, Producer-Director Earl Bellamy.

UGLY AMERICAN, THE Color, Marlon Brandon, Sandra Church, Ellis Oka, Pat Hingle, Arthur Hill, Jocelyn Brando, Frank Funda, Producer Hurst-Jacobi, Director Robert Aldrich, 92 min. 9/26/42.


WAR HUNT John Sayson Producer-Director, Dennis Sanders, Korean War melodrama, 81 min. 9/26/42.

UNIVERSAL INT'L

June

LONELY ARE THE BRAVE Panavision, Kirk Douglas, Gene Rowlands, Michael Pate, Ann Prentiss, Producer Edward Lewis, Director David Miller, Tale of a cowboy's struggle against modern times. 107 min. 7/3/42.

September

INFORMATION RECEIVED Sabina Sessleman, William Sylvester, Hermione Baddeley, Edward Underdown, Director John Mills, Career people, another of the famous "Road" comedies. 91 min.

October

THREAT OF MINK Color, Panavision, Gary Grant, Doris Day, Gig Young, Producers Stanley Shapiro, Mel Meltzer, Director Delbert Mann, Up-to-date adult sophisticated comedy. 99 min. 5/14/42.

August

SPIRAL ROAD, THE Color, Rock Hudson, Burt Ives, Gene Rowlands, Producers Ross Hunter, Director Robert Wellman, Based on John David's best-seller novel of Dutch doctors at work in the jungles of the Netherlands, 140 min. 10/4/42.

November


October

NO MAN IS AN ISLAND Color, Jeffrey Hunter, Marshall Thompson, Barbara Perce, Paul Edwards, Fred MacMurray, Sal Mineo, Producer-Directors Richard Goldstone, John Monk, Jr. 114 min. 8/6/42.

November

SUMMER MODERN, THE Color, Sandra Dee, Martin Balsam, Directed by Henry Levin, 94 min. 10/24/42.

Coming

BE CAREFUL HOW YOU WISH Technicolor, Alan Ladd, Carole Landis, Directed by John Farrow, 97 min. 11/1/42.


NOT ON YOUR LIFE! Technicolor, Panavision, Robert Mitchum,作った, Producer-Director Richard Morrow, Color, 95 min. 11/12/42.

SPENCER'S MOUNTAIN Technicolor, Henry Fonda, Mauren O'Hara, John Ericson, Dolores Del Rio, Modern drama of a mountain family.

TERMINUS OF THE LAUREL Olivier Simonet, Director Paul Brinkley, Drama of the last days of the Spanish Civil War, 120 min. 10/1/42.

December

WORLD BY NIGHT NO. 2 Producer Francesco Mazzoni, Director Gianni Proia, 118 min. 8/6/42.
Your GIANT 5-ft. CUT-OUT
XMAS STANDEE

COLORFUL!
Eye-Catching!
Packed with
CHRISTMAS CHEER!

This beaming, life-like reproduction of jolly St. Nick is one of the most beautiful STANDEES we’ve ever been able to offer for your Xmas Promotions! Prepared in 6 beautiful colors...Mounted and cut-out...with Sturdy Easel! It’s a BIG Holiday Bargain...and it’s ready NOW!

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NEW!

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22 in. high EASEL BACK
Same beautiful 6 color rendition

Specially designed for Away-From-Theatre Promotion...these stunning, identical reproductions of your Giant 5 ft. STANDEE provide Countercards for your local merchants...for use in your Box Office and on Candy Counters...and there’s space at the bottom for theatre imprint or snipe!

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HD-62-M
The Public Will Rule On Pay-TV

THE NEW YOUNGSTEIN COMPANY HAILED
Exhibition Welcomes Max

Reviews
THE LONGEST DAY
Film of Distinction

WE'LL BURY YOU
STAGECOACH TO DANCERS' ROCK
SECRETS OF THE NAZI CRIMINALS
OPERATION SNATCH
Bull’s-Eye Circulation!

517 BANKERS & BROKERS
The Industry’s “Money Men”
read
Film BULLETIN

GUARANTEE

Concentrated Coverage of the Richest Movie Market

Film Bulletin Reaches the Policy-Makers, The Buyers, The Bookers of over 12,000 of The Most Important Theatres in U.S. & Canada!
YOUNGSTEIN’S YEN. The impending, sudden departure of Max Youngstein from Cinerama does not surprise those acquainted with his thinking when he joined the wide-screen outfit. It was his expectation, apparently based on a loose understanding with Cinerama boss Nicolas Reisini, that the deal would include establishment of a unit to produce 8 to 10 standard gauge films per year. Cinerama’s expansion in the 3-panel field, however, induced Reisini to put aside this project and convinced Youngstein that he would have to strike out on his own. It is the latter’s firm conviction, based on his experience as a product “packager” at United Artists and his thinking about the industry’s needs, that there is plenty of room for new production units, especially if manned by knowledgeable people with aggressive merchandising ideas.

ZANUCK TEAM. Before the wagsters start a raft of jokes (a la the Kennedy family yocks) regarding a Zanuck dynasty at 20th-Fox, a check of son Richard’s professional record would be in order. The new head of the studio has given a rather impressive, if limited, performance in the picture-making department. His credits include a carefully-made and critically acclaimed “Compulsion” and the current “Chapman Report,” which looms much larger on the boxoffice horizon. The 27-year-old Richard’s background is all movies. He literally grew up on the Fox lot during the time father Darryl operated the studio. Before he finished college, he had had a taste of all phases of the company’s operations, from story conferences to shooting on location, from distribution schedules to advertising campaigns. He works in fine harmony with his famous father. Whether it’s via long distance or in a smoke-filled conference room, insiders say father and son mesh their efforts so smoothly, they sometimes give the impression that a single mind is hammering away at an objective. Look for a strong, effective tie between the homeoffice and the coast, formerly a weak link in the Fox chain of operations.

CENSORSHIP THREAT. Eric Johnston’s speech urging parents in Columbus, Ohio, to play an influential role in selection of pictures their children attend underlines MPAA’s growing concern with the threat of censorship. Said Johnston: “Parents who support movie censorship are surrendering rights they may never regain and freedoms their children may never know . . . We all want better movies. Who doesn’t? And you have a way to get them. Make it your business to know good movies from bad ones. Then support the good ones and stay away from the bad.”

RACIAL CRISIS. Art theatres and houses catering primarily to negro trade are experiencing increasing difficulty in effectively promoting the rash of controversial pictures recently come to the market. Complaints are being voiced with regard to the inability to place advertising for inter-racial dramas that are currently in vogue. Copy and art have been refused by newspapers in many areas for such films as “Flame in the Streets,” “I Spit on Your Grave” and “Taste of Honey.” Papers, which have shown a long-standing reluctance to accept ads suggesting conflict, or any other strong relationship, between negroes and whites, are finding their fears heightened by recent incidents in Mississippi and other Southern states.

LADIES’ ‘DAY’. The question mark that kept 20th-Fox merchandisers awake for weeks—is there a feminine interest in Darryl Zanuck’s “The Longest Day”?—is being answered all across the country with a resounding yes. Strictly a war film, with only a couple minor female characters, the roadshow apparently is making its mark on the distaff element. Early boxoffice reports around the country indicate that the ladies love it. If the demand continues, it will repeat the pattern established by another recent Fox film treating a primarily male subject, “The Hustler.” Just as Paul Newman’s presence stirred fem interest in pool, some feel Richard Burton’s name on the marquee is serving as a strong stimulant in attracting the women to “Day”.

Film BULLETIN October 15, 1962 Page 3
Youngstein to Head New Production Organization

Substantial financial backing is reported lined up for a new film production company to be launched about the first of the year by Max E. Youngstein and Jerome Pickman. Youngstein, who will be president, is resigning his post as executive vice president of Cinerama, Inc., effective Nov. 2. Pickman, to be executive vice president of the new company, recently resigned as vice president in charge of domestic distribution of Paramount Film Distributing Corporation.

According to Youngstein, the as yet unnamed firm aims to have 10 features for release in the first 18 months. The emphasis in the first program will be on "idea" films that lend themselves to aggressive marketing and promotion. Initial plans are for the new organization to function as an independent production unit, much in the manner of the Mirisch Company and Seven Arts, making distribution deals on individual pictures. Later, Youngstein anticipates, the company might establish its own distribution organization on the pattern of Disney's Buena Vista setup.

Youngstein's resignation from Cinerama, where he supervised the first two Cinerama productions with stories, "The Wonderful World of the Brothers Grimm" and "How the West Was Won", and helped engineer the recent franchise agreements with United Artists on "The Greatest Story Ever Told" and "It's A Mad, Mad, Mad, Mad World", was confirmed last week in a statement by Cinerama president Nicolas Reisini:

"On many occasions during the past year, I have been approached by exhibitors from all over the world who present me with the facts about the tremendous shortage of film product available at the present time and in the foreseeable future. This film shortage, naturally, represents a disaster for the exhibitor. In the course of the conversations, many exhibitors express the hope and wish that Mr. Youngstein would devote his efforts to producing a quantity of quality pictures each year to alleviate the situation. At this point in his motion picture career, Mr. Youngstein felt strongly that he would want very much to accept the challenge on a long term basis. Our organization at Cinerama, as it now stands, does not permit him to fulfill his desires and ambitions to meet this challenge. . . . feel that this is not an ending to our relationship but the beginning of a new, continuing relationship that will be of mutual benefit to each other and our companies."

Movies Recover Lost Ground

Movie stocks followed the overall trend, edging area slowly amid some of the tightest trading seen in some time. Nine companies advanced, seven declined and four remained unchanged, but the gains far outweighed the setbacks. Ciner shares pretty much matched the recovery pace of the Dow Jones Industrial Average, but finished in better shape, having had far less ground to regain over the past fortnight.

The preferred issues fared handsomely. Columbia, Preferre jumped 2 5/8 points the day before deadline to close 3 ahead while MCA Preferred continued its march upward, finishing 1 1/2 in front. Twentieth-Fox, buoyed by the successful (but box office and critical) opening of Darryl Zanuck's "The Longest Day," advanced 1 1/2. AB-PT led the theatre stocks with 2 1/2-point gain. An indication of the relative mildness of the losses is offered in the fact that the severest setback was suffered by Stanley Warner, which dropped only 1 point.

Cinerama, always an active item, was the only heavily traded stock, on a turnover of 111,300 shares.

AA Reports Loss for '62

Now that "El Gig" grosses have started to roll in, operator of Allied Artists Pictures Corp. in the first quarter ended Sep 29 produced a profit, but, as predicted previously, the firm

(Continued on Page 14)

Blockbuster Policy Creates 'Monsters' To Plague Movie Companies—Value Line

In striving to meet the competition of television, virtually every established film company in the U.S. has dumped the once-traditional policy of turning out a full season's "program" of movies to fill the needs of theatres, and has turned its attention to the production or acquisition of an occasional "blockbuster" that might hit the $20 million-and-up grossing jackpot.

How well has this race for the super-colossal release worked out for the industry and for investors in movie stocks? Value Line Investment Survey, published by Arnold Bernhard & Co., thinks not so well. The blockbuster production policy, Value Line states in its latest analysis of movie business, has created several "monsters" for the industry and has produced "sad effects for stockholders". The "monsters" are: (1) the enormous costs of producing the blockbusters; (2) the increased reliance on the "star system", allowing it to become "master" of the industry, and (3) the concentration on controversial subject matter, which has "revived the dormant threat of censorship". These problems are plaguing the industry, says Value Line. "Nor are they likely to be settled overnight."

The high cost (and high risk) of blockbusters has had a constrictive effect on the movie audience, the survey reports. "In order to make money from more expensive picture, (the industry) had to boost prices. Of course, that in turn led to an even smaller market. So pictures got bigger . . . and more stupendous . . . and more supercolossal. And more expensive . . . and more expensive . . . and more expensive. It was a vicious circle. The producers sought further assurances that the films they produced at such enormous costs would be successful. So they purchased more and more scripts which had already been tested: best selling books and hit plays. . . . The result, . . . (Continued on Page 14)
The Public Will Rule on Pay-TV

The Supreme Court's refusal to intervene in the FCC-authorized feevee experiment in Hartford hardly came as a surprise, and it should not discourage opponents of pay television. It merely focuses attention on the court of last appeal in this case.

There is no question who the proper judges are. Pay TV will never be decided by robed justices in a courtroom. It will be decided by the public, Congress and the Federal Communications Commission.

The ultimate decision, of course, rests primarily with the public. If the customers don't pay for Pay TV, that settles it. And so far not a single one of the various experiments has turned up anything like real enthusiasm by the paying customers. As far as wired feevee is concerned, in Little Rock or elsewhere, the chances are that the Supreme Court will again refuse to assert jurisdiction, as it did in the Hartford case. So, no matter how you slice feevee, it's the customer who finally rules.

But let us assume that, with a small minority of the vast television audience, some feevee system manages to turn a profit. It still isn't out of the woods. If it's over-the-air feevee, it has to be licensed by the FCC, and all the FCC has done so far is to authorize limited experiments. There is no guarantee that the Commission will OK permanent feevee.

If the feevee experiment, as in Little Rock, is via intra-state wires and not subject to FCC regulations, it is up to the public and one other group to decide its fate. That other group is the legislative body of the state.

As far as nationally transmitted or over-the-air feevee is concerned, the authority to permit it or to ban it rests with Congress under the interstate commerce provision of the Constitution.

Since this is the case, what is the major tactic which exhibitors should apply? There is no question in our minds. Taking feevee to the courts, as far as we are concerned, is a diversionary maneuver, a delaying exercise. What will really knock the stuffings out of Pay TV, we believe, is continuous and thorough publicity about it. We should constantly point to the unwillingness of feevee people to give all the facts about the public response. We should provide full exposure of the extent of the failures in Bartlesville, Etobicoke, et al.

It would be a good idea, for example, to service news editors and television stations around the country with some interesting facts about the Hartford experiment, such as a comparison of the kind of entertainment they promised with the kind of entertainment they are selling. In Etobicoke a factual comparison of the original rates and conditions of cash box rental with the rates and conditions today would be equally enlightening.

All this information should be given to the public steadily—and to the FCC, Congress and state legislatures as well. Our whole approach should be that we want feevee decided on the basis of the facts. Of course there is an element of risk here. If by some miracle feevee should prove to be what the people want, then the facts would be against us. But if the people want feevee, that fact will just have to be accepted.

So far, every experiment has proved that the people do not—repeat, not—want subscription television. If there is any court before which this fact should be brought for judgment, it is the court of public opinion.

Exhibition Will Welcome Max

It's good news for the motion picture business that Max Youngstein is organizing a new film company. He will be joined in this endeavor by Jerome Pickman and, we understand at press time, by some other keen young executives.

Both Youngstein and Pickman are leaders of the "middle generation" of movie executives—old enough to have decades of experience, young enough to have decades of productivity ahead of them. More important, they belong most emphatically to the "don't just stand there, do something" school.

One of Max's great virtues is that he is, in the best sense of the word, an impatient man. His kinetic energy as one of the principals in the rebirth of United Artists helped that company to fly in the face of established policy and bring out more and more pictures at a time when the other companies were producing less and less. And his dedication to the idea of all-out salesmanship and sustained promotion gave exhibitors strong assists right up and down the line.

Jerry Pickman began with Max Youngstein way back when, and later, on his own, made the usually difficult transition from advertising and publicity to chief domestic sales executive at Paramount. He brings to the renewed partnership the added strength of his proven abilities in all the major areas of merchandising and distribution.

The two greatest assets of the Youngstein-Pickman team are their own get-up-and-go and the enthusiastic confidence they arouse in exhibitors. When Max announced he was leaving his post as executive vice president at Cinerama, after less than a year, there was none of the usual speculation as to "the real story." The industry, knowing Youngstein, realized that he wanted to do more than he was doing. He wanted to help get more pictures made. In this aim he has the cheers, the good will and the prayers of the entire exhibition market. We know he will succeed in his mission.
Newsmakers

Hyman's Spring Drive

Exhibitor organization leaders rallied around AB-PT vice president Edward L. Hyman's (above) latest attempt to further the cause of orderly release of product. Immediately after Hyman announced that he had enlisted the help of a committee of 100 theatre men to bolster his spring, 1963 drive, both TOA chief John H. Stember and Milton H. London, National Allied chairman, pledged their support. Their approval came in the form of letters directed to each of the general sales managers of the major film companies, urging them to cooperate. Said London: "The generally disappointing grosses this summer on important releases must be the direct result of the product famine which existed last May and June... The motion picture industry broke faith and contact with its customers by failing to provide worthwhile product during the spring, and there was a disastrous lag of almost six weeks this summer before we were able to convince potential moviegoers that the product being offered was worth their time and money."

Richard Zanuck Heads 20th Studio

Richard Darryl Zanuck (right), independent producer and son of Darryl F. Zanuck, head of 20th Century-Fox, was appointed the president's production representative at the firm's Beverly Hills studio. Basically, this is tantamount to head of the studio. Young Zanuck's production credits include "Compulsion," which was critically well received; "Sanctuary" and "The Chapman Report," a slick, tasteful rendition of a controversial theme that is reported doing handsomely at the boxoffice. The new regime is planning to start the now-idle lot humming again, and Richard Zanuck will be responsible for maintaining a steady flow of product once the company solves its well-known financial problems. While Darryl's own "The Longest Day" and the giant "Cleopatra" are the foundations on which Fox hopes to rebuild its organization, the president, in a recent dispatch from London, talked of turning out 10 to 12 "A" pictures a year. This undoubtedly will be augmented by a slate of lesser films to meet the weekly needs of exhibitors.

Walsh Hails MCA Birthday

"A ringing demonstration of faith in American labor and an assurance that Hollywood will continue to keep its place as the Film Capital of the World." That was the reaction of IATSE president Richard F. Walsh (above) after inspecting plans for the new $10 million building project at Universal City, which will house the world headquarters of MCA. Walsh and IATSE vice president George Flaherty were hosted at a luncheon by studio executives. Groundbreaking for the four new structures, which will be located on the present site of Universal-Revue Studios, is scheduled for early 1963, according to MCA vice president Albert A. Dorskind. Completion for occupancy is slated for late spring of the following year. Commenting on this and the recent acquisition of Decca and Universal by MCA, Walsh said it gave him enthusiasm and confidence for the future of Hollywood moviemaking. This "is the first time in several decades that any Hollywood film studio has made this kind of an investment in the future," he added.

Lipton Named

West Coast co-chairmen for the annual Motion Picture Pioneers dinner, honoring Universal president Milton R. Rackmil as Pioneer of the Year, will be U.P.'s David A. Lipton (left) and Edward Muhl. The affair will be held Nov. 19, in the Hotel Americana, N.Y.

MPAA Backs COMPO

COMPO is launching a campaign to solicit dues from exhibitors, with payments to be matched by the member companies of the MPAA. The action followed a vote by the board of directors of the MPAA to continue its support of the Council, it was announced by Charles E. McCarthy (below), executive vice president of COMPO.

Feevee Foes Now Look to Public, Legislation

Exhibition's running battle against the pay-TV tide suffered two significant setbacks over the past fortnight, turning anti-feevee attention once again to the legislative field. Last week the U.S. Supreme Court refused to review the question of the authority of the FCC to grant a license to the RKO General Phonevision test now being conducted in Hartford, thereby upholding, by inference, the Commission's right to OK feevee tests of that type. The appeal to the highest tribunal was made by the Connecticut Committee Against Pay-TV, which had been turned down earlier by the U.S. Circuit Court of Appeals. Earlier, the FCC granted, without hearings, the application of Gotham Broadcasting to test the Telelobe pay system for three years in Denver. Likewise, a petition by the Denver Committee Opposed to Pay-TV was denied. According to Philip F. Harling, chairman of the Joint Committee Against Pay-TV, exhibition must now redouble its efforts to convince the legislators that toll-TV is not in the public interest. "A legislative ban on pay-TV has been the ultimate exhibitor goal all along," he said. It is expected that grass roots campaigns will be waged.
In Focus

ADAM WEILER

The only thing this observer believes we can learn from the television industry is that people don't mind what kind of entertainment they get as long as it is free. Therefore, I presume that if theatre screens were turned over to advertisers and admission charges were abolished, the motion picture business would no longer slip. But I am sure that Mr. Goldenson's conference could produce benefits for the industry.

Among my collection of great words and messages as enunciated in the provinces, I like very much the expressions of wisdom made by Mr. Kroger Babb, who has proved that an office in Wilmington, Ohio, is no impairment to becoming a very rich man in the motion picture business.

He explains that "this is how I got involved with 'Poor White Trash', which originally came to the screen as 'Bayou'. In a San Francisco interview, Mr. Babb explained that he was called in by Mr. Mike Ripp, whose mother, since deceased, financed the production. Just when Mr. Ripp prepared to write off the losses, he called Mr. Babb to see what could be done with his film. Mr. Babb's first hunch was to burn the film but on second thought he decided to change it. Sensing that some profit and cultural emolument could be gained by adding a little music, Mr. Babb spent $2,000 to interpolate a hillbilly song and then spent almost nothing to change the title to "Poor White Trash".

"We received a 'B' rating from the Legion of Decency," confessed Mr. Babb. "Let's make the most of that."

Mr. Babb reports that already Mr. Ripp has received more than $1.1 million in film rentals and that records are being shattered in drive-in theatres all over the country. When the interviewer asked what happens if people are disappointed in the picture, Mr. Babb replied: "So, it's the end of the world if someone doesn't like a movie?"

So, to Mr. Babb goes an award for the apogee of the year, bringing to mind Mr. Samuel Goldwyn's comment that he did not care how many people saw a certain picture of his as long as it filled every theatre in the country.

One has to read the "cinema" department in Time Magazine to understand the disparity between criticism and merchandise. In a recent issue, Time devoted an entire page to the Japanese director Kurosawa. Mr. Kurosawa is undoubtedly a most artistic gentleman and best proof of this is his fine picture, "Rashomon." However, the name of Kurosawa probably means as much to the average movie-goer as mine and the question arises why Time devotes this space to the esoteric when we have a number of good directors in the U.S.A.

Your correspondent once had the chance to discuss with Time's executive the reasons for all of this. It seems that Time's reference to movies as the "cinema" might in itself be an explanation, and that Time's limited readership would appreciate this bit of snobbery.

But to get back to Time's dissection of Mr. Kurosawa. It seems that "Kurosawa's genius is excessive" and that "a Kurosawa film is almost always a shattering, exhausting experience." The thing I like about this genius is his point of view about the bankers. According to Time he demands "complete artistic freedom, stretches his shooting schedules, bloats his budgets."

Such deference on the part of bankers certainly would rate some space in Time's international business department. Although I have no doubt that such bankers exist, it seems somewhat incredible that these fiscal minds, devoted to the success of Mr. Kurosawa's films, would forsake extrapolation for art.

In any event this should be brought to the attention of Mr. Semenko of Boston. Mr. Semenko's bank has done very well in the motion picture business. And for that matter so has the Bankers Trust Company of New York. But the point of view is different with these gentlemen. They don't read the reviews as much as they peruse the grosses, and they make a simple point that they are in the banking business and not the gambling business, which means that they are really not in the motion picture business.

If there is a market in this country for artistic pictures, why don't some enterprising young folks raise money in the same fashion as stage producers do? A stage musical may need as much as $500,000 to get on the boards, and there seems no problem in getting this kind of dough. The profit potentials of a motion picture are much rosier.

It's worth a try.
Looking Ahead

If you contemplate the trade journals of the motion picture industry and the statements of industry leaders, you are apt to get the idea that when exhibitors aren’t watching movies they watch nothing but the TV opposition, free or fee, and particularly the pay variety. It is good therefore to read about one gentleman who is looking a little further. He is a Long Island exhibitor who cites as one important reason for building a fancy new theatre the fact that by 1970 his area will have a tremendously increased population. He is not looking over his shoulder or across the street at potential competition. He is looking toward the future. It’s a good idea.

I don’t suggest that exhibitors stop watching the TV competition. But they should be looking for other things, too.

Our Long Island exhibitor, analyzing population trends, is building ahead of his times. Too often, the motion picture industry has been barely abreast of the times. Consider, if you will, how long and in how many cities unprofitable first-run operations have been maintained in declining downtown areas, to the detriment of neighborhood theatre development. Consider the long delay in the use of television as a major advertising (not merely publicity) medium for a new picture. If I am not mistaken, it was Joe Levine, a relative newcomer to big motion picture business, who really put television to work.

The modern exhibitor should be keeping himself up to date on at least six different subjects in addition to the product available from the distributors. I list them here in no particular order, and their relative importance varies according to the situation of the individual exhibitor, but they sum up the challenge of the movie business today.

1. Traffic patterns and plans. In major cities and small towns alike, our vehicular civilization is causing changes in many long-established street systems, parking facilities and transportation utilities. We have seen cities close off downtown streets and convert them into shopping malls. We have seen two-way streets become one-way thoroughfares. We have seen temporary and sometimes permanent re-routing of through traffic, major changes in bus stops and the like. All these things can affect the motion picture theatre. The theatre reacts to them, just as do other businesses on the same street. But reacting is not enough. The exhibitor should be acting, creating his own waves instead of bracing himself to withstand somebody else’s.

Exhibitors should be actively working for the kind of traffic patterns which can aid their business; they should be working against plans which hurt their business. In New York’s Times Square, for example, exhibitors seem to have lost a good deal of business by default. They never really mounted a concerted attack on the ridiculous one-way flow of traffic which finds both Seventh Avenue and Broadway reserved for downtown traffic, and uptown traffic kept a full avenue block away on either side. The downtown (below Times Square) residential population of Manhattan, as far as the buying middle class is concerned, has been expanding; but when a downowntimer takes a bus uptown, he never sees a Times Square movie marquee.

If the theatres protested, they didn’t start soon enough.

In smaller cities I have seen other examples of a failure to anticipate traffic patterns and plans. For example, just a few miles apart in the South I saw two theatres—in separate towns—which provided a pointed contrast. One theatre was located directly in front of a municipal parking lot. There was always plenty of room to park when you were going to the movie. The other theatre had a lot of about equal size nearby, but it was a used car lot; the nearest municipal parking facility was on the other side of the main street, a few blocks away. I try to be doing the theatre owner an injustice, but inasmuch as the used car lot was quite recent, and so was the parking lot I should think he could have put up a fight to get the parking where it would do him some good.

2. Construction plans. It’s always a good idea to know general construction plans of the community. This is particularly true where a neighborhood is in transition. I recall a run-down theatre in a rather passe business district New York which suddenly started booking art pictures, in a while it did poorly; then it started attracting customers from a luxury district newly burgeoning a few blocks away. The theatre man had obviously looked around and seen the kind of buildings that were going up, then deliberately reoriented his theatre. In the suburbs the smart theatreman today keeps his eyes and ears open for news of new construction as a guide to possible business in the future. Many sites near or in the shopping center, now too high priced to be considered, could have been set up for a theatre most reasonably if plans hadn’t been undertaken in time.

3. Population changes. Obviously construction plans are related to population changes. Theatre business is even more closely tied to the population. When the character of a neighborhood changes—even if the total population of the neighborhood remains constant—the theatre is likely to be affected.

Thus, in areas where Spanish-speaking people have replaced English-speaking, there has been a switch in the type of picture being booked. This is an obvious reflection of a population change; there are other changes which are not reflected as easily. For example, a neighborhood once filled with new young families turns into a middle-aged community, with few kids left. Or the reverse occurs. Or a slum area begins attracting couples with money to spend. Watch your population.

4. Competition. Let’s eliminate television and its precedent as a rival for the customer’s evening attention, night bases. I suggest eliminating TV and ball games because every theatre man knows about them. But I wonder how many exhibitors have taken a thorough look at the competition from other activities. Have you gotten a line on how the teen-agers spend their leisure dollars? Have you visited the local bowling alley to see the kind of patronage they get, and what they do besides ten pins and a bowling ball? You have to know who you’re competing against.

5. New products. The products mentioned here will movies. Our reference is to products which are supplement to what you show on the screen—items which can be sold at the refreshment counter, or used as premiums, or distrilal as promotions.

6. New ideas and gimmicks. It’s a good idea for the exhibitor to read trade publications which report on examples of ingenious showmanship. It’s an equally good idea for the exhibitor to watch carefully what the stores are doing in the way of promotion. Most important, the exhibitor should maintain contact with civic groups, schools and fraternal organizations with an eye toward working out cooperative promotions, publicity tie-ups, group ticket sales and the like.

In a single column such as this I certainly do not expect the reader to provide Pendaris’ Precise Prospectus for Prosperous Picture Business. But I think that the six subjects mentioned here deserve the exhibitor’s attention.
"The Longest Day" Zanuck's Masterpiece of Movie-Making

Business Rating 5 5 5 5

Powerful war epic shapes up as mighty boxoffice attraction in world-wide markets. Boasts 42 stellar names.

Darryl F. Zanuck's eagerly-awaited epic dramatizing the overpowering June 6, 1944, Allied invasion of Europe—D Day—is a masterpiece of movie-making. Surfing across the black-and-white CinemaScope screen with overwhelming force, told in realistic dramatic-documentary fashion, made up of vignettes ranging from pre-invasion craps shooting to the horror of combat, and screamingly alive with some of the most thrilling battle sequences yet put on film, "The Longest Day" is the shortest 3 hours in movie history. It shapes up as a mighty boxoffice attraction in every market of the world.

This mammoth tapestry of courage and valor is not just another war film—it is the greatest of all World War II dramas. Authentic in essence, engrossing in presentation, overflowing with all of the essential entertainment ingredients, including some 40 star names, the film augurs bright days ahead for 20th Century-Fox, and adds new lustre to the Zanuck name as one of the premiere film-makers in the industry today.

Speculation as to whether a war film can become a successful hard-ticket attraction will cease soon after the picture's release. Here is big, exciting entertainment, deserving of its roadshow status. A natural for the males of every age, the one question—how will women react?—seemed answered by the enthusiastic response of those females in the audience with this reviewer.

Heart-mouth, the great name cast, plus an excellent promotion campaign will help stimulate plenty of want-to-see, and grosses will soar even higher when the film is eventually put into general release. "The Longest Day" will certainly rank among Fox's all-time moneymakers.

That war is hell is graphically and memorably portrayed; not through sermonizing, of which there is none, and only in part through personal reactions, though this is not the major emphasis of the film. War's real impact is revealed through the breathtaking and overpowering battle sequences: the 5000 ship flotilla approaching Normandy Beach; the casualty-high beach landings; Allied paratroopers floating down on St.-Mere-Eglise and being spotlighted by a roaring hotel fire; the bloody inch-by-inch advancements along Omaha, Utah and Sword Beaches; the unbelievable scaling of the cliffs of Pointe du Hoc by Rangers; British commandos capturing and holding an essential bridge; and the savage battle for the coastal casino town of Ouistreham.

The difficult task of reducing to a dramatic form the network of events that made up D Day has been expertly carried off by scripters Cornelius Ryan (from his best-seller), Romain Gary, James Jones, David Pursall and Jack Seddon, and directors Ken Annakin (British sequences), Andrew Marton (American), Bernhard Wicki (German), Elmo Williams (battle episodes), and, most of all producer Zanuck. An additional, and welcomed, air of authenticity is provided by the German and French sequences being spoken in their original languages (with sub-titles). This was a stroke of sheer genius. Suspense is maintained by shifting back and forth from the Germans, aware of the impending invasion but positive the Allies will wait until good weather, to the American and British high command debating the advisability of waiting until the worst storm in 20 years subsides, to the anxious enlisted men in overcrowded barracks and ships, to the activities of the French underground. Once the invasion gets underway, we are given glimpses into the confused and frustrated German command and into the nail-biting headquarters of the Allies.

The gigantic cast provides a colorful cross-section. The Americans include (alphabetically): Eddie Albert, a soft-spoken Colonel who dies on Omaha Beach; Paul Anka, a brave Ranger; Richard Beymer, a superstitious private; Red Buttons, a light-hearted paratrooper forced to dangle in terror when his chute gets caught on a church steeple, watching his comrades slaughtered as they land in the town square; Henry Fonda, the Brig. General son of Teddy Roosevelt; Roddy McDowall, a shy private who proves himself a hero in battle; Sal Mineo, a G.I. killed after mistaking an identification signal; Robert Mitchum, tough, cigar-chewing Brig. General Cota who breaks the German stronghold on Omaha; Robert Ryan, 82nd Airborne commander Brig. General James M. Gavin; and John Wayne, rugged Lt. Colonel Benjamin Vandervoort.

British participants: Richard Burton, an RAF pilot who suffers grave injuries; John Gregson, a plucky padre; Peter Lawford, dare-devil leader of the commandos; Kenneth Moore, a bearded, eccentric Captain; and Richard Todd, a dedicated glider commander.

German personalities: Hans Christian Bleth, a strategist who isn't surprised by the invasion; Peter Van Eyck, a member of the high command convinced the Allies can never attack; Werner Hinz, Field Marshal Rommel who is at home in Germany, instead of Normandy, on the day he claimed would be: "For the Allies as well as Germany . . . the longest day"; and Curt Jurgens, the Chief-of-Staff.

French performers: Jean-Louis Barrault, a priest; attractive Irina Demich, a resistance leader; and Christian Marquand, the heroic commander at Ouistreham.

20th Century-Fox. 180 minutes. Produced by Darryl F. Zanuck. Directed by Ken Annakin (British), Andrew Marton (American), Bernhard Wicki (German), Elmo Williams (battle episodes).
THE MOST INFAMOUS CAST OF CHARACTERS EVER ASSEMBLED IN ONE FILM!

KHRUSHCHEV
WORLD ENEMY #1

CASTRO
BEARDED BETRAYER!

STALIN
MASS MURDERER!

MAO-TSE-TSUNG
RED CHINA'S TYRANT!

LENIN
GENIUS OF REVOLUTION!

TROTSKY
VICTIM OF REVENGE!

MALENKOV
TERRORIST IN EXILE!

MIKOYAN
KREMLIN'S CON MAN!

COLUMBIA PICTURES
presents

"WE'LL...

MILLIONS OF LOYAL AMERICANS ARE READY TO SUPPORT YOUR CAMPAIGN. CONTACT YOUR COLUMBIA NA FOR DETAILS."
THE BLOOD BATH THAT SHOOK THE WORLD!

THE HUNGARIAN MASSACRE!

CASTRO'S CONQUEST OF CUBA!

THE TERROR OF ESCAPE OVER THE BERLIN WALL!

THE HORROR OF THE POGROMS AND PURGES!

FROM COLUMBIA
00 LATE!

SEE SHOCKING UNCENSORED SCENES FROM SECRET FILM ARCHIVES!

Written by JACK W. THOMAS
Produced by JACK LEEWOOD and JACK W. THOMAS
A CONTEMPORA PRODUCTION
A COLUMBIA PICTURES RELEASE
"We'll Bury You!"

**Business Rating 3 3**

Good documentary highlighting rise of Communism.

Communism, from its philosophical inception by Marx to its world-wide influence today, is fascinatingly traced in this feature-length documentary being released by Columbia. Still shots and rare footage, much of it never seen before, explores the rise of Communism over the past 100 years: Russia as the first testing ground for Communism in the late 1800's; the Russo-Japanese War; the 1905 Bloody Sunday massacre; the rise of Lenin; the 1917 revolution; World War II; life under Stalin; Russia's place in the world today. A highly exploitable title, an aggressive promotion campaign, plus topical subject matter and current interest in documentaries should add up to profitable business wherever "We'll Bury You!" is shown. An informative, though overly dramatic narration, attempts to explain the theories behind Communism—one step forward, two steps back (Lenin's philosophy): coexistence to further Red gains (World War II): the purges of the 1930's: the 5-year plans. But when producers Jack Leewood and Jack W. Thomas concentrate on the pictorial aspects the film attains its most engrossing level: the appearance of major personalities—Marx, Engels, Lenin, Trotsky, Stalin, Khruschev, Mao Tse Tung, Castro, Roosevelt, General Marshall, Churchill—famine in Russia in 1933; Russia's refusal to demobilize after World War II; conquest of Eastern Europe; the Berlin airlift; the Korean War; a Red China; the death of Stalin; the Hungarian revolution; Cuban executions; and a terror-filled escape over the Berlin wall. The film brings Communism's advances up to date with the launching of Sputnik and the cosmonauts.


"Stagecoach to Dancers' Rock"

**Business Rating 3 3**

Violence-splattered western will hold action fans.

"Stagecoach to Dancers' Rock" is a better-than-average outing, certain to please devotees of such fare because it's shot through with violence and action (Apache massacres, cold-blooded killings, rape and the tossing of a rattlesnake at a wounded and helpless man). Lacking marquee strength, but directed by Earl Bellamy (he also produced) with plenty of excitement and suspense, this Universal-International release shapes up as satisfactory doubleur fare for the outdoor market. Kenneth Darling's script finds six people riding a stagecoach to Fort Yuma: a gunman (Warren Stevens), a poetry-spouting gambler (Martin Landau), a female medical student (Jody Lawrence), a Chinese beauty (Judy Dan), a bigoted Indian agent (Del Moore) and a soft-spoken cavalry major (Don Wilbanks). The trip is rough enough, then Miss Dan becomes ill and her condition is diagnosed as small-pox (it later turns out to be chicken-pox). The panicked stagecoach driver and guard abandon all but Moore to the open desert. Thirst, hunger and the threat of Indian attacks brings out the true nature of the group. Then the stagecoach is found with its three members murdered by Apaches. Landau, now a raving madman, kills Wilbanks, wounds Stevens (now turned good guy and in love with Miss Dan) and rapes Miss Lawrence, whom he makes his terrified servant. After forcing Stevens and Miss Dan deeper into the desert, Landau kills Miss Lawrence and is finally killed in return by a feverish stagecoach driver who sees Landau as the Apache who attacked him. Stevens and Miss Dan survive.


"Operation Snatch"

**Business Rating 3 3**

Disappointing British comedy starring Terry-Thomas.

Only sporadically funny, this British farce concerning colony of Barbary Apes on the Rock of Gibraltar during World War II has in its favor the presence of Terry-Thomas. But the Continental release is far below the quality of previous British hits starring the gap-toothed comic and will disappoint his fans. Alan Hackney's screenplay uses as a springboard the legend "If the apes on Gibraltar should leave, the Rock will no longer be part of the British Empire." When the sole male ape dies the female apes become listless and are removed to Sick Bay for observation. The German propaganda machine reports the apes have left Gibraltar and the British Empire is crumbling. Then fore, the War Office in London decides to send ape "specialist" Terry-Thomas, a bungler of the first order, to Germany to snatch a male Barbary ape from a traveling circus. Unfortunately, the inherent comedy situations never really blossom although Terry-Thomas gives the doings his strong comic at Robert Day's direction is uninspired. Aiding in the nonsense are George Sanders, the snobbish Rock intelligence officer who is forced to choose Terry-Thomas for the mission, Lionel Jeffries, Terry-Thomas' beflagging orderly, and Jackie Lane, the sexy spy daughter of Gibraltar's leading double-agent. The plot finds Terry-Thomas trying to outwit the Germans by outflanking under-sized soldiers in ape skins. He and Jeffries take off to Germany, drug the ape with a doped banana, dress themselves in a horse suit, stampede the circus horses and frantically race to neutral Switzerland. Mission successfully accomplished. Terry-Thomas and Jeffries are packed off to London for secret reasons.


"Secrets of the Nazi Criminals"

**Business Rating 3 3**

Strong documentary recounts Nazi crimes. OK double.

This powerful documentary produced by Swedish film make Tore Sjoberg (creator of the successful "Mein Kampf") should prove a good doubleur in all situations. Authentic newsreel taken by the Germans and used as proof against the war criminals in Nuremberg, disclose, in horrifying detail, the atrocities committed by the Nazis during World War II. Opening with the first Nuremberg trial of Goering, Himmler, Goebbels, Hess and other high Nazi officials, and the address of American prosecutor Robert Jackson, the film then explores the three indictments against the defendants. Indictment I—"Crime Against Peace"—shows the rise to power of Hitler, the creation of the "new order," the 1938 Munich conference and the commencement of World War II. Indictment II—"War Crimes"—details the opening of concentration camps and the inhumane treatment of prisoners of war. Indictment III—"Crimes Against Humanity"—is by far the most graphic and affecting. Here we see deportation to Germany of slave labor masses of Jews herded into concentration camps, Nazi experimentation, the various methods of elimination (gas-chambers, starvation) and the bones and corpses of the victims, including children, discovered upon Allied liberation. Returning to the trial, the excellent English narration recounts the verdicts of guilty, and the camera pans across the bodies and faces of the hanged defendants.

Trans-Lux, 84 minutes. Produced by Tore Sjoberg.
**Lolita' Ads Win AMPA Honors**

M-G-M and Seven Arts Prods. shared the AMPA award for the best advertising campaign of the year, for their combined efforts on behalf of "Lolita." William Castle walked off with the Showmanship award, and Loew's Theatres was tabbed for the Public Relations prize, for its extensive support of the Academy Awards bow. The announcements were made by Ted Arrow, head of the Associated Motion Picture Advertisers, Inc., and Sam Horwitz, vice president, and chairman of the AMPA awards luncheon committee. These and other non-showmanship awards will be presented at a luncheon at New York's Americana Hotel, October 16.

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**Final Stage of 'Taras Bulba' Ballyhoo**

Rocket into Orbit by UA Showmen

The final stage in the year-long promotional rocket United Artists launched for Harold Hecht's "Taras Bulba" now is in orbit. UA vice president and national promotional chief Fred Goldberg outlined the earlier phases, "the largest and most intelligent" advance publicity push in the firm's history, and revealed what is in store for exhibitors and patrons in the next three months. The picture is slated for national release at Christmas.

Talking to the trade press at the UA home office, Goldberg noted that two-color, teaser posters of two-sheet size were up in cities throughout the country. Announcing the coming of the film, they are keyed by the line, "Now . . . add a motion picture to the wonders of the world." The posters will be changed once a month over the three-month span. The poster buys have been made in strategic spots in key cities; 1,000 spaces are being utilized in the metropolitan New York area. Also in New York, UA has set up large, illuminated, full-color transparencies in the facilities of the Long Island Railroad and the Port Authority building.

Beginning November 28, according to Goldberg, UA will kick-off a national saturation of 10-second television spots, running for five days in 100 cities. Two weeks later, the company will place half-page, four-color advertisements in the comic sections of every major Sunday newspaper in the nation. The UA executive pointed out that the combined circulation of these sections was 10 times that of all national magazines.

Also on the extensive campaign schedule for "Taras Bulba" is "proper utilization of the screens across the country" starting Oct. 15 with two featurette trailers of about four minutes each. The first is a combination black-and-white and color short employing the on-location stills taken by two Life magazine photographers to describe the shooting of "Taras Bulba." The second will be a "cut-down" version of the 15-minute video program covering the production in Argentina. It already has been shown twice over ABC-TV. In Goldberg's opinion, these featurettes are "more than just trailers, they are entertainment."

UA always has made excellent use of radio, which the vice president described as "an extremely potent medium," and the "Taras Bulba" drive is no exception. The airwaves will be saturated with single recordings of the film's theme, both vocals and instrumental by top artists. Following release of the picture, the sound track album will be employed to gain additional air time, and for attention-getting store and window displays.

On the book front, two pocket editions will plug the picture—one a soft cover of the original novel by Nikolai Gogol, the other a Gold Medal Books printing of the film's shooting script. The publishers will tie-in with United Artists in a "read-the-book-see-the-movie" campaign. Personal-appearance tours will be made by director J. Lee Thompson, who will cover the country to sponsor advance screenings for exhibitors and journalists in the surrounding areas, and to give interviews.

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**Two different types of newspaper ads for the film were on display at the meeting. One played up the adventure elements; the other stressed the central art work and the key slogan. Goldberg said the UA advertising department is working closely with National Screen Service to provide theatremen with the best possible ads and accessories.**

Advance publicity for "Taras" included a tour of 16 cities throughout the country by photog- rapher Jim Denton, who brought with him art on the film, and a similar jaunt through Europe by star Tony Curtis. Both took advance orders for stills from editors.

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**Rooney to UA Publicity Post**

Robert Rooney was appointed production public- ity liaison for all Continental European and United Kingdom productions made under the United Artists banner, it was announced by vice president Fred Goldberg.
Allied Artists Loss

(Continued from Page 4)
reported a substantial consolidated loss for the fiscal year ended June 30.

AA suffered a loss of $1,580,000 in fiscal '62, compared to a net income of $529,000 (54c a share) a year earlier. President Steve Broidy noted that "El Gid", because of limited early distribution, did not have meaningful impact on '62 results. Also, he said that AA had fewer pictures to distribute in '62, and gross receipts of films in the middle and low-budget class "were most disappointing."

The firm's plans for the future, according to Broidy, call for making four major pictures a year, supplemented by eight lower-budget entries.

Blockbuster Policy Creates 'Monsters'

(Continued from Page 4)
of course, was that story expenses soared and that the costs of failures grew even more immense."

The increasing reliance on the 'star system' is an effort by the producers to safeguard big pictures that might be poorly received, the analysis declares. "In many cases, the 'star' theory has worked. But the cost of such 'star insurance' has been enormous. For one thing, the stars now wield virtually as much control over production as does the producer. For another, their salaries are tremendous and they often are entitled to a share of profits while assuming none of the risks. Finally, they exert an influence not only on filming, but on advertising, promotion, script-writing—practically anything involving the picture." The Elizabeth Taylor-'Cleopatra' story is cited as "a perfect text-book example of the dual failure of the 'Blockbuster Theory' and the 'Star System'."

The third "monster", the threat of censorship, says Value Line, has been created by the attempt to compete for patronage by production of pictures with once taboo themes. "This scheme has met with some success. Tired of Westerns, detective stories and family situation comedies, some viewers have returned to the theatres to view intelligently handled presentations of subjects not previously treated on the big screen. But the industry's action in treating controversial themes led to a revival of the threat of censorship." Detailing the various stages of the industry's judicial fight for freedom led to the screen, Value Line refers to the current controversial battle against blue-nosing being waged in New York over the right to show "The Connection." It might, declares the report, "ultimately result in the banning of all censorship on any grounds . . . In attempting to show the film, the 'Connection' company challenged the very constitutionality of the state's censorship law, rather than just the decision that this particular film is 'obscene.' If the company is successful, this might conceivably presage a court ban on all censorship. As a consequence, the major companies might be able to produce more controversial films, thereby attracting bigger audiences. The ultimate result might be better films, higher industry revenues and fatter profits."

20th Names Director, Comptroller

Twentieth-Fox added a 14th member to its board of directors and appointed a new comptroller of the corporation, it was announced last week by president Darryl F. Zanuck. The new board member is Jerome A. Straka, president of Chesapeake-Pond's, Inc. One vacancy now remains on the directorate. The new comptroller: Robert E. McElfresh, who had been assistant to the general manager of the Ford Motor Co. since 1949.

In 1956, as director of finance for Ford, McElfresh directed a company-wide study of markets, products and facilities, and developed an integrated plan for future product design, facilities expansion and capital investment. As comptroller of Ford, he will supervise and oversee the accounting system of the company.

Newman Upped at Century Theatres

Martin H. Newman was elected vice president and treasurer of Century Theatres by the board of directors, succeeding Sam Goodman, who retired after 40 years of service. Newman has been associated with Century for over 25 years. In making the announcement, president Leslie R. Schwartz also reveals that Joseph G. Wickhan was elected secretary of the firm, addition to his present duties as head of the real estate and insurance department.

Wometco Builds in Shopping Center

Hewing to its policy of following the moving cinema pattern by expanding in areas of concentrated population, Womet Enterprises, Inc. (OTC) revealed that Food Fair Properties will build and Wometco will lease and operate a theatre in the West Hollywood Shopping Plaza, West Hollywood, Florida. Making the joint announcement were Mitchell Wolfson, head of Wometco, and Ralph Biembaum, vice president and general manager of the supermarket chain.

The new movie house, slated to open in April, 1963, will ha

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**FILM & THEATRE STOCKS**

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| NATIONAL GENERAL | 6 1/2 | 6 1/2 | + 1/2 |
| STANLEY WARNER | 21 3/8 | 20 3/8 | - 1 |
| TRANS-LUX | 12 3/4 | 12 | - 1/4 |

(Allied Artists, Cinerama, Screen Gems, Trans-Lux, American Exchange; all others on New York Stock Exchange.)

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(Quotations courtesy National Assn. Securities Dealers, Inc.)
FINANCIAL REPORT

some 1,000 seats and will be similar in design to the wide-screen Palm Springs Theatre now being built for Wometco in Hialeah. Declared Wolfson: "The West Hollywood Shopping Plaza Theatre is another step in Wometco's announced policy to expand its theatre business in large shopping centers which are not currently served by modern theatres. We feel that the motion picture business will continue to be profitable if the exhibitors bring new, deluxe theatres which were formerly confined to the main downtown districts to those lower regional shopping centers which are serving the great population centers of the outlying areas."

At the same time, the Wometco board declared a 50% stock dividend on all class A and class B shares outstanding, payable Dec. 21, 1962 to stockholders of record Dec. 1. The board stated that it was its intention to pay quarterly cash dividends at the annual rate of 60¢ on the A stock, and 22¢ on the B stock on the total number of shares outstanding after issuance of the stock bonus.

Movie Shares 'Not Attractive' Now—VL

Motion picture equities "are not attractive commitments at this market juncture," according to the Value Line Investment Survey (published by Arnold Bernhard & Co.), in its current analysis of the industry.

Only Walt Disney is favorably classified, and VL notes that Disney "is the movie-maker least affected by censorship regulations, since its films are most consistently 'family type' or children's entertainment." For appreciation potentiality to 1965-67, however, many are favorably ranked. Most highly regarded are M-G-M, 20th-Fox, Loew's National General and Stanley Warner. Listed as above-average for the same period: Warner Bros., Walt Disney, AB-PT and Paramount.

Following are brief excerpts from Value Line's analyses of the individual film companies:

COLUMBIA—"(It) has consistently managed to lose or write off more on its motion picture operations than it has earned from Screen Gems (the TV arm in which it has 89% interest), affording some justification for the negative market evaluation currently being accorded the company's non-television operations . . . Neither CPS nor Screen Gems has yet released its fiscal 1962 annual report. We estimate, however, that Screen Gems earned about $1.35 a share (approximately $2 per CPS share) in that period. Consolidated earnings of CPS probably slipped to $1.40 a share, however, indicating losses in the company's non-television operations. A major increase in consolidated earnings is in sight this year. Continued growth seems assured for Screen Gems, while the company has entered upon a period of major activity in the release of important films."

WALT DISNEY—"As a vehicle for capital enhancement, Disney is one of the most favorably ranked stocks in the entertainment industry . . . We estimate that full year profits at a new record—slightly better than the previous year's . . . results in fiscal 1963 are expected to be even better."

MCA—Despite the conditions set by the Government consent decree, "we look for an increase in profits in 1962 to about 2.40 a share (on a pooling of interests basis with Decca), up from the 1961 pro-forma figure of $2.11. Reasons: (1) Decca having an extraordinarily good year; (2) MCA acquired Columbia Savings and Loan early in 1962; and (3) operating economies are expected to result from the MCA-Decca combination.

M-G-M—"It is attractive on two counts: (1) it ranks in the highest quintile of all stocks for appreciation potentiality to 1965-67, and (2) it yields a very generous 6.7% return. Although earnings coverage in fiscal 1962 was surely slim, we expect the current rate to hold since a sizeable profits recovery seems likely in fiscal 1963. . . . We estimate that profits were in the neighborhood of $2.10 a share—less than half the year earlier results . . . Fiscal 1963 should see a substantial improvement."

Chiefly the strength of product like "The Wonderful World of the Brothers Grimm," "How the West Was Won" and "Mutiny on the Bounty," fiscal 1963 profits are estimated "in the neighborhood of $4 a share."

PARAMOUNT—"Earnings plummeted precipitously in the first half to $1.01 a share from $2.87 a share in the comparable period of last year. No explanation has been forwarded concerning the enormity of the decline, but it seems reasonable to assume that it reflects the company's release of fewer and less important pictures early in 1962."

20TH-FOX—"A broad reshuffling of top personnel was announced, several major productions were postponed, and virtually all operations at Fox's Los Angeles studio were halted indefinitely. Still, the company cannot spin around on a dime, and a sizable loss (about $10 a share, including write-offs) will be incurred this year. A turnabout in 1963, after this year's purge of the books and general corporate housecleaning, can confidently be expected. The earnings recovery could prove substantial, particularly in the second half. But there will be more bad news for the market to absorb before then, namely the $5 a share loss estimated for the final 6 months of 1962 . . . Prospects to mid-decade remain favorable, however, predicated in part upon our assumption that 'Cleopatra' will prove profitable by then."

WARNER BROS.—"Earnings in fiscal 1963 are likely to set a new record. But the current price of the issue adequately reflects this expected improvement . . . 'The Music Man' has been an outstanding boxoffice scorer . . . (but) its (Warner's) future rests with its television operations . . . While no earnings explosion seems likely in fiscal 1963, some profits enhancement is expected."

The individual theatre firms:

AB-PT—"Seems on its way toward an excellent second half. We believe that the company reached a new peak in third quarter earnings and could be headed for a fourth quarter earnings record as well. Theatre operations, which were off in the first half because of unfavorable weather conditions, are now running at a satisfactory rate."

LOEW'S—"While this (hotel) phase of the company's development has been very satisfactory, results of the movie theatre chain have been disappointing. On a 25% drop in sales, third quarter earnings declined 35%.

NATIONAL GENERAL—"The work of management in reducing costs, closing unprofitable theatres and opening new theatres was again reflected in the company's most recent income statement. Earnings for the fiscal period ended June 30th were $2.56 a share (8¢ non-recurring), well ahead of the 8¢ earned in last year's corresponding period. The improvement in earnings to date reflects only the efforts expended on theatre operations. Experiments now under way on the company's vending activities could lead to higher income in fiscal 1963 and thereafter."

STANLEY WARNER—"Sales in fiscal 1962 probably rose to a record high. But we believe that the company's profit margin may have slipped to the lowest since 1953. Reasons: expenses incurred from introduction of a new ladies' foundation garment; promotional expenses in launching a new nursing bottle, and 'reduced theatre receipts in June, July and early August, resulting from the lacklustre caliber of summer film fare. A stronger schedule of films on tap for upcoming months is expected to bolster future results."
Allied Artists

July

BRIDGE, THE Fritz Weaver, Volker Bobrowski, Producer. Dr. HermanSchwein, Director Bernhard Wicki, German schoolboyspressied into defending a bridge in wanning days of WWII. 104 min.

EL CID Color, Charlton Heston, Sophia Loren, Raf Vallone, Director Franco Zeffirelli, Story of a Spanish hero who saved Spain from the Moors, 179 min. 12/11/61.


RIDER ON A DEAD HORSE John Vivyan, Bruce Gordon, Kevin McCarthy, Producer Kenneth Alrose, Director Herbert L. Strock. Dramatic search for hidden gold, 72 min. 7/14/62.


October


November

BILLY BUDD Peter Ustinov, Robert Ryan, Melvyn Douglas, Teresa Wright, Producer-Director Ustinov, Picturization of Herman Melville's sea classic, 112 min.

Coming

BLACK ZOO Producer Herman Cohen. Unique horror story.


STREET OF SONORA Color, Joel M. Lederman, director Lourdes Jourda, Producer-director Douglas Sirk, Based on two books, "Man of Montmartre" and "The Valadon Drama.,"

UNARMED IN PARADISE Maria Schell, Producer Stuart Millar.

September

WHITE SLAVE SHIP (Formerly Wild Cargo) CinemaScope, Color, Pier Angeli, Edmund Purdom, Murty of prisoners shipped from England in the 18th century to America as slaves. 92 min.

October

WARRIORS 5 Jack Palance, Jo Anne Ralli, Producer Fulvio Lucchino, Director Mario Silvestre. Story of an American GI, who organized the underground resistance in Italy.

November

REPTILICUS Color, Bidill Miller, Carl Ottoone, Pro-ducer-Director Sidney Pink. Giant sea monster's de-struction of an entire city.

December


January


February


March

SCHIZO Leilica Roman, John Savon. Producer-director Mario Bava. Suspense horror.

April

SEAFIGHTERS Producer-director Anthony Carras, Submarines war story.

Coming

ANZIO EXPRESS War story.


BIKINI BEACH Color, Panavision. Teenage comedy.

COSTA BRAVA Color, Panavision.

DUNWICH HORROR Color, Panavision, Science Fiction.

GENGIS KHAN 70mm roadshow.

DELUGE, THE Panavision, Science Fiction.


THE PIT And Bogarda, Mary Ure, Science Fiction.

WAR OF THE PLANETS Color, Science Fiction.


November


December

CELEBRATED LOVES (Les Amours Celebres) Brigitte Bardot, Simone Signoret.

WORLD BEGINS AT P.M. Jimmy Durante, Ernest Bo- mine, Director Victor Young. 70 min. 3/1/62.

Coming

TOTO, PEPPINO AND LA DOLOCE VITA Toto, Peppino.

TRIAL, THE Anthony Perkins, Jeanne Moreau, Direc-

tionn Welles.

Buena Vista

January

BIG RED Technicolor, Walter Pidson, Emile Gen.

February

RACE TO JIMMY'S HOUSE, THE Color, Mrs. Grant.

March

ALMOST ANGELS Color, Peter Weck, Scott Scanland.

April


Coming

SON OF FLUBBER Fred MacMurray, Nancy Olson, Keenan Wynn, Comedy.

Columbia

June


ZOTZ Tom Poston, Julie Meade, Producer-Director A- liam Castle. Comedy satire. 87 min. 6/11/62.

July


August


September

NOVEMBER SUMMARIES

Glancing ahead we see 18 releases set for November, with a chance of more to come. M-G-M has 4 scheduled.


FEAR NO MORE (Sutton) Jacques Bergerac, Mea Powers. 78 mins.
FIRST SPACESHIP ON VENUS Technicolor, Totalvision. Foz, Tana. Dick Clark. 81 mins.
FIVE MINUTES TO LIVE (Sutton) Johnny Cash, Gay Forester, Pamela Mason, Donald Woods. 86 mins.
LA CORTA BRAVA (Miller Producing Co.; Elsa Martinelli; Antonella Lualdi, Jean Claude Brilley, Laure Terzieff, Severino Santa Chiara, Director Mario Bolognini. 94 mins.
LES PARISIENNES (Times Films) Dany Saval. Dany Roberts, Dany Arnoul, Catherine Denoix.

NIGHT OF EVIL (Sutton) Lisa Gaye, Bill Campbell. 88 mins.
PARADISE ALLEY (Sutton) Hugo Haas, Corinne Griffith, Billy Gilbert, Carol Morris, Marie Windsor.
SATAN IN HIGH HEELS (Cosmog. Meg Miles, Gray Raye, Akira Kame, Bertrand Bruneau. Producer, Roger Berthelot. Director Jerald Inrator. 97 mins. 5/14/62.
THIRD COMMANDMENT, THE. The Robert Clarke, Frances York. 85 mins.
STAKEOUT Ring Russell, Bill Hale, Eve Brent. 81 mins.
THEN THERE WERE THREE (Alexander Films) Frank LaRocca, Alex Nicol, Barry Cahill, Sid Clute, Producer-Director. producer Nicol. 82 mins.
VARAN THE UNSEELIEVABLE Myron Healy, Tsukro Kobayashi. 95 mins.
VIRIDIANA Silvia Pinal, Francisco Rabal, Fernando Rey. 145 mins. 4/25/62.
WOZZECK (Brandon) Kurt Meisel, Helga Zulch, Richard Haussler. Producer Kurt Halme. Director George Kranis. 81 mins. 3/19/62.

HARRIS. THE COURAGE. Bachmann. to December LIKE U.S. August peaceful war. METRO-GOLDY-MAYER June


July


August


VERY PRIVATE AFFAIR, A Brigitte Bardot. Marcello Mastroianni. Director Christian-Jaque. This is the story of the young screen star who becomes a sex symbol for the world. 94 min. 10/4/62.

November


December


Coming


CAIRO. George Sanders. Richard Johnson. Producer Robert L. L. Chabot. Directed by Wolf Rilla. Drama of adventure between the Arab tribes. 120 min.


PASSWORD IS COURAGE. THE. Dirk Bogarde. Producer-Director Andrew V. McLaglen. One man's war against the Nazis during World War II.


PARAMOUNT June


MY GEISHA Technirama. Technicolor. Shirley MacLaine, Tyrone Power. Producer. Director Howard Hawks. Story of the dangerous art of geisha to attract starring husband. 120 min.


WONDERFUL TO BE YOUNG Clift Richard. Morley, 92 min.

United Artists June


July


August


September


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Viewpoint

THE 'CLEOPATRA' DISPUTE

The Rights of The Artist and
The Rights of The Company

Reviews

THE MANCHURIAN CANDIDATE
LONG DAY'S JOURNEY INTO NIGHT
Films of Distinction

PERIOD OF ADJUSTMENT
TWO FOR THE SEESAW
WHAT EVER HAPPENED TO BABY JANE?
THE WAR LOVER
PHAEDRA
DIVORCE—ITALIAN STYLE
GAY Purr-EE
ESCAPE FROM EAST BERLIN
CRIME DOES NOT PAY
FLAME IN THE STREETS
THE CONNECTION
ANTIGONE
PREVIEW

AT THE NEW YORK A

THE QUOTES BELOW GIVE

THIS UP fairy

"Terrific, adult, clean, funny script, good acting."

"Fun to be unusually good."

"Loc scenes gave beautiful con ta

"Good mixture of serious and great."

"Excellent acting, o

"Contrast of pathos and well worked out."

"Hub-

cellent, love that Francis."

"Don't ruin by cutting se

That AGONIZINGLY

Hilarious Pause

between the Honeymoon

and the marriage!

Period of

Adjustment

Starring

T O N Y

FRANCIOSA

J A N

F O U D
RAVES!!!

SNEAK PREVIEWS, AUDIENCE REACTION TO US MOVIE...

“A great comedy, pathos, sentiment real and touching, dramatic powerful and funny movie.”

“Jane Fonda is funny, tenderness and reality.”

WILLIAMSON

WOULD RECOMMEND THIS PICTURE TO THEIR FRIENDS!

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ISOBEL LENNART

Directed by

GEORGE ROY HILL

Produced by

LAWRENCE WEINGARTEN
what can a girl expect of a war lover?
WAR LOVER goes into action
COLUMBIA SHOOTS THE WORKS WITH POWER-PACKED EXPLOITATION!!

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5000 miles, 35 cities... an actual B-17, fully-armed, flying War Lover ballyhoo to millions from coast to coast... and carrying with it national and local TV, Radio, Newspaper and Magazine coverage!

Sensational Music Promotion!
Soundtrack LP and Bernie Leighton 45RPM single on ColPix Records!... plus singles on Columbia Records!

Force Endorsement!
Means full cooperation at every level... for bigger ticket sales!

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Dedicated at all veterans groups for the picture they’re all waiting to see... now set to work for you in your situation all over the nation!

Blockbuster Best-Seller Merchandising!
Now a Bantam paperback... and backed by one of the greatest combined operation promotions in history!

The Shirley Anne Field Tour!
Across the country... introducing America to the screen’s hottest new female star!

Squadrons of Tie-Ins!
Including the nationally retailed Revell Inc., B-17 "Flying Fortress" model kit!

America’s boxoffice is primed for a Thanksgiving takeoff! Fly high with Columbia’s THE WAR LOVER
in years to come, the stature of great motion picture achievements will be measured against

DARRYL F. ZANUCK'S
THE LONGEST DAY

Based on the Book by CORNELIUS RYAN
Released by 20th Century-Fox

42 INTERNATIONAL STARS
ALPHABETICALLY LISTED:

EDDIE ALBERT - PAUL ANKA - ARLETTY
JEAN-LOUIS BARRAULT - RICHARD BEYMER - BOURVIL
RICHARD BURTON - RED BUTTONS - SEAN CONNERY
RAY DANTON - IRINA DEMICH - FABIAN - MEL FERRER
HENRY FONDA - STEVE FORREST - GERO FROME
LEO GENN - HENRY GRACE - JOHN GREGSON - PAUL HARTMANN
WERNER HINZ - JEFFREY HUNTER - CURT JURGENS
ALEXANDER KNOX - PETER LAWFORD - CHRISTIAN MARQUAND
RODDY McDOWALL - SAL MINEO - ROBERT MITCHUM
KENNETH MORE - EDMOND O'BRIEN
RON RANDELL - MADELEINE RENAUD - ROBERT RYAN
TOMMY SANDS - ROB STEIGER - RICHARD TODD
TOMTRYON - PETER VANEYCO - ROBERT WAGNER
STUART WHITMAN and JOHN WAYNE
NEW STUDIO HEAD. Look for the departure of another major studio production head (besides Levathes) within the next three months. Top management officials are reported disappointed in his ability to cope with present lay production problems and failure to negotiate effectively with talent and outside producers on co-production deals.

WHAT DO BANKERS KNOW? Film executives are pointing to the strong boxoffice performance of "The Chapman Report" as verification of their contention that bankers should leave the movie business to movie men. It is being called that the Wall Streeters (Gould, Loeb) who were swinging their weight around on the 0th-Fox board a few months ago forced then-resident Spyros Skouras to drop the "Chapman" project, which was being produced by Richard Zanuck for DFZ Productions. Warner Bros. quickly grabbed the chance to distribute the picture, and has a good moneymaker on its hands. This is only another case to prove the point that, as a prominent film man said the other day, bankers should only provide the financing and leave the rest to showmen and the talent.

A large part of the trouble our business is in today is, he said, because too many decisions are being made by bankers and bookkeepers—and some of the top executives in the industry are bookkeepers rather than showmen.”

O. HIT BY CRISIS. Theatres all over the U.S. (probably the world) were hit hard last week as a consequence of the international crisis resulting from President Kennedy's announcement last Monday (22nd) that Cuba would be quarantined to halt military shipments. Exhibitors in every area reported that attendance was down sharply the night of the President's speech and thereafter. Almost the sole exception, ironically, was Darryl Zanuck's war epic roadshow, "The Longest Day", which held close to SRO business in most situations.

NO ROADSHOW FOR "PEKING". Samuel Bronston's "55 Days at Peking" will not be roadshowed, at least in the U. S. The $7.5 million production, on which shooting was completed last weekend in Spain, will be ready for release in early Spring. Bronston executives and the company's worldwide distributors, meeting in Madrid last week, decided to forego the hard-ticket policy for a general release playoff in the lush summer months, preceded by a limited number of pre-release engagements. Some of the foreign distributors are still contemplating the possibility of roadshowing the picture, but Allied Artists, which has the U. S. territory, apparently is firm on the general release policy here. "Peking" is expected to run approximately 2½ hours. Bronston's next spectacle, "Fall of the Roman Empire", is slated to start rolling, part in Spain and part in Rome, on Jan. 7.

TV AND BB. Awaiting the U. S. Supreme Court decision on block booking of feature films to television stations, some knowledgeable TV executives are wondering if their industry really wants the practice outlawed. The elimination of block selling, they say, was supposed to help movie theatres, but it had the opposite effect, forcing up the price of pictures and sharply curtailing the output of product. If the film companies and feature library syndicators distributing pictures to TV are required by law to sell their pictures to stations on a one-by-one basis, prices of the individual films are likely to go much higher because of added sales and distribution costs. The Supreme Court heard arguments Oct. 16 on a district court decision holding six film companies and film library syndicators in violation of the anti-trust laws for forcing package sales.
ONE OF THE TRULY GREAT ENTERTAINMENTS OF ALL TIME!

Marlon Brando

In His Very Greatest Role

Sayonara

"I am not allowed to love. But I will love you if that is your desire."

Co-Starring: Patricia Owens, Red Buttons, Ricardo Montalban, Martha Scott, Miyoshi Umeki, James Garner, and Miiko Taka

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Directed by Joshua Logan
Based on the Novel by James A. Michener
Screen Play by Paul Osborn

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Rights of the Artist—Rights of the Company

In the movies the artist is always the hero, fighting to save his integrity from a backer who wants to tell him what to paint. This romantic concept of "artistic integrity" has become a rallying point lately in the dispute between Darryl F. Zanuck and Joseph L. Mankiewicz. And we must say that life, even in the movie business, is not like the movies.

Mr. Zanuck at a press conference had commented that the press probably felt that the boss, confronting a creative talent, had to be the "heavy" in the confrontation. Mr. Mankiewicz, deservedly famous as both a writer and a director, would naturally get the sympathy of other writers and creative artists. But the case of "Cleopatra" and the question of Mr. Mankiewicz's belief in his vested right to edit the film are a little different from that of a writer defending his garret from his rich patron. Mr. Mankiewicz and "Cleopatra" are hardly garret types.

The motion picture is a business-art or an art-business, depending on where you wish to place the accent; but unless a film-maker furnishes his own financing, as well as his own talents, he is not a sole proprietor. He is not just an artist; he also has a responsibility as a businessman, a professional obligation to those who furnish him the wherewithal.

Let's take a look at some of the facts presented by Mr. Zanuck about "Cleopatra." First there is the matter of costs. The cost of the film to date, the 20th Century-Fox president said, was "more than $35 million. That money is borrowed from the banks at 5% interest, which means interest payments of slightly more than $7,000 a day until the picture is in the theaters." In his amazing chronicle (the letter is reprinted on Page 13) of Mr. Mankiewicz's stewardship of the $35 million production, the Fox president recited some startling facts, including the charge that Mr. Mankiewicz shot a good portion of the film "in continuity" and that Richard Burton worked "less than a week in the first 17 weeks he was in Rome. Roddy McDowall was called once in the first four months."

There is really no need to repeat all the expensive details. When you know that a film has cost over $35 million, all borrowed, you know that the company that borrowed the money has far more than the usual stake in the artistic creation.

If Darryl F. Zanuck were a newcomer to the movie business, or a man who never cut a picture, he would still have some right to editorial access to the film; but Mr. Zanuck happens to be one of Hollywood's most successful producers. His credentials as a topflight movie maker are impeccable. His production credits, it so happens, include Mr. Mankiewicz's own "All About Eve" and "A Letter to Three Wives." And he did not read Mr. Mankiewicz out of further contributions to "Cleopatra." He said he had offered to show the director the edited—or, to be exact, re-edited—version of the film and "debate the points" of difference.

He also indicated that a few additional scenes might have to be filmed; and if Mr. Zanuck were reluctant to have these scenes filmed in the $35 million-plus manner of what had gone before, he had every reason for such reluctance. We have mentioned part of his description of the way the film was produced. Here is another tidbit: "Sets were built on overtime and then left idle for weeks and months." As for shooting in continuity—which means in the chronological order of the scenes in the script—he noted that this was responsible for "at least $7.5 million of added production costs which do not appear on the screen."

Mr. Zanuck is right. He owes it to his company and his stockholders to accept his responsibility and assume control of "Cleopatra." He would be a poor excuse for a company president if he did not accept this responsibility. He deserves the support of the entire industry—creative talent included.

One of the evils of the modern motion picture business has been the assumption of control by creative talent in areas where business ability should prevail. Movies are a partnership between art and business, and neither party has the right to exclude the other. When the artists start administering the budgets—or saying that because a man is now a corporate executive he no longer has an artistic voice—they are guilty of the very sin they love to ascribe to the businessmen.

To raise such a storm over the entirely proper action of Darryl Zanuck is a disservice to the industry the artists profess to love. To seek to characterize this man as an interloper, when he is trying to save a great motion picture company, is irresponsible.

To be sure, Mr. Mankiewicz has the right of an artist to guide his effort to completion. But any man who has spent $35 million and still does not have a final picture can certainly use a little new guidance. Go to it, Mr. Zanuck.
It is this corner's contention that next to croquet there is no more inane or puerile pastime than bowling. When Washington Irving had his elfs hurling spheres in the Adirondacks, little did he conjure that one day in the future this foolishness would become a prime competitor to the motion picture. No wonder John Davis, head man of the Rank Organization, has converted a number of theatres into bowling palaces so that Britain's men and women, once committed to archery and the gentle exercise of lifting steins in the pubs, now visit these former cinemas to try their hands at knocking down the varnished pins.

Between bowling, golf, fishing and the do-it-yourself syndrome, the box-office each year is not only losing former patrons but is certain to lose lots of potential customers who are reaching the age of buying a ticket.

The American male, suffering from the delusion that he, too, can be an athlete, and having failed to show signs of becoming another Frank Gifford or Willie Mays, has defected from these hidden ambitions, bought himself a bowling ball with his name properly inscribed thereon, and is dedicating his flabby muscle to weekly exhibitions at the neighborhood troughs.

The American female, sensing her failure to look like Kim Novak and exploring a life of canasta while hubby was on the alleys with the boys, drinking lager and whooping it up with hotdogs, decided it was better to neutralize her feminine lures and don the accouterments of the bowler. What this has done to impair conjugal bliss is no doubt a matter that some future Dr. Kinsey will have to explore. It is not too rash to suggest that this neutralizing or, better yet, neuterizing trend certainly diverts the libido from the vicarious thrill of seeing who's kissing whom on the neighborhood screen. Woe unto the day when mama would rather make a "strike" than the errant peddler.

◆

But it is not only bowling that has enticed the distaff side. What about fishing? If there is a more debilitating spectacle than American womanhood with hip boots and an ecstatic p" while she casts for some helpless trout, I fail to realize it at the moment.

It is not only our movie business that is losing income by the increasing diversion of Sally, Irene and Mary, to these eccentric roles. No doubt time will prove that the cosmetic industry also may be in danger. For, as depersonalizing of the dames becomes a national calamity, more and more will they forsake lipstick and other beautifiers in order to prove that whatever papa does they can do better.

For years, whenever boxoffice receipts declined to an alarming degree, committees would be formed to study the debacle and by the time any causes and effects were assessed, the boxoffice would improve and that was that.

Most of the surveys undertaken by the industry (last one in 1958 by the MPA) came up with the startling information that we were getting the young folks but there was a substantial decline in patronage among the groups from age thirty and older. Where were all these people who should have been holding hands in the movies? One look at the bowling alleys, the golf course and the fishing areas would have given a good answer.

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It seems that we have overlooked some obvious and elementary matters. The country is really obsessed with health and exercise fads; and since Mr. Kennedy has sponsored the idea of physical fitness it takes a very strong willed person to sit on his toochus and watch the clouds go by. He or she will also think twice before setting out for the movies, fearful that such tranquility is not in the interest of the national welfare.

When Charles E. McCarthy of Compo coined the slogan "Get More Out of Life, Go To The Movies," he was making a valuable contribution to the business building campaign which, sad to relate, got no further than the brief case of exhibition's leaders. But Mr. McCarthy had the key thought to combat the slump. It's too bad that such a simple theme was not ramified into a tremendous advertising campaign, because the masses in this beloved republic will generally buy what they think is good for them. One look at the market for cereals proves this, and if there is any further doubt just check the sale of aspirin; yes, and even cigarettes.

If some folks out there came out with the pronouncement that the incidence of hernias has multiplied due to the volition of millions to exercise, stay young and healthy, and that it is time for people to relax by going to the movies which will not induce hernias, I am confident that theatre receipts would soar overnight.

What we sorely lack at this point is the will to probe certain sociological phenomena and to ignore factors that work against us. It is now a commonplace to hear jibberish to the effect that good pictures do better than ever. But it is my contention that most pictures are good, but when mama feels it is healthier and more fun to flex her biceps than it is to munch popcorn while boy-is-getting-girl then we have something to worry about beside the immi-

THE PHYSICAL FITNESS BIT VS. THE PLEASURE OF MOVIEGOING

In Focus

ADAM WEILER

◆

There is some satisfaction to discover that the human body, especially without the affectation of clothing, continues to be boxoffice. A safari to the sophisticated city of San Francisco where Mr. Irving Levine is conducting his annual film festival revealed that gielie shows were doing better than ever and that those who like their nudeus without cover charges or minimums could have a jolly time visiting some of the movie palaces.

I was particularly impressed when I learned that none other than Playboy Magazine heralded "Paradiso" as the best nude movie to date. Besides an ad for "Paradiso" (at the Paramount Theatre) was the good news that the Guild Theatre had 2 First Run Sensational Hits, "Nudist at Play" and "Nudist Land." Although there seemed to be a certain tautological blaturing in these titles, I presume that in "Nudist Land" only the aesthetics of the matter are emphasized, and that in "Nudists at Play" we really could observe chess and bridge tournaments without the contestants bearing or wearing the extra burden of accessories.

Both theatres were doing quite well. I tried to assay the patrons of "Paradiso" because the advertisements carried the adjuation that "only broad-minded adults" were welcome and that those so qualified were tipped to the fact that they would have "the boldest look you ever took.)"

I concluded that the audience was predominantly normal-looking males some of whom were accompanied by nice-looking ladies who no doubt will make good wives and mothers. Nudity as a commodity evidently substantiates the thesis that the public beaches, bikinis or no bikinis, have not at this point become competitive with the two dimensional girls sans drapes.
FINANCIAL REPORT

MCA to Finance B'Way Shows as Movie Mine

MCA, which once towered as the giant of the talent agencies, and still rules the TV kingdom, is taking long strides in the direction of becoming a similar power in the motion picture field.

Along with its newly-acquired entertainment arms, Decca Records and Universal Pictures, it will become a Broadway "angel" whose primary concern is not making profit on the boards, but acquiring motion picture, TV and record rights to potential stage hits. This was announced at the weekend after conferences between MCA president Lew R. Wasserman and Milton R. Rackmil, head of Universal and Decca and vice chairman of MCA.

In revealing its plans to finance shows, musicals as well as dramas, MCA made it clear that it will not produce the Broadway plays. "We intend to do everything possible," said Wasserman, "to acquire basic materials for our company. We are not interested in financing plays just to make money out of their Broadway runs . . . What we are primarily interested in when we finance shows is the ultimate acquisition of basic rights for motion pictures, television and records."

It was noted that at times, Universal, Decca and Revue Productions, MCA's highly successful TV production arm, might collaborate in backing a show, depending upon certain conditions. The announcement translated into concrete terms Rackmil's recent statement that the finalization of the MCA-Decca Universal combine "is the beginning of a new era for the motion picture business, as it will take in many phases of entertainment."

Movie Shares Plunge as Cuban Crisis Hits Markets

Motion picture stocks plummeled, like the rest of the market, amid a tense world situation. Following the general trend, movies fell en masse over the past fortnight as the U.S. and Russia appeared headed for a showdown on the Cuban problem, one temporarily as both sides indicated a willingness to negotiate. But just as the crisis prevailed at deadline (10/25) so did prices remain at a depressed level. Of the 20 cinema shares overed, 19 were off, only Columbia, Preferred resisting the downward pull. It was up 1 point.

Heaviest losers were Paramount (51/4), MCA (51/8) and Oth-Fox (5). The first two followed the same pattern, sliding steadily, recovering slightly on the day before close, when the world situation looked best, then dropping again as a dangers weekend loomed on the horizon. Fox lost ground without break.

Profit performance and other usually reliable yardsticks went by the boards, as Khrushchev, Krushchev and Castro took control of the stock train. An excellent example of the disregard for sal matters was Columbia, which dropped 31/4 despite a tremendous turnabout in 1962 profit. Cinerama, still the only easily traded issue (232,100 shares), behaved erratically. It was down steadily, jumped 3 points on the next-to-last trading session, then slipped again to finish 31/4 behind.

Record Year' Seen for M-G-M in '63

Echoing the sentiments of numerous Wall Street analysts, no see Metro-Goldwyn-Mayer as an attractive "buy" and a potential powerhouse in 1963, Wallace C. Kemper, Jr., researcher for Howard, Weil, Labousse, Friedricks and Co., sings the praises of Metro's motion picture activities in an upbeat analysis of the company. The New Orleans investment firm flatly states that "next year should be a record year" for M-G-M.

Of course, Howard, Weil looks facts squarely in the eye by saying, "It is apparent now that 1962 will be disappointing. The company will earn around $2,000 a share, due to a rather cool public reception to some of its principal 1962 releases, notably 'The Four Horsemen of the Apocalypse,' and the absence of the very profitable re-run of 'Gone with the Wind,' which grossed about $6,000,000 last year." But, the report points out, in this very decline lies Metro's current attractiveness to investors. To wit: "The stock has amply discounted the company's poor 1962 performance. It is nearly 50% off from a high in 1961 of 70 (Editor's note: currently about 60% off). It can now be purchased for a reasonable multiple of its TV and foreign re-release business (17.5 x $2.00 earnings) completely discounting its inventory of first-run films. At this time it appears that the 1963 releases will be greeted with enthusiasm. M-G-M will be releasing the Cinerama features, "The Wonderful World of the Brothers Grimm" and "How the West Was Won," and the hard-ticket picture, "Mutiny on the Bounty." Overall movie attendance is improving . . . Long-term contracts cover the release of pre-1949 feature length movies. It appears that in 1963 the company could earn as

(Continued on Page 20)

FILM & THEATRE STOCKS

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(Quotations courtesy National Assn. Securities Dealers, Inc.)
Hollywood Journalism

For a change the movie spotlight is not on the stars—at least not at the time these words are being written. Instead the gentlemen of the press seem to be concentrating on the question of what happened to the director of "Cleopatra." Now I would not for a moment suggest that Mr. Mankiewicz, or Mr. Zanuck, is undeserving of journalistic attention, and certainly their involvement with "Cleopatra" makes them of even greater interest.

Yet I find myself wondering how many newspaper readers give a hoot and a holler who edits "Cleopatra." As a matter of fact, I am inclined to think that if Mr. Zanuck's publicists had gone to the papers and suggested that they wanted to publicize the fact that "Cleopatra" was being personally edited by him, many of the newspapers would have refused to print the story. Their refusal in some cases might have been ascribed to pure cussedness, and in other cases to a simple lack of interest.

When the newspapers can help fan the fires of controversy between Hollywood figures, however, they leap into action. And I object.

The purpose of my remarks is not to defend or deride either Mr. Mankiewicz or Mr. Zanuck. Instead I rise to a point of order. Why was the whole incident blown up to such proportions, involving public exchanges by well-known Hollywood figures? Why did even the staid old New York Times give the story such a play?

The answer, I believe, is that journalism has one set of rules for its coverage of Main Street and another set for show business, particularly Hollywood show business. (Let me state emphatically that the Times is a reflection of this journalistic attitude, rather than a creator of it. I believe other newspapers have made this kind of thing news, and the Times now covers it as news.)

When a Washington hanger-on is involved in a news story, he is not described by the press as a political sachem. When a guy who works in a beanery in the financial district is implicated in a love nest he is not tagged by the fourth estate as a "Wall Streeter." But let a waitress on Sunset Boulevard be hauled in for selling numbers and too many papers describe her as a "Hollywood starlet."

The United Mine Workers can express concern about the importing of coal from overseas without that wonderful expression, "fugitive production," entering into the newspaper reports. A great corporation in the manufacturing field can be convicted with its officers of criminal price fixing and restraint of trade but it is an amusement company which gets written up as "The Octopus." Legislators who don't blink an eye or utter a word of protest to the press when special tax consideration is given to the oil industry, or to every industry via new depreciation rules, get very brave when they consider the proposal that performers and creative talents should have the same tax privileges as capital gains specialists.

Look at your average newspaper over the course of a month. If it is one which prints cheesecake pictures, just see how many of the models are labeled "Hollywood" even though you may never have heard of them. When a motion picture company has a change of staff, compare the coverage of that event to a similar change of staff at a major automobile company.

Of course the answer of the editor is that people are more interested in movies and movie companies than they are in automobile concerns. That may be true in general. However, I doubt that people who are interested in movies really care whether a group of unknown department heads—unknown, that is, to the general public—have lost their jobs. Under the excuse that anything about Hollywood is newsworthy, the newspapers proceed to print anything about Hollywood.

In a recent batch of Sunday newspapers, for instance, I found these exhibits: "Elizabeth Taylor and Richard Burton telephoned Darryl Zanuck after he fired Joseph Mankiewicz from 'Cleopatra', and they seemed satisfied by his presentation of his side of the $35,000,000 story . . . " "The usual galaxy of Hollywood celebrities was there—the Kirk Douglases, the Vincente Minellis (they arrive in New York Tuesday), the Henry Hathaways, the Jean Negulescoes, Dinah Shore, the Tex Feldmans, and Walter Wagner, bravely hiding his funeral feelings over Joe Mankiewicz' firing from 'Cleopatra'."

There would have been considerably more, if this particular Sunday had not been full of the Cuban crisis. But these two quotations are proof of the puddy.

I find much of the newspaper attention to "newsworthy" Hollywood figures hard to understand. The acute business minds of Hollywood established to their own apparent satisfaction that Jayne Mansfield was not a great marquee attraction, while simultaneously the newspapers and television were treating her as the screen's ranking American love goddess. It is well known to Hollywood that the number of directors whose names are boxoffice is no more than the fingers on one hand; and yet the peccadilloes of many other directors are chronicled in detail.

What is there to be done to correct this? It baffles me. When I go to sunny Southern California I find it a curious island of unreality, and my tendency is to ascribe all this to the movies, to say that all the girls in the too-tight pants and, perhaps, the too-loose morals are aspiring actresses choosing what they believe to be the customary path to stardom. Otherwise how do you explain them? How do you account for the nuts and the fanatics and the weird architecture and the crazy costumes if you don't blame it all on the make-believe world of the movies?

Well, the fact is that most of the weirdness is indigenous to people who have absolutely nothing to do with the movie business. Hollywood is escape-land, with an escape-climate and an escape-informality. Because Hollywood as a title has become synonymous through the years with movie-making, the sins of the city have been construed as the sins of the medium. Because people are interested in movies, the newspapers believe the people are interested in all the moviemakers, all the hangers-on, all of Hollywood's local color.

Maybe there was this kind of interest in the dear old salad days before atom bombs, European Common Market, overcrowded colleges and the rest. But the world has moved on, and I wish the gossip columnists and the publicists of Hollywood whispers would move on to.

I do not argue against the public's interest in how the latest behind-the-screen romance is coming along. This somehow is part of the panoply of movie glamour, and so be it. But I do wish the press would not be quite so busy sniffing up synthetic stories which, in toto, make out movie people to be temperamental idiots, heartless tycoons and, if I may borrow a television title, Beverly Hillbillies.

I always remember the plaintive inquiry of the late Mike Curtiz, a bona fide mangler of the English language but a great director of memorable pictures. He used to ask, rather wistfully, "Why do they make me from a jingle bells?" Hollywood might ask the same.

Meanwhile, who is Tex Feldman?
ZANUCK TO MANKIEWICZ

Who and what was responsible for running the cost of production on "Cleopatra" to a staggering $35 million? The facts are coming to light as a result of a hot exchange of public statements between Darryl F. Zanuck, president of 20th Century-Fox, and Joseph L. Mankiewicz, who served as producer, director and writer-in-part of the costliest motion picture in history.

Last week, in Paris, Mankiewicz announced determination to continue working on the picture until it is completed to his satisfaction. Mr. Zanuck, saying in effect, "enough is enough", feels the long-overdue film is now his responsibility. At a press conference in the Fox home offices Friday morning, Zanuck revealed the contents of a letter he despatched to Mankiewicz on Oct. 21, setting forth his reasons for taking over completion of "Cleopatra". Contents of the letter appear below.

Paris, October 21, 1962
Mr. Joseph Mankiewicz
Hotel Lancaster
7, rue de Berri
Paris 8e.

Dear Joe:

I returned from the Studio, after spending all of yesterday afternoon again screening the last act of CLEO, when I received your latest letter.

To try and clarify the situation, I will take up your observations one by one. But first let me remind you of a conversation we had in Paris approximately four years ago.

You had just completed producing and directing a film that had turned out to be "tragically disappointing". (The quotes are yours, not mine). Our old friend, the late Gregory Ratoff, arranged the conference at the Bristol Hotel, where I was staying.

At that meeting you told me that never again would you produce and direct a film. You stated that henceforth you wanted only to write and direct, and that all of your troubles had come from serving as a producer as well as a writer and director.

You were emphatic in your decision not to "produce again". You were very flattering in what you had to say about the success you achieved at Fox when I was the Head of Production. You further stated (as you know, I have a good memory) that you wanted to work again for me as a writer and as a director. We talked about several D.F.Z Inc. properties, and particularly De Luxe Tour. Gregory was jubilant about our meeting and wrote me a long letter about it, and I in turn wrote a letter to my son Dick. Nothing came of it, as I abandoned De Luxe Tour, and you made other arrangements elsewhere.

Now that the prologue is over, I will reply to your letter. It is obvious that you have misinterpreted my previous letters about the physical aspects of CLEO. Originally in the projection room, in the presence of Dorothy Spenser and Elmo Williams, you completely agreed with my criticism of these physical elements.

It serves no point in telling me that you were prevented from doing certain things throughout the picture that you wanted to do. I have read three independent day-by-day production reports. The "squeeze" came on after you had spent more than 30 million dollars, and when there was very little money left to spend.

You were not deprived by the "Administration" when it came to the procession into Rome. It was not the fault of the "Administration" (Heaven knows I have no desire to vindicate them) that you wrote the script during production (or at least re-wrote it). You had been on the project for many, many months prior to the commencement of photography. You knew long in advance of the written and signed commitments with Liz and others. The production was moved to Rome on your recommendation.

I am not going to ask you why the script was not completed prior to production, but it is only reasonable to point out that this caused you to shoot the major part of the picture in continuity.

Important actors waited weeks and months before ever appearing, and then they were carried on and on endlessly before they reappeared. This shooting in continuity resulted in at least 7½ million dollars of added production costs which do not appear "on the screen". Sets were built on overtime and then left idle for weeks and months. Some of the exteriors waited so long that they had to be repaired or reconstructed. Can this fairly and honestly be charged to "Administration"? These are production decisions, and in this case they were not only vital but tragic.

Liz was ill a number of times, but the production report shows that she was not "called" more than 30% of the time, when you were concentrating on other episodes that did not involve her. Burton worked less than a week in the first 17 weeks he was in Rome. Roddy McDowall was called once in the first 4 months. I am only quoting samples, but these samples indicate why the picture now costs more than 33 million dollars.

You were not the official producer, yet in the history of motion pictures no one man has ever been given such authority. The records show that you made every single decision and that your word was law. You were never denied anything until the last 3 or 4 weeks of the picture, when the treasury had begun to sag and Moskowitz and the others arrived with the "ultimate".

I cannot absolve Spyros of his share of the responsibility. He was in a desperate personal situation, but since he was not a picture-maker, and since Peter Levathes had no production knowledge, and since both Doc Herman and Sid Rogell were either powerless to act or useless, you were indisputably in the driver's seat. On this point I do blame "Administration" for giving any one man such unlimited authority. They did not give it to me on The Longest Day. I had to fight for every inch of it.

Comparisons are always somewhat ridiculous, and the only motive I have on this point is to point out that the financial tragedy that has occurred cannot fairly or properly be placed on the head of Spyros or his subordinates. I am fully aware that you worked hard and devoted yourself to the project. No one can deny this. I am not interested in pin-pointing the blame on any individual, but certainly you cannot reasonably hold the "Administration" responsible when you had the final decision and total control of when, how and where you shot.

In the opening paragraph of your letter you say that you have not yet finished the editing of the film. May 1

(Continued on Page 20)
The whole country’s
World Premiere, Chicago State-La-

the voice of JUDY
GARLAND

AND THE
VOICES OF

CO-STAR

ROBERT
GOULET

AND SPECIAL
GUEST STARS

RED
BUTTONS

HERMIONE
GINGOLD

Executive Producer
HENRY G. SAPERSTEIN

Written by
DOROTHY and CHUCK JONES

Music by
HAROLD ARLEN

Lyrics by
E.Y. HARBURG
Backed by the kind of Warner Bros. Campaign that launched 'The Music Man'

FRISKIES "FREE-MOVIE-TICKET" CAT FOOD PROMOTION NATIONALLY ADVERTISED IN LIFE AND OVER 100 TV MARKETS

WEBCOR "TALKING" DISPLAY WITH THIRTY MINUTES OF HIT SONGS FROM THE SENSATIONAL SOUND TRACK ALBUM

SPECIAL THEATRE 40 X 60 BLOW-UP OF COLORFUL LIFE MAGAZINE AD

TV TRAILERS AND RADIO SPOTS FEATURING TREMENDOUS AUDIENCE APPEAL OF JUDY GARLAND

"GAY PURR-EE" BONANZA SALE WITH TWO FULL-PAGE ADS IN GIANT CHAIN-STORE MERCHANDISING TIE-UP

WARNER BROS. RECORDS' MAMMOTH PROMOTION WITH DEALERS, DISC JOCKEYS, PROGRAM DIRECTORS AND STATION LIBRARIANS INVITED TO ADVANCE SCREENING.

BLITZ HIGH SCHOOL CAMPAIGN SLANTED AT 1,000,000 TEENAGERS
The ‘Times’ Man Takes a Hard Look and Reports—

By JACK GOULD
Television-Radio Critic, N.Y. Times

THE caliber of the new entertainment programs introduced this fall by the three national networks illustrates the hazards of trying to estimate the depth of the television program barrel. Where is the bottom?

The season, as it now stands, is easily the most disappointing in TV’s hectic history. Out of 30-odd new attractions intended for weekly consumption on a regular basis, there is not one that would qualify as a major fresh hit even on its own terms. The significance of the last three weeks is that network television has failed to come up with the rare artistic tour de force; rather it is that in the production of everyday staple diversion the standards of the networks are moving downward.

What is happening before a viewer’s eyes is not something to be dismissed by such an easy catch phrase as ‘wasteland’; the tragedy is larger than that. At a time when the industry was under unrivaled pressure to raise its level, no one found a way to break out of the engraving economic trap in which the network executives, advertisers and producers found themselves.

The truth probably must be faced. The advent of television eradicated the public market for the so-called B motion picture that was the economic heart of mass visual entertainment in the pre-electronic era. Into its place came the half-hour or hour TV films produced in the same place, Hollywood.

But in practice it has worked out that the economics of TV have dictated that contemporary mass entertainment cannot afford the luxuries of the B picture budget. Television films are being shot in a week’s time, and even 90-minute shows are being ground out for showings every seven days. The consequence is the arrival of the era of C or D entertainment. Human beings under relentless pressure to produce an uninterrupted flow of product in the shortest possible time cannot be expected to achieve miracles but only meet deadlines.

This season, more than any other, has reflected the erosion in competency and inventiveness that accompanies the exhausting ordeal of filling the huge video. Many of the new shows seem to have been thrown together with a combination of sloppy writing and the indifferent utilization of bland young men who cannot act.

One would think after so many years of TV that the plots of situation comedies or Westerns might reflect a little measure of greater sophistication. But instead there is a deepening reliance on hackneyed plots and superficial characterizations. The volume of shallowness on TV, to put it bluntly, is increasing.

But in matters of regular entertainment may not the C show be the norm on TV? Unhappily, there is some reason to believe so. The durability of the old B picture lay in the habit factor of going to the movies; a visit to the neighborhood theater once or twice a week was more diverting than sitting around the house. And so it is with the television screen; not too much in the way of programing is needed to kill time, which, if left to other resources of a household, could hang even more heavily.

Moreover, the economics of TV tend to reinforce the suggestion that to be successful economically the medium’s day-by-day entertainment need not be particularly better than it is. Even if several million viewers should drift away the audience still would be large enough to make the home screen a prime advertising medium at reasonable cost and thus insure indefinite continuance of programing forms. In recent years network competition has reduced the size of audiences for any given show and costs of production and time on the air have risen substantially. But advertisers have stayed with the medium.

How is the downward spiral of television’s staple entertainment to be curbed? It has been 18 months since Newton N. Minow, chairman of the Federal Communications Commission, unburdened himself of his famous indictment of much of TV; the long-range effect of his words on the type of programing that he most strongly and specifically deplored has been nil. The lamentations of the creative folk at assorted hearings similarly have fallen on deaf ears.

Indeed, the only bright hope is that the revenue from staple entertainment can be increasingly channeled by the networks into the forms of TV that do them proud, most notably in the areas of journalism. Those forms of TV at least are a compensating factor that did not exist in the film industry during the heyday of the B picture.

The sorry state of new staple network entertainment will remain a depressing reality no matter what forthcoming ratings may suggest; viewer acceptance of whatever is offered is not a barometer of quality. Only one totally blind to both the inflationary economics of the strenuously competitive medium and its forbidding need for more and more material could contend that there is an easy means of achieving an improvement.

But the significance of the recent flood of premieres is not a case of noble ambitions unrealized. Rather it is transparent absence of any to break out of the mold of last year or the year before. It is no time to make fun of video’s problems. The medium’s current problem is not a case of television’s still being in the process of growing up; it is the weariness that comes with a willingness to retire prematurely from the day’s difficult challenges.
BACK "THE MANCHURIAN CANDIDATE!"

HE’S A WINNER! HE DESERVES YOUR SUPPORT!

★ THE MANCHURIAN CANDIDATE IS RUNNING ON A POWERFUL AND EXCITING TICKET — one that means tickets, tickets and more tickets for you!

★ HE PROMISES PERFORMANCE — SRO’s, holdovers and repeats!

★ HE’S THE MAN FOR THE PEOPLE and HE’S THE MAN FOR THE OFFICE — your boxoffice and the people who’ll line up in front of it!

He’s A Great Attraction...And We’re Behind Him With A Hard-Driving Campaign! Give Him Your Support And He’ll Pay Off!

VOTE THIS MAN IN!!!

THE MANCHURIAN CANDIDATE

BOXOFFICE

(This is a paid political announcement.)
FROM THE ROCKBOUND COAST OF MAINE TO THE SUN-KISSED SHORES OF CALIFORNIA—

The Manchurian Candidate

will be THE MAN OF THE HOUR!

and the hour will be the feature starting time at YOUR theatre!

If you come in five minutes after this picture begins, you won't know what it's all about!

By the vigorous selling of this idea we intend to make the starting time for this picture a matter of prime excitement in YOUR community!
HERE'S HOW WE'RE DOING IT IN THE ADS!

If you come in five minutes after this picture begins, you won't know what it's all about!

When you've seen it all, you'll swear there's never been anything like it!

Now... WE URGE YOU TO VISIT YOUR UA EXCHANGE AND SEE HOW WE'RE DOING IT WITH:

- RADIO AND TV SPOTS THAT SELL THE STARTING TIME!
- SMASH TEASER AND REGULAR TRAILERS!
- IMPACT-FULL POSTERS AND ACCESSORIES!

ONCE YOU SEE AND STUDY THIS EXCITING AND UNUSUAL CAMPAIGN we know you'll appreciate its enormous pulling power. If you use it properly—maximum returns must follow!

Frank Sinatra
Laurence Harvey
Janet Leigh

The Manchurian Candidate

Angela Lansbury
Henry Silva
James Gregory

Produced by GEORGE AXELROD
and JOHN FRANKENHEIMER
Directed by JOHN FRANKENHEIMER
Screenplay by GEORGE AXELROD
Based upon a Novel by RICHARD CONDON
Executive Produced by HOWARD W. KOCH
An M.C. PRODUCTION
FINANCIAL REPORT

'Record Year' for M-G-M
(Continued from Page 11)

much as $6.00 a share. We recommend M-G-M for near-term capital appreciation.”

Looming large in the Metro arsenal, too, are its old films, which take on special significance in the light of the firm’s unique plan of “perpetual product,” highlighted by the re-issue of blockbusters every seven years. “No book value is allowed on films that are over two years old,” notes the analysis. “These old films can produce substantial income. M-G-M has 48 foreign theatres and agents and distributors in 88 countries. The foreign release of U.S. features produced 50% of M-G-M’s movie income, approximately $53,000,000. The re-release of ‘Gone with the Wind’ last year grossed $65,000,000 on its fifth release, almost all of which was net profit. ‘Ben-Hur’ and ‘King of Kings’ are valued at nothing on the books, but represent permanent values. It is M-G-M’s policy to produce a high per cent of these non-topical, epic pictures of permanent value. When they get old enough, they are sold to TV. The company’s 400 pre-1949 movies grossed $11,327,834 last year on the ‘late show’ . . .

“The film library, which is its most valuable possession, is carried on the books for $85,500,000. If the pre-1949 films are capitalized at 10 times their 1961 after tax earnings on the TV late show, the 1949-60 films, which now include ‘Ben-Hur’ and ‘Gone with the Wind,’ are capitalized at a like figure, and the land and buildings capitalized at a reasonable valuation, the book value per share of M-G-M would increase from $38.55 a share to $102.84 a share.”

ZANUCK - MANKIEWICZ

(Continued from Page 13)

refer to your previous correspondence to me on this subject, and especially to your communication to the effect that the reason you wanted to do the dubbing on the selected dates was because you first wanted to complete your version of the editing. Again, I only mention this because you do.

Now let me set you straight once and for all. With the exception of 3 episodes and part of a 4th episode, there is not one scene in the picture involving Cleopatra and Caesar or Cleopatra and Antony that I have anything but the highest praise for. I told you this the first time I saw the film, I believed it then, and after running the film again and studying it, I still subscribe to it without qualification or hesitation.

I quarrel with many minor incidents within the framework of these brilliant scenes, but I believe they can be handled editorially. These basic key scenes between the three principal players, with the exceptions noted above, have been written, directed and acted magnificently. (I cannot say the same for some of the photography, but this is insignificant.)

My concern is basically with the continuity and construction of the story. Once again, a great deal of this could be rectified in the cutting room, but it calls also for additional episodes to bridge the many bridges that the story has to cross, and particularly the bridge from the Caesar story to the Antony story.

In studying the film and the script, I find that a number of eliminations have been made of bits of dialogue here and there that have important bearing on characterization and continuity. I find the picture loaded with extraneous incidents and episodes which have only secondary bearing on the story of Cleopatra and Caesar or the story of Cleopatra and Antony. In my opinion, these episodes add confusion, and in some cases bring up issues that are better left unspoken. We go into detail about enormous things that have only indirect bearing on the basic story line and, by the same token, we miss key moments or important information that we should have to more fully enjoy the basic story.

A rearrangement of the continuity and more or less drastic elimination of superfluous episodes will remove certain inexplicable events and place the dramatic emphasis where it belongs. Outside of normal “tightening” I would not touch the fundamental key episodes between the three leading characters. Even when I don’t clearly understand some of the things they are doing or saying, I am fascinated by them in almost every instance.

In your last paragraph you ask for an “unequivocal statement” of where you stand in connection with the film. I will answer your question as bluntly as you have put it.

On completion of the dubbing, your official services will be terminated. If you are available and willing, I will call upon you to screen the re-edited version of the film. After you have done so, I will meet with you and go over it reel by reel and debate any points of difference that may arise. I will carefully consider any and all suggestions or objections that you may have to anything that has been done with which you disagree. I mean this sincerely and am prepared to take time to sit down with you reel by reel when the next version is ready.

On the matter of re-takes or additional scenes involving principal actors, I will make every effort to obtain your services, if you are available.

Best always,
D.F.Z.

AB-PT 3rd Quarter Net Sets Mark

American Broadcasting-Paramount Theatres' net operating profit for the third quarter and the first three quarters of 1962 soared to record heights, according to president Leonard H. Goldenson. And, he added, the firm's theatre business, which was well ahead of the first-half, lent a large helping hand.

Estimated net operating profit for the third quarter was $2,450,000 ($7.58 a share), a 30 per cent increase over the $1,086,000 ($4.35) for the similar period a year ago. Operating net for the first nine months jumped to $8,005,000 ($1.83) from $7,580,000 ($1.74) a year earlier.

Also high on the HWLF list of Metro plus factors are its TV production activities and the 50% owned subsidiary, Metro-Kalvar, Inc., which turns out a film that can be processed by the application of heat, instead of chemicals.

Columbia Profit Zooms

Columbia Pictures registered a tremendous turnout for the fiscal year ended June 30, 1962, and while no indication was given as to the relative roles played in the fiscal comeback by film production-distribution activity or the television subsidiary, Screen Gems, some clue may be apparent when the detailed annual reports of both companies are made available.

Income for the year, after taxes, zoomed to $2,242,000 ($1.33 per share), a $3.6 million-plus jump from the $1,405,000 loss suffered in fiscal 1961, it was announced by president A. Schneider. Profit from sale of studio properties totaled $413,000, compared to $1,617,000 a year earlier, thus bringing final consolidated earnings for '62 to $2,655,000 ($1.60), vs. $212,000 in '61.
**Newsmakers**

**Decca-MCA Combine Will Provide More Films—Rackmil**

"This is the beginning of a new era for the motion picture business, as it will take in many phases of entertainment . . . We no doubt will have more pictures very shortly." Thus did Milton R. Rackmil (right), president of Universal Pictures and Decca Records and vice chairman of MCA, Inc., describe the new vistas opened by the finalization of the consent decree, which allowed the merger of MCA with Decca and Universal. Expansion of theatrical film production by Universal and the development of new talent through the resources of Reuve Productions, an MCA subsidiary, will be the order of the day for the new company. Also enhancing the production outlook, said Rackmil, will be the "additional manpower resources" made possible by the combination, and the enlargement and modernization of the U studio. Universal and Decca will continue as individual operating entities, with U retaining its present management. U also will handle Reuve publicity. Touching on the financial outlook, the top pro noted that MCA will report earnings of "well over $8 million" this year, while Universal will approach the best figures in its history, and Decca will enjoy one of its most successful terms. As for Universal's film library, Rackmil said: "I do not believe any of our pictures later than 1956 should be sold to television."

**Pickman, Simonelli to ECA**

Max E. Youngstein, Jerome Pickman and Charles Simonelli will take over Television Industries, Inc. (to be changed to Entertainment Corporation of America on approval of a special meeting of stockholders early in 1963). Youngstein was elected president, chief executive officer and member of the board of the firm, effective Nov. 2, according to present top pro Basil Estreich, who moves up to the chairmanship on that date. Pickman, who resigned recently from his post at Paramount, was named executive vice president of ECA. Simonelli, slated to resign late in November as assistant to Universal-Decca head Milton R. Rackmil, will function as general vice president. All three will be granted stock options. ECA plans to establish interests in all phases of the entertainment world, with special emphasis on motion pictures. Plans call for between 10 and 18 theatrical pictures a year, with a distribution set-up scheduled once enough product is on the docket.

**Fox Builds Manpower**

Twentieth-Fox is building and strengthening its manpower in line with president Darryl F. Zanuck's reorganization plan. Seymour Poe, vice president in charge of world distribution, last week revealed several developments along those lines: (1) a program has been mapped to draw on a future manpower reservoir consisting of at least 100 potential young executives; (2) William Shelton, a pioneer in the distribution of specialized films in the U.S. market, was named operating head of a newly formed subsidiary of 20th-Fox for the acquisition and distribution of such product; (3) David Raphel was named Fox Continental division manager, and (4) William Self replaced Peter Levathes as head of the firm's TV department. The executive pool will see men under 30 serving in various positions throughout the firm's global operations, as a "second line of defense," with an eye to assuming top-level posts in the years ahead. Shelton, who previously had been affiliated with Times Film Corp., Cameo International and Cinemiracle, said that he plans to announce a program of pictures shortly.

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*POE*

*PICKMAN*

*SIMONELLI*

*SHELTON*
Newsmakers

24-26 from Columbia—Frankovich

"The best-balanced international program" in the company's history and its "richest" in some time, was the way first vice president M. J. Frankovich (left) described the 24-26 picture program to be produced by Columbia in the next 12 months. About half of the program will be made in Hollywood, he said, following a visit to the studio. Commenting on so-called "runaway" production, Frankovich declared: "I never believed there has been a deliberate walk-away from Hollywood production. I think we're in a period now where Hollywood is hitting the top of the circle." At the same time, he added, Columbia is "geared for foreign production better than anyone else; we're going to have a big program abroad and we're not going to cut it down."

Continental Marks $3 Million for U.S. Co-Production

Continental Distributing, Inc. will invest $3 million in domestic co-productions, to provide talented, creative American film makers with an opportunity to translate their fresh cinema concepts and new subject matter into profitable pictures. This was announced by Walter Reade, Jr. (left) chairman of the board, who said: "Until recently, we have turned to European producers for quality pictures. . . . A pool of talented, creative people (in the U.S.) have always had realistic attitudes toward film making, but have not been in a position, until this change in climate, to exercise their talents." First picture under the program is "The Balcony," starring Shelley Winters.

TV Film Sales to High Court

Distributors of feature films to TV and the Justice Department have asked the U.S. Supreme Court to nullify a lower court ruling that features an injunction against block booking. The distributors want the decree dissolved, while the Government's aim is to impose additional restrictions against what it considers loopholes that would allow block booking to continue.

Sands to Allied Artists

Ernest Sands was appointed domestic sales manager of Allied Artists Pictures, it was announced by vice president Edward Morey. Sands, who has been general sales chief of Astor Pictures for the past year, assumes his new position Nov. 5. Previously, he had served in various sales posts with Warner Bros. for 12 years. In making the announcement, Morey said: "Ernie Sands brings with him an excellent background of distribution experience which will prove a valuable asset to Allied Artists and exhibitors alike."

Veto Censor Bill

Another attempt to pass a film classification bill in the District of Columbia was defeated, this time by a sharp presidential veto. In slapping down the Dowdy anti-obscenity measure, which would have permitted seizure of films, projection equipment and closing of theatres showing obscene pictures, the President, who could have killed the bill by merely not signing, elected to make a veto statement.

TOA Progress Theme

"The challenge of progress" will be the theme of the 15th annual convention of TOA and the motion picture and concession industries trade show, November 6-10, at the Americana Hotel, Miami Beach. According to TOA president John Stembler, important sessions will probe such problems as lack of product, the pay-TV threat, the rising tide of censorship and the need for stepped-up merchandising.

Netter to Columbia

L. Douglas Netter will join Columbia as executive in charge of roadshow sales for "Lawrence of Arabia," it was announced by Rube Jacker, vice president and general sales manager.

'Baby Jane' Sneak

Star Joan Crawford is flanked by Warner Bros. president Jack L. Warner, L, and general sales manager Morye Goldstein at sneak preview of "What Ever Happened to Baby Jane?", at N.Y.'s RKO 86th St.
"The Manchurian Candidate" Fascinating Suspense Drama

Business Rating 0 0 0 Plus

Exciting, throat-clutching suspense melodrama with many elements to hold audiences of every type spellbound. Sinatra, Harvey, Leigh head fine cast. Strong grosser for all markets.

In future years, when provocative and unusual motion pictures are talked about, "The Manchurian Candidate" will rank high on all lists. A fascinating and off-beat suspense-drama about a Congressional Medal of Honor winner whose mind and soul is taken over by Communist agents, this United Artists release emerges one of the most original and gripping entertainments to come along in years. Part spy story, part love story, but mostly a bizarre satire on demagoguery in American politics, this George Axelrod-John Frankenheimer production is guaranteed to keep audiences of all tastes spellbound. And the climax is an unforgettable stunner.

From a business standpoint, "The Manchurian Candidate" shapes up as one of the hottest films of the year. The cast is first-rate, with marquee strength in the names of Frank Sinatra, Laurence Harvey and Janet Leigh. Top-drawer on all levels (performances, direction, script, production values), it figures to be a strong grosser in both the metropolitan and small town markets. Sophisticates will heartily embrace Axelrod's electrifying screenplay (from Richard Condons highly-acclaimed novel), while the masses will be enthralled by the throat-clutching suspense. Word-of-mouth will run at a feverish pace.

Numerous elements make up the overall story: humor, horror, sex, murder, terror. There is no one category into which the film can be placed since realism and fantasy, nightmare and comedy run neck-and-neck throughout the surprisingly swift 126-minutes running time. And under the sharp, tense, fluid direction of Frankenheimer, audiences will be kept guessing as to what is going to happen next.

An American Army patrol, led by Sinatra and Harvey, is betrayed during the Korean War behind Red lines by Korean guide Henry Silva, and captured by Red troops who transport the prisoners to Manchuria. The Americans are cleverly brainwashed into believing they have taken part in a successful attack against the enemy for which Harvey is recommended by Sinatra for the Medal of Honor. After the war, Silva, a major in Army intelligence, is troubled by recurring nightmares in which he sees Harvey murder two of his comrades. He asks government officials to ferret out the truth about Harvey, who is now a newspaper man and the stepson of controversial McCarthy-like Red-baiting Senator James Gregory, whose wife, Harvey's mother (Miss Lansbury), is a scheming background politician.

When Gregory turns the press conference of Secretary of Defense Barry Kelley into a shambles with Communist accusations, Sinatra, responsible for the conference, is given sick leave. On the verge of a nervous breakdown and now convinced that Harvey is to be used as an assassin, Sinatra sets out to learn (1) why the Queen of Diamonds card puts Harvey in a hypnotic trance, (2) who is Harvey's "American agent," and (3) who Harvey's victims will be.

From beginning to end, the film abounds in visual and verbal gems: the Manchurian brainwashing sequence; Sinatra's reunion with Harvey and the discovery that Harvey hates Gregory and Miss Lansbury; a Japanese karate fight between Sinatra and Silva, now Harvey's houseboy (one of the most thrilling hand-to-hand combats ever put on film); Harvey, under the control of Russian Albert Paulsen and Manchurian psychiatry expert Khigh Dheigh, placed inside a private hospital where the Reds can check out his mental mechanism (the dialogue here is masterful contemporary satire); Harvey embarking on a series of Red-ordered murders; a grotesque costume ball where a cake in the shape of an American flag is made out of caviar; the climactic political convention in Madison Square Garden where Harvey waits to assassinate the Presidential candidate.

Sinatra has never been better as the frightened Army man who finds himself coming out of the brainwashing and unable to convince the authorities that a national disaster is in the making. Harvey, as the snobbish, humorless "candidate," gives his best performance since "Room at the Top." He is especially moving during the scene where he and Sinatra get drunk and Harvey recounts a prewar romance destroyed by Miss Lansbury, and the moment he makes the first pun of his life. Miss Leigh is delightful as the "hip" girl Sinatra falls in love with. Their scenes together are reminiscent of the Bogart-Bacall films. Angela Lansbury is simply great as Harvey's sinister mother who turns out to be the Red agent behind the plot to turn Harvey into an assassin. She must be a candidate for Best Supporting Actress honors. All of the support is splendid, especially John McGiver, a liberal Senator who despises Gregory's methods, and the latter's daughter Leslie Parrish, whom Harvey loves, marries and then murders, after killing McGiver.

At the convention, Harvey, supposedly cured of Red influence, sits with his rifle trained on the Presidential candidate while Sinatra frantically tries to find him. The climax will not be revealed here to give every theatremen the opportunity to be as stunned as his audience will be.

United Artists. 126 minutes. Frank Sinatra, Laurence Harvey, Janet Leigh. Produced by George Axelrod and John Frankenheimer. Directed by Frankenheimer.

Film BULLETIN October 29, 1962 Page 23
Impressive version of O'Neill's brooding drama about his family. Superbly acted. Potent boxoffice entry for class market. Hard to sell in mass market.

Eugene O'Neill's deeply moving and disturbing prize-winning drama (and one of the great plays of the American theatre) reaches the screen with all of its brooding poetry and power firmly intact. A rare blending of brilliant performances by Katharine Hepburn, Ralph Richardson, Jason Robards, Jr. and Dean Stockwell and dynamic, imaginative direction on the part of Sidney Lumet, this Embassy release is certain to be hailed as one of the great artistic films of all times. An emotionally shattering and intellectual experience, it will leave viewers limp and overwhelmed.

"Long Days Journey into Night" is a special kind of motion picture and it should be handled accordingly. The 174-minutes running time is devoted to the soul-stripping and personal disintegration of a high-strung, frustrated family, before, during and after a single super-charged day's series of explosions. It cannot be termed a "popular" picture in the ordinary sense. Geared to the tastes of discriminating audiences who will be fully aware of what they are going to see, this doesn't mean that it will not prove a profitable boxoffice attraction. It will, and impressively so, in class situations where discerning viewers respond to mature films. Exhibitors in the mass market face a difficult selling task.

Producer Ely Landau is to be congratulated for his courage in undertaking this unusual subject matter for a film. He produced it with a shrewd sense of economy, and while the distribution of "Journey" might not be as wide as most important movies enjoy, Mr. Landau's reward will be substantial. It will enjoy long runs in the class situations, and word-of-mouth will give it a good send-off in the general market.

There has been no tampering with O'Neill's stark autobiographical play. All of that great writer's sensitive and stinging dialogue, peppered here and there with broad splashes of rough humor, springs alive as the lies and truths making up the turbulent lives of the Tyrone family are revealed. The cheap, ugly family summer home in New London, Connecticut, is the setting for this story of deepening crises compounded by the mother's (Miss Hepburn) growing dependence on narcotics, the father's (Richardson) bitter frustration and miseries, the older brother's (Robards) decline into an alcoholic abyss and the younger brother's (Stockwell-O'Neill) struggle for survival against tuberculosis.

Individually, and collectively, the magnificent performances constitute the finest collection of acting ever to grace a single film. Each delineation is stamped with greatness. Miss Hepburn as the lonely, nervous, still attractive, narcotics-addicted mother is a terrifying mixture of raw nerves about to explode, sensitivity and cruelty. Recently returned from a sanatorium, after another cure, she is once again falling victim to morphine (administered originally by a quack doctor after Stockwell's birth). Worried over Stockwell's fits of coughing, bitter over being left alone throughout the years while Richardson frolicked in bars, she begins tearing the family apart verbally, accuses them of watching her every move, indulges in a reverie of happier days when she thought about becoming a nun or a concert pianist, and finally blames Stockwell's birth for her state of poor health. By film's end, she has slipped completely into a world of fantasy. Richardson's complex character presents us with a gruff, clattering boaster who is not totally unsympathetic. A one-time matinee idol, now always on stage in private, he berates and torments his family over the price of things, falls sucker to every land buyer that comes along, and inwardly realizes he is responsible for Miss Hepburn's condition because he would not pay for a good doctor years before. Robards, good looking despite signs of dissipation, is the epitome of a cynical, shiftless, alcoholic. The butt of Richardson's abuse, accused of introducing Stockwell to a dissolute life, he remains, until the thunderbolt climax, the idol of his younger brother. Stockwell as the intense, fledgling writer of 23, waiting to learn if he has tuberculosis, is sensitivity personified. His years at sea, his morbid philosophy, the constant living on top of a boiling volcano (his family) have left deep scars.

Lumet has done a masterful job of injecting rhythm and fluidity into what could have remained in lesser hands, merely a filmed stage play. He has utilized various areas of the large house beautifully, while never losing sight of the powerful conflicts of his characters. Among the outstanding sequences: Miss Hepburn, riding on a cloud of morphine, pouring out her unhappiness to her servant (effectively played by Jeanne Barr); Richardson sitting down to a lone dinner; Stockwell forcing Richardson to send him to a good sanatorium; Robards drunkenly recounting his evening with a whore, admitting to Stockwell that he's been a bad influence because he has been jealous of Stockwell for being the family "pet," then warning Stockwell to beware of him when he comes home.

The ending finds the family sitting hopelessly around the table, Richardson, Robards and Stockwell exhausted and drunk. Miss Hepburn wandering in the happiness of her youth.

Stockwell, Richardson, Robards, Hepburn

Embossy. 174 minutes. Katharine Hepburn, Ralph Richardson, Jason Robards, Jr., Dean Stockwell, Produced by Ely Landau. Directed by Sidney Lumet.
ALLIED ARTISTS proudly announces the PREMIERES of

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IN CINEMASCOPE STARRING ROBERT RYAN • PETER USTINOV
CO-STARRING MELVYN DOUGLAS AND INTRODUCING TERENCE STAMP AS BILLY BUDD
EXECUTIVE PRODUCER A. RONALD LUBIN • SCREENPLAY BY PETER USTINOV AND DEWITT BODEEN • FROM THE NOVEL BY HERMAN MELVILLE • DISTRIBUTED BY ALLIED ARTISTS
"The War Lover"

Business Rating ☑ ☑ Plus


This heavy, harrowing Arthur Hornblow, Jr. production adapted from John Hersey's best-seller will require strong exploitation support in the general market. The central character, an outstanding U.S. war pilot, is a brash and twisted individual in love with dropping bombs, prompted more by a passion for war and destruction than by duty or love of his country. He is a difficult character to understand, and this will be a difficult picture to sell. Splendidly acted by Steve McQueen, Robert Wagner and Shirley Anne Field, directed by Philip Leacock in graphic, suspenseful and action-filled war terms, and dramatically scripted by Howard Koch, this Columbia release will have its strongest appeal to the male audience. The British locales, pre-flight briefings, swarms of B-17's darkening the skies enroute to bombing missions, and the aerial combat footage all have a quality of authenticity, and "The War Lover" is also impressive as a study of the different personalities caught up in the agonizing task of making war. McQueen is chilling as the flying ace who wants to remain in England until he has personally helped wipe the enemy off of the face of the earth. A drinker, a scoffer at authority, a wisecracker with women, he is also haunted by loneliness and insecurity when he isn't participating in war. Wagner comes off well as his sensitive co-pilot who does not relish war but who idolizes McQueen. Their conflict arises out of Wagner's realization that McQueen cares little for the lives of the men in their crew. Miss Field projects warmth and sensitivity as the English girl who falls in love with Wagner aware that he only wants a "war girl," refuses McQueen's demonic advances and sees the latter for what he really is—a taker. All of the support is good, especially Garry Cockey, the navigator who is killed after McQueen transfers him to another crew for exposing the dangerous nature of McQueen, and Michael Crawford, the mascot member of McQueen's crew.

The finale finds McQueen taking off on a major bombing mission, jumpy over his failure to seduce Miss Field. The plane is hit and Crawford is killed. McQueen, determined to bring the plane back to base, orders Wagner and the others to jump. As he exultantly tries to pull the crippled plane up over the cliffs of Dover, McQueen crashes in flames. Wagner and Miss Field plan a life together.

“Gay Purrr-ee”

Business Rating ☑ ☑ Plus

Cartoon feature featuring voices of Garland, Goulet, Buttons, should delight youngsters. Good daller for family market.

This full-length cartoon from UPA boasts outstanding Gallic-type animation in Technicolor, the off-screen voices of Judy Garland, Robert Goulet, Red Buttons, Hermione Gingold and Paul Frees, and eight catchy Harold Arlen-E.Y. Harburg songs. Put together in a manner certain to entertain the youngsters and keep adults from growing restless, this Warner Bros. release shapes up as a satisfactory attraction for the family market. It needs plenty of promotion inside and outside the trade. Dorothy and Chuck Jones' script is a simple one. In Southern France, pretty pussy cat Mewsette (Miss Garland) announces that she's tired of knowing just peasant-type cats like her boy friend, Juane Tom (Goulet), and his tiny companion Robespierre (Buttons).

So off she goes to Paris with Juane Tom, Robespierre follow. Mewsette soon falls into the slick, evil clutches of Meowee (Frees) and his buxom beauty salon-owning accomplice M. Rubens-chatte (Miss Gingold). They plan to marry her, for a price, to a rich old coot cat in Pittsburgh. All ends well when Mewsette and Juane Tom, but not before a series of complications, including a sinister quartet of catnappers getting into effect, and Juane Tom and Robespierre being hustled off to Alaska by Meowrice. What raises "Gay Purrr-ee" above the level of another cartoon is the splendid production, astutely directed by Abe Levitow, the excellent voices, especially Miss Garland bringing out a song and the comic doings of Buttons, the superb work (Southern France depicted ala Van Gogh, Paris in all its glossiness, and portraits of Mewsette done by a dozen famous artists—Seurat, Renoir, Modigliani, etc.), plus the delightful score. Several of the latter loom as potential hits.


“Two for the Seesaw”

Business Rating ☑ ☑ ☑

Comedy-drama adapted from stage hit has entertainment values aplenty. Well played by MacLaine, Mitchum. Good grosser.

William Gibson's successful and prize-winning play about a pair of rather incongruously matched people who happen to meet and come to know each other in the big city comes to screen in a bitter-sweet comedy-drama abounding in entertainment values. The one flaw, considering the rather thin storyline, is a long 119 minutes running time, which could have been pared for a swifter pace. With Shirley MacLaine donning the wacky mantle of Gittel Mosca, the "kook" from the Bronx who "lives it in" in Greenwich Village, and Robert Mitchum co-starring as the slightly square guy from Omaha who leaves a good practice with his father-in-law and a domineering wife to try and stave anew on his own, this Mirisch Company production for United Artists release shapes up as a solid booxoffice attraction, especially for the big city markets. Under the deft direction of Robert Wise ("West Side Story"), the basic two-character plot provides frank comments on sex, a barrel load of screwy situations and an underlining aspect of pathos. Manhattan emerges the third star of the film, and here, cinematographer Ted McCord and set designer Boris Leven reproduce the metropolitan city in an atmospheric beat at a wild Village party (where Miss MacLaine and Mitchum meet), a loft converted into a dancing studio (providing a small income for Miss MacLaine), the bridges and restaurants of the city, Miss MacLaine's "far out" apartment and Mitchum's bug-infested domicile blend effectively and importantly into the story at hand. Miss MacLaine's Gittel is a delightful, sentimental nut who considers herself different from other nuts. Her eccentric eating habits, dreams of creating modern ballets, painful ulcer and outward shell of hardness make Gittel a truly memorable character, and in the talent hands of Miss MacLaine, she emerges a vital and original individual. Mitchum comes off well as the man who eventually shares her bed, wants to do things for her, quarrels with her constantly, but cannot return her love. Minor support is supplied by Edmon Ryan, the lawyer Mitchum goes to work for. Elisabeth Fraser and Eddie Firestone, Village characters, and Billy Gray, the loft's dairy landlord. Miss MacLaine is rushed to the hospital when her ulcer causes a hemorrhage. During her recovery, Mitchum's divorce comes through and he passes to New York bar. He decides to marry Miss MacLaine. Realizing he's still in love with his wife, she sends him back to Nebraska, and both people emerge much wiser for their relationship.

"Period of Adjustment"

Business Rating 🌟 🌟 🌟

Grievously amusing comedy about young marrieds by Tennessee Williams. Will entertain pre- and post-marrieds f all classes.

Believe it or not, Tennessee Williams has written a comedy—and a good one. "Period of Adjustment" reaches the screen light-hearted, romantic spoof of the love life of young marrieds. It is one of the happiest comedies of 1962, sprinkled with just the right dash of poignancy. Boxoffice returns should be above average for this M-G-M release because (1) Jane Fonda, Anthony Franciosa, Jim Hutton and Lois Nettleton are attractive and talented creators who make individuals with whom audiences can readily identify; (2) the situations of marital mayhem will ring bells of reminiscence; (3) there are plenty of good solid laughs from beginning to end. However, the essence of strong marquee names makes it essential that this how be backed by a hefty promotion campaign. Hutton portrays a groom who would like to believe he's a "terror" with women, while Miss Fonda is cast as the bride who becomes disenchanted after starting out married life in Hutton's hearth, a hectic "wedding supper" in a trucker's haven, learning that Hutton has quit his job, and spending the honeymoon light in a shoddy hotel. Both of them are just about through with marriage when they arrive at the home of Franciosa, Hutton's Korean War buddy. Franciosa, having married six years before wealthy Miss Nettleton to promote his future, has just deserted and quit working for her unpleasant father, and his life has moved back in with his snobbish parents, John McGiver and Mabel Alberthorn. Under the swift direction of George Roy Hill, this marital bedlam rolls gayly along, until he "period of adjustment" for both couples comes to its happy conclusion. Isabel Lennart's lively screenplay finds McGiver swearing out a warrant against Franciosa, who flatly refuses to allow one stick of furniture to leave his home. Hutton and Miss Fonda leap to the defense of Franciosa and Miss Nettleton at the police station and the latter now sees each other in a new light. Hutton and Miss Fonda resolve their problems and head for Texas where they plan to raise cattle.

I-G-M. 112 minutes. Anthony Franciosa, Jane Fonda, Jim Hutton, Lois Nettleton, Produced by Lawrence Weingarten. Directed by George Roy Hill.

"What Ever Happened to Baby Jane?"

Business Rating 🌟 🌟 🌟

Surprise shocker of the season. Backed by heavy promotion, it will be a big grosser in all markets. Crawford and Davis are superb.

A chilling, sometimes funny, journey into the macabre world of the twisted and the paralyzed. "What Ever Happened to Baby Jane?" is the shocker of the year! Here definitely are the ingredients for a seat-gripping hoot of entertainment, and when you add Bette Davis as Baby Jane and Joan Crawford as the helpless cripple, the outlook is for good boxoffice returns in all situations. Selected by the nation's theatre-owners as the first presentation under the nation's theatre-owners as the first presentation under the "Hollywood Preview Engagement" plan, his Warner Bros. release promises to be exploited into one of the surprise grossers of the season. Make no mistake, "Baby Jane?" is an old-fashioned scrambler loaded with every kind of bizarre and fright-provoking gimmick imaginable, but its solid entertainment certain to keep viewer's eyes glued to the screen and their tongues wagging (pro and con) once they have left the theatre. The plot centers around two sisters—one, a former spoiled child star (Baby Jane) whose appeal vanished after she grew up; the other, a former top film star whose career abruptly ended after being "accidentally" run into and crippled by a car driven by Baby Jane. Now the sisters live alone in an old mansion where an alcoholic and half-crazed Baby Jane is forced to wait hand and foot upon the wheel chair-ridden other. Producer-director Robert Aldrich has taken a sly, screwball, Charles Addams approach. Reality is bathed in the grotesque cloaking of a nightmare world. That's what makes "Baby Jane?" such a laughable and, at the same time, terrifying experience. Lukas Heller's screenplay abounds in ugly dialogue and grim twists, and the grisly mood is maintained via Ernest Haller's striking black-and-white photography. Miss Davis is a monstrous eccentric, her face gaily with too much make-up, her clothes a throwback to her days of glory. Frantically jealous of Miss Crawford, especially since the latter holds all of the money, she contrives lurid persecutions to drive her sister out of her mind (cutting off all contact with the outside world, kicking her unconscious, feeding her dishes of dead birds and rats). It's a wild and ruthless delineation. Miss Crawford is outstanding. Aware that Miss Davis is planning to kill her to prevent her from selling the house and possibly placing Miss Davis in a "home," Miss Crawford quietly, yet frantically paints a memorable portrait of a woman tortured by fear. The support is well handled: Victor Buono, a fat, unsettling pianist Miss Davis wants as a partner in her scheme to stage a comeback with a lurid adult version of her earlier days; Madie Norman, the sister's cleaning woman; Anna Lee, the curious next door neighbor. When Miss Nettleton discovers Miss Crawford taped and trussed to the bed, Miss Davis kills her with a hammer. Later, Buono comes across the haggard, helpless Miss Crawford and she flees from the house. Miss Davis takes Miss Crawford to a beach and digs an ominous hole in the sand. The ironic climax has Miss Crawford telling Miss Davis that she actually tried to run Miss Davis down (the latter was too drunk to remember) and consequently snapped her own back. A now completely insane Miss Davis allows herself to be taken by police.


"Antigone"

Business Rating 🌟 🌟 🌟

Poetic, effective version of classic for art patrons.

Devotees of the classics and avid foreign film students will find this Greek-made, sub-titled dramatization of the Sophocles tragedy a rewarding screening experience. Poetically scripted and directed with pageantry and power by George Tzavellas, and enhanced by an outstanding performance by Irene Papas in the title role, "Antigone" emerges an absorbing screen adaptation. This Ellis Films release is strictly for the art picture devotees and for college students. We still have a long way to go before screen renditions of the classics become acceptable fare for all, if this is to happen at all, but for those who find this type of film their cup of tea, their thanks should go to producer Sperie Perakos for trying to open new cinematic doors. Besides the powerful and demanding delineation by Miss Papas as the dead Oedipus' daughter who decides to bury her slain brother against the orders of King Creon, impressive performances are provided by Manos Katrakis, as the King, Maro Kontou, as Miss Papas' frightened sister and Nikos Kazis, Katrakis' son and Miss Papas' fiancé. Self-righteous Katrakis orders Miss Papas buried alive in a cave outside of Thebes, despite the pleadings of Kazis. Later, a blind oracle warns Katrakis of dire retribution for his merciless act. Katrakis decides to free Miss Papas, but when he enters the cave he finds a grief-stricken Kazis holding the body of Miss Papas who has hanged herself. Kazis then kills himself. Katrakis returns to Thebes only to learn that his wife has taken her life. He exiles himself to die alone in the wilderness.

"Divorce—Italian Style"

Business Rating ⭐⭐⭐

Delicious satire on a cad’s connivance to dispose of his possessive wife. Big hit for art market. Dubbed version should score in class houses.

Mark this Italian import (from Embassy) for sock art house business and a good reception in class houses when released in a dubbed version. A delicious and outrageous satire, "Divorce—Italian Style" offers some wild points of view on how to get away with murder in Italy when a question of family honor is involved. Recipient of the Best Comedy award at Cannes, this tongue-in-cheek melodrama delightfully details the preparation, execution and aftermath of a "perfect crime"—the elimination of an overly possessive wife. Along the way to the climactic and bungled murder, the film gets in some fine digs at the various levels of life in passion-ridden Sicily. Italian star Marcello Mastroianni, complete with drooping eyes, a rib-tickling mouth twitch and thick mustache, comes into his own as a farceur extraordinaire as the bored and unhappy husband of 12 years who falls madly in love with his young cousin. His is one of the drooliest performances in some time, a cad all audiences will love. He is ably supported by Daniela Rocca, as the wife whose burning love for Mastroianni leads to her downfall; Stefania Sandrelli, the lovely, convent-educated cousin; and Leopoldo Trieste, a former admirer of Miss Rocca’s, deliberately involved by Mastroianni in this crime of passion. Pietro Germi’s screenplay bristles with wit, while his sharp direction keeps things rolling with nary a dull moment. Excellent assists come from the crisp black-and-white photography and the bouncy background score. Mastroianni’s elaborate schemes pay off when Miss Rocca and Trieste fall in love. But before Mastroianni has a chance to murder Miss Rocca, she and Trieste run off together. Mastroianni now allows himself to become the laughing stock of his town, and the townspeople expect him to avenge his family’s honor. At last the runaway lovers are located, but Trieste’s wife shoots her husband. Refusing to be done out, Mastroianni shoots Miss Rocca. He serves a short prison term, returns home triumphantly and marries Miss Sandrelli. The ironic ending—we refuse to give it away.


"Phaedra"

Business Rating ⭐⭐⭐

Impressive modern version of classic Greek tragedy, starring Melina ("Sunday") Mercouri. Strong attraction for art, class situation. Heavy for mass audience.

For their first film since "Never On Sunday," actress Melina Mercouri and director Jules Dassin have chosen a modern-day retelling of the classic Greek tragedy. Miss Mercouri portrays the passionate Phaedra, wife of Greek shipping magnate Raf Vallone, who embarks upon an illicit, fatal love affair with her stepson, Anthony Perkins. Stylishly directed, with the emphasis on impending tragedy (Dassin also produced and co-scripted with Margarita Liberaki), impressively acted and handsomely depicting the black-and-white beauties of Paris and the Greek Isles, "Phaedra" shapes up as a strong grosser for art and class situations. The popularity of "Never On Sunday" might stimulate ticket-buying in the general market, but the theme is likely to prove too heavy for the tastes of many moviegoers. Miss Mercouri is passion personified, a beautiful and exciting woman, deeply in love with her stepson, yet sick over the unnaturalness of the relationship. Perkins, as the 24-year-old stepson, lacks the depth to convey the full meaning of his consummating love for Miss Mercouri and the bitterness he feels over her betrayal of his father. Vallone is a splendid combination of virility, violence and tenderness, a tough, shrewd business man, but a kind and gentle husband. Good support comes from Elizabeth Hays as the young daughter of Miss Mercouri’s sister who falls deeply in love with Perkins; George Saris, the sister, formerly in love with Vallone; Andreas Philipides, Miss Saris’ clever shipbuilding husband (Vallone’s competitor), and Olympia Papadopoulou, Miss Mercouri’s superstitious and devoted maid. Dassin has created some memorable images: the launching of Vallo’s sixth-sixth vessel, the S.S. Phaedra; life among international society; the highly imaginative first sexual encounter between Miss Mercouri and Perkins; the powerful climax when, having learned that S.S. Phaedra has sunk and that Miss Mercouri is unfaithful with Perkins, a stunned Vallone viciously beats up Perkins. Miss Mercouri tells Vallone the truth after she fills him out that Perkins intends marrying Miss Ervy. After the beating, Perkins drives his sports car off of a cliff. Miss Mercouri goes home and takes a full bottle of sleeping pills.


"Flame in the Streets"

Business Rating ⭐⭐⭐⭐ Plus

Strong melodrama on issue of inter-racial marriage. Should score with art audiences and where racial subjects are exploitable.

The English take a frank and disturbing look at racial prejudice in this Atlantic Pictures Corp. release starring Jana Mills, Sylvia Syms and Brenda De Benzi. The explosive subject matter and fine performances should help the film get good response in art houses and in areas where racial themes can be exploited profitably. Despite an over simplification of black and white characters and situations, "Flame in the Street" possesses a certain crispness and jarring honesty in the action and dialogue. No solution to color-prejudice is offered, but audiences will have something to think about when they leave the theatre. Scripter Ted Willis has peppered the drama with plenty of outspoken dialogue and producer-director Roy Bar has guided the events in a dramatic and suspenseful manner. Mills is excellent as a strong union man who fights for a right of promotion for the Jamaicans working in his furniture factory. His racial tolerance is put to the test when he discovers his daughter, Miss Syms, wants to marry Negro John Sekka. Miss Da Benzi is equally as effective as Mills'sconsin wife, and she has one terrifying scene where she reveals all of her pent up hatred of mixed marriages and her dissatisfaction with her life with Mills. Miss Syms is appropriately confused as the daughter, while Sekka brings dignity to his part of the colored teacher. Good support is provided by Earl Cameron, a Jamaican whom Mills gets appointed foreman, and Ann Lynn, his pregnant white wife who is aware of the aftermath of mixed marriages. The plot has Mills going to Sekka's tenement hoping to get the latter to break off with Miss Syms. Outside in the streets a group of white louts start menacing a group of Jamaicans standing in front of a bonfire. Cameron is pushed into the fire and bayed burned. Mills, shocked by what he's just seen, decides to leave Miss Syms and Sekka try life together.

“Escape from East Berlin”

Business Rating ⭐⭐

Suspenseful story of family’s construction of tunnel to escape Communist sector. Should do well if exploited.

Producer Walter Wood, who did such a first-rate job with “Hoodlum Priest,” now turns to one of today’s most topical and disturbing themes—Berlin’s infamous Wall. Based on the real-life escape of 28 East Germans, ages 11 to 71, who tunneled to freedom under the Wall, Wood has fashioned a realistic and suspenseful film. The boxoffice response to this M-G-M release will depend on how effectively its highly exploitable elements are capitalized. It is convincingly acted by Don Murray, Christine Kaufmann and a score of talented Germans, adaptively directed by Robert Siodmak, scripted by Gabrielle Upton, Peter Behrens and Milard Lampers in terms of average people who rose to the level of heroes, and expertly photographed in black-and-white to simulate the grim and depressing police state that is East Berlin. Non-sensational, but thoroughly believable, the film emerges an impressive exploration of modern-day terrorism and courage. The opening fixes the mood—an ill-fated ruck plunges through the Wall. The succeeding sequences depict how Murray, satisfied with his life in East Berlin, is forced to construct an escape tunnel for his family, even though he intends remaining behind. And the latter half—the difficult digging of the tunnel in Murray’s basement (his house is near the Wall), the constant threat of exposure, especially as more people learn about the plan, and the breathtaking escape itself—is a thrilling and spellbinding experience. Involved with Murray in the mass escape are: Miss Kaufmann, a young girl who accidentally entangles Murray in her flight from the police; Werner Klemperer, an escape-seeking stranger who discovers Murray’s secret; Ingrid Van Bergen, Murray’s cynical sister; Bruno Fritz, the band-conducting uncle; Edith Schultz-Westrum, the mother; Ronald Dehne, the young brother; a neighbor; all of the members of Fritz’s band. The police learn about the escape just as it starts. Murray, now involved, joins the exodus. Wounded when the police enter his home, Murray crawls through the tunnel and is helped to safety by Miss Kaufmann.


“The Connection”

Business Rating ⭐⭐

Censorship-beset off-beat film about dope addicts. Will offend many by use of repugnant 4-letter word.

Jack Gelber’s most original play about narcotics addicts, having weathered mixed off-Broadway reviews in 1959 to become a hit in New York and Europe, now, as a film, finds itself the center of a censorship controversy as a result of the frequent use of a repugnant four-letter word (meaning excrement) used in the film as a slang reference to dope. Yanked from a Manhattan art house after two performances (the New York State Supreme Court issued an injunction staying showings of the film), the film’s future hangs in doubt. If and when this Films Around the World release is finally allowed distribution, the censorship uproar might prove an audience-luring plus, but exhibitors will have to use utmost discretion in booking it because “The Connection” will appeal to only a limited segment of the movie-going audience, and it will prove offensive to many people. Following the play format, the film tells about a young movie director who goes into a heroin “pad” to shoot a documentary. There is no plot. The addicts, waiting nervously for the connection to arrive with the dope, argue among themselves about life and savagely rip one another apart. But as a result of Shirley Clarke’s imaginative direction (considering that all of the action takes place in one shabby room), interesting performances by members of the original cast, a shattering jazz score furnished by the Freddie Redd quartet and the creation of a bizarre, Dante-like world through which the characters move, “The Connection” emerges an impressive and, certainly, unusual motion picture. The performers include Warren Finnerty, the pretentious, repressed homosexual owner of the “pad”; Garry Goodrow, a young psychopath; Jerome Raphael, a balding philosopher; James Anderson, a burly Negro; Carl Lee, the white-clad Negro connection whose arrival sends the addicts into a temporary state of euphoria; Barbara Winchester, a “salvation sister,” who inadvertently saves Lee from a skirmish with the law; and William Redfield, the “square” director who becomes violently ill after being egged into trying a “fix.”


Film Bulletin October 29, 1962 Page 29
What the Showmen Are Doing!

'BOUNTY' RIDES INTO 24 PORTS ON BALLY WAVE

FOCAL POINT. Majestic ship Bounty is the focal point of the art in all the handsome ads M-G-M has created for "Mutiny on the Bounty."

It takes a really strong campaign to turn the head of the public today.

In these days of $20 and $50 million productions, high-powered promotion campaigns costing a million or so dollars are pretty much taken for granted. No self-respecting blockbuster that aims to vault into the top-grossing class can do without the BIG PUSH. Starting from the time the project is on the drawing board, the sub-thumpers are at work drumming up interest in the storyline, stars, etc., and they work right on top of the filming and editing, straight through the opening engagements.

Although the product being plugged are reserved-seat attractions, where only a limited number of areas throughout the country will be exposed to their first-runs, covering in some instances a year or more, full-scale fanfare on a sustained basis is a viral adjunct to the selling process. It builds a strong want-to-see that leads to capacity initial engagements and an eager, presold audience for subsequent playdates generally.

Even in the company of these mammoth merchandising drives, Metro-Goldwyn-Mayer's continuing hoop-la for "Mutiny on the Bounty" must rank as a showmanship achievement. Now, with the $20 million re-make of the cinema classic set to make its world bow Nov. 8, in New York, the good ship Bounty appears headed for a most successful boxoffice voyage with a strong promotional wind sweeping behind its sails. Actually, the H.M.S. Bounty, Metro's $750,000 replica of the original ship, kicked off the activity this summer with a tour of American and European ports that will culminate in its arrival in Gotham for the world premiere. And since then, the pitch has been holding steady at a fast, but carefully-planned, pace.

The purse strings are being loosened for the "Bounty" push, scheduled to saturate every available media, including newspapers, radio, TV, schools, clubs, commercial firms and organizations of every stripe. Employing the "Ben-Hur" drive as a pattern, the M-G-M promoters are branching off from the master campaign to develop individual attacks for each of the 24 cities in which "Bounty" will open before Christmas. For the execution of this phase of the plan, an army of exploitation specialists in the field are combining their talents with representatives of the theatres set to play the film and home office and studio showmen.

A three-man promotional task force, consisting of Morris Leikko, in charge of "Bounty" sales; Morgan Hudgins, of the studio publicity department, and Jack Foxe, of the home office ad-public staff, returned to Gotham after completing a seven-city tour to coordinate the local and national campaigns for the "Bounty" premeieres. They met with press, radio and video people, as well as theatre personnel, to put the finishing touches to campaign plans in Chicago, Philadelphia, Boston, Detroit, Washington, Toronto and Montreal. In each city, the told of high-pitched enthusiasm and anticipation on the part of exhibitors, the press and the general public.

And while they follow the "Ben-Hur" them in an attempt to repeat the tremendous box office performance of that blockbuster, the Metro ballyhoo boys have whipped up a raft of brand-new promotional aids designed especially for the Marlon Brando-starter al ready being used with much success. Among the effective ideas are special displays for libraries and schools, including copies of set and costume designs made for the picture. The will, of course, the interest of the educators to the cinema classic and, through class room talk and visits to the libraries, stir want-to-see among the students and readers. Also figuring importantly in the "Bounty scheme are two educational film strips, or with sound, both of which provide historic background of the famous story. The strip will be shown in schools and to organization by group sales personnel.

A special 30-minute, 16mm short subject detailing the building of the title ship, and cove
Columbia Meetings Here, Abroad Map 'Lawrence' Drive

ROSENFIELD

In "Lawrence of Arabia," Columbia Pictures has a giant of a multi-million dollar production, and, as vice president in charge of advertising and publicity Jonas Rosenfield, Jr. is stressing to the firm's publicity men here and abroad, there's a promotional campaign every bit as ambitious to match. He recently conducted showmanship seminars in the U.S. and in London to showcase the company's plans for launching the Sam Spiegel production.

Last week he was in London to head up a series of meetings of Columbia's European publicity organization called to discuss details of the kick-off drive for the film in each of the countries. Taking part in the discussions were M. J. Frankovich, first vice president, and Mo Rodman, executive vice president of Columbia International. Present at the sessions, too, were Syd Mirkin, overseas production publicity coordinator; Pat Williamson, director of advertising and publicity for Columbia of Great Britain; Jack Wiener, Continental publicity boss, and publicity representatives of the firm from several European countries. William Blowitz, of the Blowitz, Thomas and Canton Agency, producer's representatives for the film, also joined the meetings.

Rosenfield also held discussions with producer Spiegel on campaign plans for the 70 mm color picture, now in its final stages of editing in Great Britain, following nearly two years of filming abroad. "Lawrence" is scheduled for a Royal world premiere, Dec. 10, at the Odeon, London, before Queen Elizabeth II, prior to its American bows at New York's Criterion, Dec. 16, and the Stanley Warner Beverly Hills, Dec. 21.

Before leaving for Europe, Rosenfield held a meeting of Columbia's nationwide field exploitation reps at the home office to talk about U.S. promotion on the picture. Leading the seminars, which covered every aspect of the giant, all-inclusive drive, in addition to the vice president, were national promotion chief Robert S. Ferguson and Blowitz. The vast array of illustrative material prepared for the campaign was laid before the showmen. Also analyzed were advertising and accessories completed and in preparation; workshop activities with executives of book and record manufacturers; specially designed featuretes, television footage and other visual pieces.

Einfeld Tours To Tell Exhibitors about 'Sodom' Push

Twentieth-Fox has poured much energy and effort—not to mention dollars—into its extensive campaign on "The Last Days of Sodom and Gomorrah", and vice president Charles Einfeld and domestic sales chief Robert L. Conn took to the road for a series of meetings with exhibitors all across the country to tell them about it.

One of the highlights of the big push will be a national television day in which Fox sold a special merchandising meeting held in Chicago for all exhibitors in the area. The Titanus production will be sold aggressively on the "Tonight" show over NBC-TV for a full week in January. The video spots will be seen over 168 key stations across the country, with local station breaks to announce the name of the theatre where the picture will play. Total cumulative audience for the five successive nights: 23,544,000, households, or almost 100,000,000 impressions.

The Fox vice president also noted that in light of all the national media purchased thus far, almost 100 per cent of all the homes in the nation will be hit by the $1 million push.

First stop on Einfeld's tour was San Francisco, where, accompanied by Western division manager Thomas O. McCleaster, they employed a visual and oral presentation to outline in detail the promotional push.

A similar pattern was followed for the subsequent meetings conducted by Einfeld and Conn. In New Orleans, they were assisted by Southern division boss William B. Williams, and in Chicago, by McCleaster. Back in New York this week, the peripatetic pair will hold a showmanship session with Eastern division manager Abe Dickstein and local exhibitors.

WELCOME ABOARD. Star Terence Stamp, Samantha Eggar are "piped aboard" London's Leicester Square Theatre at world bow of Allied Artists' "Billy Budd."

LEVINE PARTY. Indefatigable showman Joseph E. Levine throws another bash, this time in honor of publication of Harold Robbins' novel, "Where Love Has Gone," screen rights to which he purchased for his Embassy Pictures. Seen, l. to r., at celebrity and press gala at New York's Four Seasons, Mr. and Mrs. Levine and Mr. and Mrs. Robbins. Levine will make film.
EMBASSY

JUNE

Two women Sophia Loren, Jean-Paul Belmondo, producer Carlo Ponti, director Vittorio De Sica, Drama of a young and beautiful daughter struggling to exist in war-torn Italy, 99 min.

JULY

BOCCACCIO '70 Eastman Color, Sophia Loren, Romy Schneider, Anita Ekberg, producer Carlo Ponti, director Vittorio De Sica, Federico Fellini, three stories of the sexes as Boccaccio might have written them in 1920. 165 min. 7/11/62.

DEVIL'S WANTON, THE, Dolis Sudrlig, Birgir Malm- ström, producer Lars Hedlund, director Ingmar Bergman, Bergman comments on death, life, the devil, 77 min. 6/11/62.

STRANGERS IN THE CITY Robert gentle, Kenney Del- me, producer Dick Lester,joins an immigrant family struggling to survive in an unfriendly city, 83 min.

SEPTEMBER

DIVORCE—ITALIAN STYLE Marcello Mastroianni, Dan- nello Brancati, producer French Mabrun, director Pietro Germi, satirical jabs at the mores of our times, 104 min.

LA VIOCCIA Claudia Cardinale, Jean-Paul Belmondo, producer Alfredo Bini, director Mauro Bolognini, a drama of the sexual appetites of the city upon a young, naive farmer, 103 min.

NO PLACE LIKE HOMICIDE! (formerly What a Carve Up!) Kenneth More, Ray Eaton, producers Robert S. Baker, Monty Berman, British soldiers have to fight a haunted house strewn with corpses, 87 min. 7/7/62.

OCTOBER

CRIME DOES NOT PAY Danielle Darrieux, Richard Todd, producer Gilbert Bokanowski, director Gerard Oury, French object lesson based on classic crimes, 159 min.

LONG DAY'S JOURNEY INTO NIGHT Katharine Hep- burn, Jason Robards, Jr., Sir Ralph Richardson, Dean Stockwell, producer Ely A. Landau, director Sidney Lumet, filmed version of Tennessee Williams' Pulitzer Prizewinning stage drama, 180 min.

SEVEN CAPITAL SINS Jean-Pierre Aumont, Dany Saval, producer Claude Chalgrin, Europroductions, director Christian Jacque, romantic drama set in the French Revolution, 104 min.

NOVEMBER


LOVE AT TWENTY Eleonora Rossi-Drago, Barbara Frey, Franco Fabrizi, concrete sociological film, 80 min.

BLOOD LUST Wilton Graf, Lylyean Chavin, 68 min.

BLOODY BROOD, THE (Sutton) Peter Falk, Barbara Lord, Jack Bells.

COMING OUT PARTY, A, James Robertson Justice, Nanette Fabray, Whitley Line and Leslie Parkyn, director Ken Annakin, 96 min.

BIG MONEY, THE, the (Lopert) Loni Lamarche, Belinda Lee, producer Samuel Z. Arkoff, director Robert Darro, 90 min.


INDEPENDENTS

Current Releases


LA BATTAGLIA DEI LOROCE (Jerus Films) Danielle Alore, Nadine Affari, Robert Arron, Blanchette Brunoy, producer Jean Douches, director Jean-Pierre Douches, 90 min.

BIG MONEY, THE, the (Lopert) Loni Lamarche, Belinda Lee, producer Samuel Z. Arkoff, director Robert Darro, 90 min.

BLOOD LUST Wilton Graf, Lylyean Chavin, 68 min.

Southern MODERN summary

With November right on top of us, the available releases for the month stand at 19. M-G-M claims 4 of these. 20th-Fox, Columbia, Warner Bros. and Embassy each promise 2. And seven companies—United Artists, Universal, Allied Artists, American-International, Continental, Astor and Paramount—list 1. Buena Vista has nothing ready.

DEVIL'S HAND, THE, Linda Christian, Robert Alda, 71 min.

DOCTOR IN THE HAND (Governor Films) Michael Craig, Vincent Price, producer James Robertson Justice, producer Betty E. Bos, director Ralph Thomas, Another in British comedy series, 87 min. 11/4/62.

ECLIPSE (Times Films) Alaka Deon, Monica Vitti, Eva (Times Films) Jeanne Moreau, Stanley Baker.

FEAR NO MORE (Sutton) Jacques Bergerac, Mala Powers.

FIRST SPACESHIP ON VENUS (Technicolor, Totalvision, Yoko Tani, Oldrick Luks, 81 min.

FIVE DAY LOVER, THE, (King) International, Jean Seberg, Danielle Prétre, producer Charles Cameron, director Albert Moulin, producer Georges Danguy, director Philippe Baroc, 86 min.

FIVE MINUTES TO LIVE (Sutton) Johnny Cash, Gay Forester, Pamela Mason, Donald Woods 86 min.

FLIGHT OF THE LOST BALLOON (Brotherhood) Mal Powers, Marshall Thompson, 91 min.

FORCE OF IMPULSE (Sutton Pictures) Tony Anthony, J. P. Kerrigan, Robert Alda, Jeff Donnell, Lionel Hampton, 82 min.

GIRL WITH THE GOLDEN EYES, THE, (King) International, Danielle Prétre, producer Charles Cameron, director Jean-Gabriel Albicocq, 80 min. 9/20/62.


LA NOTTE BRAVE (Miller Producing Co.) Elsa Mar- tinelli, Antonella Lualdi, Jean Claude Brilay, Laurent Ribaud, producer Sante Chiminii, director Mauro Bolognini, 96 min.

LES PARISSIENNES (Times Films) Dany Saval, Dany Rob (International) Peter Arnold, Jackie Devereux.


NO 이것은 YOUR PRODUCT
the world's most famous, most beloved CLOWN...

EMMETT KELLY
is the Star of
NATIONAL SCREEN'S FULL COLOR
Season's Greetings TRAILER

The World-renowned Circus star...the delightful, sad-faced clown who has brought joy to millions, young and old...presents your Holiday Greetings to your patrons...in a gorgeous FULL COLOR TRAILER filled with charm and good-will! An extended version presents your MERCHANT'S GREETINGS ...to be followed by your highly profitable Merchant Ads!

In gorgeous DeLuxe COLOR HT-62-1A $15.95
with MERCHANT GREETING HT-62-2A $18.45

BLACK & WHITE HT-62-1B $9.95
with MERCHANT GREETING HT-62-2B $12.45

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY
BOYCOTT:

Exhibition's Defense Against the Footsie Game with Feevee

- Captain Vogel
  'Mutiny' Victor

The Stage and Movies

Reviews

MUTINY ON THE BOUNTY
Film of Distinction

- BILLY BUDD
- THE LEGEND OF LOBO
- WARRIORS FIVE
- WHITE SLAVE SHIP
- THE LOVES OF SALAMMBO
- YOUNG GUNS OF TEXAS
- IL GRIDO
- THE PASSION OF SLOW FIRE
- A KIND OF LOVING
- THE SWINDLE
- LA VIACCIA
THE STORY OF A STAR AND HER SEARCH FOR LOVE AND HAPPINESS!

She was public property...but she wanted a private life of her own...a child-woman seeking a man to hold in the privacy of her heart and drive away the loneliness that was in the world around her.
The mobs that pursued her... the loneliness she knew... the lover she longed for...
If you've been asking this question, you should attend the NATIONAL ALLIED 1962 MERCHANDISING CONVENTION and the MOTION PICTURE INDUSTRY TRADE SHOW! Jet-aged ideas, equipment and merchandising to put zing in your showmanship, cars in your drive-ins, patrons in your seats... and ushers back in the aisles! Plan now! NATIONAL ALLIED CONVENTION and TRADE SHOW, Sheraton Hotel in Cleveland, December 3, 4 and 5. It’s a business-booster for 1963!

ALLIED MEANS BUSINESS THIS YEAR!
What They're Talking About

A.C.E. IDLE FUND. Stockholders of A.C.E. Films, Inc., chafing at the bit to have their investment go to work, are prodding president Sidney M. Markley to start actual production. The only visible move thus far by the exhibitor-sponsored outfit has been a loan of approximately three-quarters of a million to Allied Artists to help that company finance its interest in the Samuel Bronston production, "55 Days at Peking". There is some disaffection about this among A.C.E. shareholders, who contend that the funds should be used to initiate new films, not to finance pictures that are already in work. It has been suggested by some A.C.E. investors that their organization might tie in with the new Max Youngstein company, Entertainment Corp. of America, which is seeking financing for a projected program of 15-20 features per year. Markley has met with Youngstein, but the results of their talk have not been revealed.

AA PROFIT. Allied Artists shareholders will be told at the annual meeting next Wednesday (14th) that the profit in the first quarter (to Sept. 30) of the current fiscal year will be "in excess of $160,000", compared to a loss of over $700,000 in the same period last year. They also will learn that nothing concrete has resulted thus far from negotiations with various groups who have voiced an interest in purchasing control of the company. Latest proposals being considered are from a group composed of board member Claude Giroux, the Canadian drug tycoon, exhibitor Sheldon Smerling and film man Milton Sperling. Giroux has been involved in two previous moves to take control of the company. An AA official stated that talks are continuing at the instigation of the interested parties, but "we are not out looking for buyers". He implied that the various rumors about a change in management might hinder the company's operations, which are in better shape now than in some time. "El Cid" was the major factor in the black-ink performance for the 1st quarter, and it, together with "Billy Budd", will probably keep AA perking profitably until the next Samuel Bronston production, "55 Days at Peking", arrives in the Spring.

HOLD THE 'RUNAWAYS'. Serious talks are being held by all the Hollywood guilds and unions about the possibility of making concessions in future production contracts as a move to curtail "runaway" film making. While the idea was slow to dawn on the unionists, they now realize that high labor costs (including extras) have been a large factor in chasing much film production from these shores. The new conciliatory approach that will be evident in negotiating new contracts is the result of some on-the-table talks between union-guild leaders and important production executives. The plea of the film men was simply this: "Meet the competition of the foreign studios, and we will produce here." Look for a real Hollywood revival in the coming year.

20TH PRODUCTION PLANS. Exhibitors concerned about trade reports that 20th-Fox has abandoned its policy of providing all types of product—big-budget and "B" alike—can take solace and satisfaction from this summary of the situation by a company spokesman: "Fox is by no means giving up on the idea of the small film with a solid grossing potential. Certainly we're putting the emphasis on the blockbuster. It's nothing more than sound production policy today. But, at the same time, we're not closing our eyes to anything that can make money for us in the theatre market. That’s why Zanuck appointed (William) Shelton to head up a special art film division. There's money to be made in that area, and we will explore it to the fullest." It all boils down to this: 20th no longer will pour coin indiscriminately into the making of attractions just for the sake of increasing the size of its release schedule. But it intends to keep a sharp eye out for potentially profitable properties, no matter how small the shooting scale. A "B" program that will stay in the black, you might say.

Film BULLETIN—November 12, 1962 Page 5
Movie Stocks Rally as Market Stages Comeback

Triggered by a wave of encouraging world news, and, in many cases, significant developments in their own field, motion picture shares answered the rallying cry of the general market. Of the 20 stocks covered, 19 advanced over the past fortnight—a complete reversal of form from the previous session, when 19 were down.

Taking the longest strides were MCA, M-G-M, Disney and AB-PT. MCA, which announced it would back Broadway shows as possible movie properties, jumped 23/8 at the outset, added steadily, then dipped at deadline amid a widespread wave of profit-taking that followed the overall prosperity. Its final gain was 43/8 points. Buoyed considerably by anticipation attendant to the world premiere of the $20 million "Mutiny on the Bounty," and an announcement by a spokesman that the firm would show highly improved earnings in fiscal 1963, Metro leaped almost 5 points, then was hit by the last-day sell-off to finish 41/8 ahead. Disney gained 43/8 points, while AB-PT moved up every day but the last to close 41/4 higher. Other significant advances: Cinerama (21/3) on a huge turnover of 224,500 shares, as "How The West Was Won" opened in London, Columbia (21/2) and Paramount (21/2). Screen Gems, which jumped 21/4 on the news of declaration of the first (15c) dividend, finished 13/8 in front.

Columbia, Preferred was the lone loser, off 1/2 point.

Reade-Sterling Plugs Corporate Image

A graphic example of the importance placed by motion picture companies on their corporate image was smartly spread across 11 pages of the New York Times Magazine last Sunday (11). In a cleverly original 11-page advertisement—the largest entertainment ad ever to appear in the magazine—Walter Reade-Sterling aimed announcement of the merger of the two firms at Wall Street readers and the public at large.

Under the lead-page headline, "A New Trademark for Quality Entertainment," which appeared above the new firm's striking symbol, the advertisement detailed the numerous entertainment aspects embraced by Walter Reade-Sterling: motion pictures (Continental Distributing), theatres (Walter Reade Theatres), television (Sterling Television), audio-visual aid (Continental 16, Sterling Educational Films and Screen New Digest) and film libraries.

Special emphasis was placed on the new Walter Reade "pickaback" theatres, the Baronet and Coronet, with the originality in engineering and design enjoying top billing. Coming in for equally prominent display was Continental's upcoming theatrical product.

Decca Nine-Months Net Zooms

Powered by high-voltage Universal Pictures product ("The Touch of Mink" and "Lover Come Back"), parent Decca Records followed the profit pattern predicted by president Milton R. Rackmil, who recently foresaw one of Decca's handsomest years in its history. The company reported consolidated net earnings for the nine months ended September 30 of $4,359,091 ($2.85 per share), compared to $1,875,007 ($1.46) a year earlier.

Disney Earnings Set Record in '62

Last August, president Roy O. Disney predicted earnings of Walt Disney Productions for fiscal 1962 would be "comparable with last year," when record profit figures were established. Now, with hefty grosses from such pictures as "Moon Pilot," "Big Red" and "Bon Voyage" under its belt, the company has gone the 61 mark one better. Some 10 per cent better, in fact.

Roy Disney announced last week that his firm will report record earnings for the fiscal term ended September 30. Unaudited profit, he said, rose about 10 per cent from last year's net of $4,465,486 ($2.75 per share).

Zanuck 'Optimistic' about Fox's '63

Twentieth-Fox president Darryl F. Zanuck is "optimistic about 1963." Although he refused to estimate how the company will finish financially next year, the topper said that by midsummer of '63 Fox should "find a leveling-off period," as revenue begins to roll in from "The Longest Day" and "Cleopatra."

(Continued on Page 27, The Associated Press)

Big-Budget Attractions Will Ignite M-G-M Profit Explosion in 1963

It was generally accepted in knowledgeable film circles many months ago that Metro-Goldwyn-Mayer would be hard pressed to match its boom-year profits of fiscal 1961 ($12.6 million, or $5.02 per share). That 15-year high had been established thanks to the tremendous drawing power of "Ben-Hur," then reaching the heights of its boxoffice popularity, and the re-issue of "Gone With the Wind," which reaped $6 million, almost all clear profit.

Looking fiscal facts squarely in the eye, an M-G-M spokesman last week told the Wall Street Journal the same thing president Joseph R. Vogel had been telling the industry all year: 1962 net (the term ended Aug. 31, and figures will be revealed shortly) was off sharply, chiefly because the company had nothing comparable in ticket stature to put in theatres. But, he added with a decided air of optimism, Metro is looking forward to an upsweep in profit in fiscal '63, which should prove to be a "good substantial year."

And just as was the case two seasons back, a powerful product line-up is the backbone behind the company's sanguine outlook. High hopes for the new year ride irrevocably on three big-budget, hard-ticket attractions slated to receive sales and merchandising treatment similar to that given "Ben-Hur." If just one of the trio matches the Academy Award winner in grossing power, the firm will be home free. First to be released was "The Wonderful World of the Brothers Grimm," a Cinerama co-production which has been giving a good, though not spectacular, account of itself in the U.S. Premiered within the past month in Europe was "How the West Was Won," another Cinerama picture, and one that is considered by audience analysts to be a much better boxoffice entry than "Grimm." Looming largest, however, is the
**Boycott: Exhibition’s Answer**

A strange set of circumstances have brought about a condition in which thousands of American businessmen, with investments reaching into hundreds of millions of dollars in theatre properties, are in jeopardy as the result of a spurious scheme called Pay TV.

With an unfair assist from the Department of Justice and the hypocritical collaboration of some of the major film companies, Pay TV in recent months has assumed larger proportions as a menace to the motion picture theatre and as a fraud upon that ultimate sucker, the great American public. Perhaps, some time in the future, the Congress will move to protect the people from this “grab” of the airwaves, but for the theatre owner the moment at which he must make a stand is now.

For the dozen years or so since the cathode tube started to spread across the land to bring television into the home, promoters have dreamed of harnessing the medium with their cash registers to change TV to feevee. They have dreamed of exacting millions of dimes and quarters and dollars from viewers for the privilege of seeing what is now carried into the home free of charge. By devices, like “scrambling” the picture and charging a fee to have it unscrambled, or transmitting it over a cable and tagging the viewer with all sorts of charges, they have plotted to make television their private oyster.

To entice the gullible, the feevee promoters have spun a web of grandiose promises of all sorts of new entertainments to be offered, but what they deliver, with only a rare exception, are attractions taken from free television and from the movie theatres. For two and one-half years, Paramount’s Telemeter test in Ebeticoke has provided the disillusioned subscribers there with almost exclusive diet of movies, an occasional sports event and a rare special show. In Hartford, the story is the same—except that the movies are newer. In fact, they are being offered to the home audience before many theatres can exhibit them.

This is a crucial hour of decision for the theatremen of Hartford and the whole country. If they sit by willy-nilly and permit film distributors to “experiment” with home exhibition of new films, they are counting disaster.

The film companies which are supplying new pictures to Pay TV are grossly unfair to their theatre customers. We do not accept their protest that they are acting under duress from the Department of Justice. The truth is that they moved with unseemly haste to interpret the Department’s inquiry about RKO General’s appeal for films as “duress”. Integrity, and a respect for the rights of their traditional customers dictated, rather, that the heads of those companies should have responded in this manner to the Justice Department:

“Motion picture theatres are our customers; we have always operated our business on the revenue obtained from them. We do not feel an obligation to furnish our relatively new films to RKO General Phonevision to assist that company in an experiment that might or might not succeed. Even in the course of proving itself a failure, the Pay Television operation in Hartford might inflict serious damage on our theatre customers, possibly forcing some of them to cease operation.

“Furthermore”, the film executives might have continued, “we call the attention of the Justice Department to the fact that RKO General, in applying for its license to conduct the Hartford test, furnished elaborate guarantees that it would present a wide variety of fare not available on free television, but it is apparent from their demands upon us that they hope to establish their Pay TV system principally upon the home exhibition of motion pictures. Submission to this kind of support for their experiment would involve us in a collaboration to the detriment of our traditional customers. RKO General cannot pay us enough to justify to our stockholders, as good business, the possible destruction of an established market for a highly speculative one. To protect the theatres, we are agreeable to make available to RKO General pictures six months after they have completed all normal theatre runs. Anything less would be detrimental to our company and to our long-standing customers.”

But no such response was forthcoming from those companies which seemed only too eager to “play footsie” with feevee.

How can exhibitors defend themselves against the inconsiderate and imprudent actions of those distributors? Stuart Aarons, counsel for the Stanley Warner Theatres, told the TOA convention last week that exhibitors are within their legal rights in refusing to play any pictures that are made available to Pay TV without reasonable clearance being granted theatres. The harsh word for such is “boycott”, but Mr. Aarons offered the opinion that it is not “conspiratorial action” when individual exhibitors act identically to something that has the same adverse effect upon them all.

“Do not let anyone frighten you as to what you may not do”, the attorney advised the theatremen. “Think in terms of what you can do.”

Call is boycott, or call it simple common business sense—the theatremen of America must let it be known in cold dollar language that they will not give money to film companies which use those funds to sponsor a destructive competitor. Today it is Hartford, tomorrow it will be Little Rock, and the day after, perhaps, your town.
Factors in Moviegoing

A few issues back your humble servant presumed to lay out six different subject headings on which he suggested exhibitors should keep themselves up to date.

Now, after serious reflection, we must admit that the same subject headings apply to our own moviegoing logistics. Our family may not be typical—and then again it may be. But I suspect that any family living in a large city goes through much the same cogitation and planning.

Just to show that there is nothing so very different about the six things I urged exhibitors to look at, let's use exactly the same headings as we consider family moviegoing.

1. Traffic patterns and plans. This was the first category which we commended to the attention of exhibitors. It is also high on our list of family moviegoing worries. I do not refer to the traffic patterns within the family—when Sister comes home from school, when little brother has to do his homework, who goes to bed at what time, etc. I refer to the traffic patterns and plans involved in getting from my house to this theatre or that.

Does this sound unlikely? I can assure you that it is true. There is one theatre within walking distance or easy bus ride of my house. We often go there. There are two other theatres about equidistant from our home, but beyond walking distance and requiring bus transfers. If we take a cab the fare to one of these theatres is almost twice as much as to the other, because our one-way street system makes the cab travel about twice as far and go around a vast housing project. Can you guess which of these two theatres we are apt to patronize?

We have a car. We don't often use it to go to the movies, but if there is a picture playing a fair distance away we sometimes drive there. This brings us to the question of parking space. We don't drive to an area we know has no parking available. In such a case, when we start figuring the cost of a cab, added to the ticket outlay, or the time to be consumed in a lengthy bus trip, we generally decide to stay home. Even for us city dwellers, parking facilities are sometimes the deciding factor in our moviegoing. (I should add, hastily and emphatically, that what is playing is always the main factor.)

Another phase of traffic patterns which affects our movie patronage is rush hour. We try to stay away from Times Square houses for an 8 PM show, for example, because the traveling in the theatrical district is slow and bothersome. We think twice about going to the neighborhood theatre on Saturday evening—and there are some theatres which we often patronize only on week-days because you can't get near the box office over the week-end.

2. Construction plans. We talked about this as a subject on which theatre operators should keep informed so as to be attuned to the type of buildings which might affect the character of the neighborhood. Obviously, I, as a patron, don't have to look that far ahead. I am interested in going to the movies now. But I must admit that sometimes construction plans do affect my moviegoing choices. For example, when there is a lot of dug up street around a theatre, I'd just as soon go some place else. Or when a theatre is surrounded by vacant lots filled with the bricks of a just-completed demolition job, which usually attracts the street kids in this town, I'll take my wife elsewhere.

But there is another way that construction plans loom up. A few years ago one of our favorite theatres was tagged for demolition. We knew months beforehand that it was coming down. Somehow, I seem to have crossed it off my list immediately. I never thought of going there any more. The announcement that it was coming down became equated in my mind with its actual closing. And I found that friends also had the same impression. "Is that theatre still open?" was a question I heard more than once. When you label a theatre doomed, you doom it right then and there, not at the future wrecking date.

3. Population changes. Once again I consult my memoirs and recall a case in point. We had been going fairly often to a theatre at the other end of a short bus route. We had noticed changes in the neighborhood—people lounging around on the street, more drunks than ever, shabbier passers-by. Then we noticed that this much-liked neighborhood theatre was being affected. Kids too small to be up for the evening show came with their parents and made noise through the show; a fight broke out in the lobby. The population changed and so did we. We changed to other theatres.

On the other hand, there is another theatre which was opened by a smart exhibitor quite a few years ago in a dark-at-night factory and shabby-genteel area. At that time we wouldn't go there for any movie, but as more and more nice people moved into the neighborhood and nicer apartments took the place of some of the factories we actually found the area pleasant for a stroll—or a movie.

4. Competition. This takes many forms, as far as the entertainment consumer is concerned. Naturally, we look up the television log to see what attractions are being offered, if we aren't bound and determined to see a certain movie come what may that evening. We also often mull over whether we'd rather go to a museum, or even window shopping. This may sound like an exaggeration, but I must say that there are times when the advertisements for store window displays or the stories about new museum acquisitions have a lot more show business appeal than the marketing of the current movies.

5. New products. This heading might be presumed to cover competition as well, because new entertainment products certainly can compete with movies. However, when we used this heading in discussing the exhibitor's job, we referred to those products which could supplement the movie shown on the screen such as new refreshment items or premiums. Such new products can possibly influence moviegoing. Maybe trading stamps can be a lure. Maybe bank night, when times get parlor enough. While I can't say that any of these have tempted me into a theatre, I must admit that I recently opened a new account for one of the kids in a bank whose interest rate was no different from the others, but happened to be the only bank offering as a premium a three-way lamp I needed. So I guess I can be tempted.

6. New ideas and gimmicks. I would say that even though I am not the typical moviegoer—having been in the movie business myself for so many years—I can still be pulled into a theatre by a really good new idea or gimmick. I happen to be interested in trick photography, for example. A new film size or process might attract me. Basically, I am interested in the fact that it is new. The trouble is that I haven't heard much about the new ideas and gimmicks in moviegoing, if there are any lately.

Well, there they are, the consumer companions to Pendaris Precise Prospectus for Prosperous Picture Business. Maybe soon we'll get around to the producers' position.
Whenever I feel that life is burdened, hard to handle and just a mess of problems, I buy a stack of motion picture fan magazines. It seems, then, that all my worries are ridiculous compared to the troubles being borne by the movie stars.

A perusal of these journals shows clearly that behind every facade of glamour and beside every swimming pool lies a broken heart. How the stars can survive their torments and go about their working schedules presents a psychiatric phenomenon that only a Dr. Jung might explain.

For example, *Screen* stars a dossier inductively dedicated to analysis of these social and professional subtleties, carries on its current cover the puzzling title "Why No Man Can Satisfy Liz;" "The Urges That Drive Stars To Destruction;" "Why Elviss Can't Marry;" "Sandra Dee: 'I Prayed For My Father to Die'"

In looking over five other, similar publications, I discover that there is a big war going on between the "Bonanza bunch" and "The Virginian," but on closer inspection find that it's only a war of rating. But *Movie Life*, in heralding this battle, features on the cover a fetching title: "James Mason's Wife: Lolita Was Not The Teen Who Ended Our Marriage."

So I hurriedly take a peek inside saying to myself: Well, if it wasn't Lolita, just who was it, Mrs. Mason. And what do you think? It was none other than the thirteen year-old daughter of the Masons. A startling disclosure.

Now you might say in a moment of intellectual snobbishness that all of the material in the fan magazines is swill and nonsense. Not at all. Because, digging into *Movie Stars* I jump to a piece titled "The Liz Taylor Scandal . . . Is This Why Jackie Had to Go To Italy?"

It is now that I learn the State Department was quite concerned about the image of American Womanhood created by Elizabeth Taylor and that something had to be done to put the Italian press back on the right track. So Mrs. Kennedy, says *Movie Life*, being the apotheosis of American womanhood, was the only person who could do this job. But *Movie Life*, caring little about the disparity of the cover title and the content of the piece, did devote much space to prove that it was most fortunate that Mrs. Kennedy had decided to visit her sister in Italy.

There is a nice touch in the publication *Movie TV Secrets*. This is a department called "Advice to the Stars," conducted by Dr. Anthony Girella, "prominent analyst and confidant of Hollywood stars for many years." I was eager to read the advice Dr. Girella directed to Ann-Margret. Without beating around the bush, Dr. Girella straight-away writes: "I know that your torrid dancing style and the blatantly sexy way you sing a song is not by any means the full measure of your personality." The Doctor by no means has lost confidence in Ann-Margret because he admits, "I believe that you are a sweet and basically innocent young person and that you may not be really aware of the pitfalls you will encounter when you date a truly sophisticated man."

After studying this case, my inclination is to bet on Ann-Margret all the way. It is my theory, looking carefully at her photographs, that there is a limit to any man's sophistication.

In the same magazine, under the heading "Top Secret," "Uncensored," "Confidential," and so forth, I learned that Vic Damone visited his son for a week in Rome, even though he and the child's mother, Pier Angeli, are divorced. How such a confidential matter was ever uncovered is certainly going to make many wonder if enterprises journalism isn't better than ever.

I have no idea who reads these magazines but there can be no doubt that many more of us who are interested in the future of show business should give them some attention. How would we possibly know that, according to a cover piece in this same history book, Rock Hudson, in commenting on Liz Taylor, says: "I'm crazy about her. She's the only women I've ever known who makes me dizzy. I used to ask her, 'How can you sit there being so beautiful?' Then she'd point out what she felt was wrong with her looks and I'd be staring, growing limper and limper. What a woman."

All I can say is that I go along with Rock.

A special committee is being organized by the Motion Picture Association to determine just what the industry should do about the New York World's Fair. If I recollect correctly, this matter has been studied for some time by the MPA and it's good to know that further exploration will continue. While other industries have appropriated millions to be represented at the Fair, it would appear strange if our boys did not have a number of ideas already on hand to show off something to the multitudes who will attend.

Some objections have been made to the effect that all we have to show is what appears on the screen. I suppose that is why our public breaks its neck to catch a glimpse of our stars when they appear anywhere in person. It is my feeling that if we encased Kim Novak's petticoat in a properly decorated building we would do very well in enhancing our public relations.

Although no one is asking me, I would like to submit to the committee a very simple proposition. Why not reveal our new faces and young stars at the Fair? Also, why wouldn't it be a good thought to consider giving screen tests to young talent after the young talent presents proper qualifications? This would give us a chance to indicate to the public that we are not static in the matter of developing new stars and at the same time would show the public what is really involved in a screen test. I can already hear someone say this will take a lot of money. It certainly cannot entail an enormous expenditure, and it would be an exciting device to publicize movie business.

A letter, whose author asks to be anonymous, is at hand, suggesting it is time to realize that there are no more yokels and that we should do something about bringing our advertising up to date. Among other things, this gentleman believes that TV budgets don't allow much for wardrobes.

"Why," he asks, "should we take special ads on the women's pages of newspapers to plug the fashions in movies. I can see such ads yelling that you ladies cannot see much beautiful clothes on TV, and it would do you lots of good to get out to a movie and show off your own clothes."

"Furthermore," he furthersmore.

Our correspondent also makes a point about placing ads on the television pages. He paraphrases a line from a current hairdressing advertisement and says he would plaster it all over the television page. The line would read: "Are you still looking at that kid stuff? Think big and see a big movie."

*Film Bulletin*—November 12, 1962
Progress was the theme of the 15th annual convention of Theatre Owners of America—the progress exhibitors must make if they are to meet the challenges and obstacles facing what everyone is calling the new movie business.

Progress will have to be made in the field of product—in solving the shortage of it and refining the way it is released to theatres. That was the warning delivered to the assemblage by theatremen from the U.S. and abroad. While, on a more competitive note, conventioneers were urged by anti-free-vee experts and legal counsel to wage a relentless war against pay-TV, even to the point of a boycott of films shown on the slot system.

Leading TOA once again in its progress parade will be John H. Stembler, unanimously elected to a second year's term as president (predicted in the October 1 issue of Film BULLETIN).

Ironically, it was a voice from across the sea, Ellis P. Pinkney, general secretary of the Cinematograph Exhibitors' Association of Great Britain and Ireland, that served to stir the interest and enthusiasm of the convention. His recommended cure for lack of product in this country: an American version of Great Britain's Eady Fund. Under the plan, a small levy is collected on ticket prices at the boxoffice and distributed to producers in proportion to the grosses of their films, thereby encouraging more production. A similar suggestion had been put before the 1960 TOA convention, but it died a-borning. This time, Herman M. Levy, TOA general counsel, was appointed by president John H. Stembler to explore the possibility of adopting the Eady plan in the U.S. (on a voluntary basis, rather than through the government as in England). He is scheduled to report to the board at the 1963 mid-winter meeting in Washington.

A wellspring of hope for additional product also bubbled forth in a rolled-up-sleeves speech by Max E. Youngstein, who promised that his brand-new Entertainment Corp. of America will deliver "no less than 15 to 20 pictures a year (in) no later than one year." He asked that exhibitors provide "financial assistance to the fullest extent the law permits" in order to establish a "production pool."

Equally galvanic in its impact on exhibitors was the call to arms in the battle against pay-TV. Stanley Warner counsel Stuart Aarons declared that theatremen have "a legal right" to boycott pictures of any distributor licensing such product to pay-TV. "Similarly," he added, "every exhibitor has a right to demand reasonable clearance from every distributor over a toll TV station...not in terms of days or weeks but in terms of multiples of months."

Of course, Philip F. Harling, tireless chairman of TOA's anti-pay-TV committee, was quick to add that exhibition also must explore every other available avenue to oppose the feevee tide. He proposed a three-point program designed to achieve ultimate victory:

1. "A concentrated grass-roots campaign directed to every member of the House and Senate."

2. "The continued retention of legal and other counsel to oppose every serious application in any court or tribunal, so as to gain every minute of time possible, as well as provide us with a forum to further acquaint the public with costs and empty promises of pay-TV."

3. "Immediate contributions be made by all exhibitors to the Joint Committee Against Pay-TV."

That the inexorable tide of progress is leaving its mark on the distribution pattern, moulding changes in its form that may well re-shape the entire process of supplying theatres with motion pictures, was hammered home to the convention by several speakers. And while they differed in their predictions of how the changes will be wrought, both S. H. Fabian, treasurer of TOA and president of Stanley-Tarner, and Sumner Redstone, assistant to the president of TOA and executive of Northwest Drive-In Theatres, of Boston, agreed that the industry is on the "threshold of an exciting new era in distribution" (the words are Redstone's).

"The revolution in distribution is here...The sanctity of the downtown theatre as the fountainhead of motion picture distribution and the inviolability of the clearance which it has enjoyed are in many areas being discarded, for the distributor is going and will go where the money is."

Fabian, too, envisioned changes in the existing pattern of production-distribution, but, "I do not see revolution. I see transition. Not the wholesale destruction of the distribution system but something scientific—trial and error."

The S-W chief further advocated a return to production by the former theatre affiliates, and modernization in these areas of selling: (1) "Pictures are released so rapidly after purchase by exhibitors that no individual theatre has sufficient lead time in which to do a real marketing job," and (2) "We do not properly use the communication opportunities offered by TV and radio."

Other speakers included 20th-Fox chairman Spyros P. Skouras, who advocated adoption of a plan similar to Britain's Eady Fund, because "the producers can't continue to take all the risk," and Paul N. Lazarus, Jr., executive vice president of Samuel Bronston Productions, who stressed that a full understanding of the global market means "making your pictures where they should be made—and not where you happen to own bricks and mortar and real estate."
“Mutiny on the Bounty” Lush, Exciting Entertainment for All

**Business Rating**: 

Production adversities not apparent in superbly filmed, entertaining new version of classic. Brando, Howard excellent. Will excite, delight all audiences.

Emerging from the sea of adversity that plagued the production, the new “Mutiny on the Bounty” is finally revealed as a triumph of film-making, a superb, entertaining show that will delight all audiences.

On April 8, 1789, off the island of Torfia in the South Pacific, history’s most famous mutiny occurred. First mate Fletcher Christian, an Englishman of good birth, seized the H.M.S. Bounty from its captain, William Bligh. The latter and 18 of his supporters were set adrift in a 23-foot long boat and Christian and the mutineers eventually found safety on remote Pitcairn Island. Since then writers, historians and artists have busied themselves recording the event, and the 1935 Laughton-Gable film version is considered one of the screen’s classics. Now this fantastic sea adventure has been re-made into an extraordinarily lush and visually exciting drama, splendidly acted by Marlon Brando and Trevor Howard and memorably filmed in and around Tahiti and on board the reconstructed Bounty in Ultra Panavision 70-Technicolor.

Spectacular boxoffice returns are in sight. Adults of varying tastes, teen-agers and certainly the youngsters will embrace it as a tremendously rewarding and thrilling screen experience. The film’s roadshow release timed to the forthcoming holiday period will start grosses off strong, then word-of-mouth coupled with M-G-M’s potent promotion campaign, will boost profits even higher. When eventually put into general release, “Mutiny” will join the company’s all-time moneymakers.

The outstanding appeal here is the overall escapist-romantic approach. Audiences entering theatres to forget, for a while, everyday cares, will find “Mutiny” entertainment with a capital E. There are visual rewards on all levels, expertly and cohesively fashioned by director Lewis Milestone. The striking Bounty, faithfully copied from original plans, its full white sails clipping along through azure waters and golden sunsets; the ship battered by storms while unsuccessfully trying to round Cape Horn; floggings; a crewman being keel-hauled; the mouthwatering vegetation and brilliant sands of Tahiti, populated by lovely native girls galore (sequences certain to make many viewers think about rushing home and packing a bag); the mutiny itself; and the spellbinding climax when the Bounty is burned and sunk off Pitcairn Island by the mutineers.

A festival of spectacle on one hand, “Mutiny” is also a saga of conflicting personalities, primarily, the clash between stern disciplinarian Bligh and the foppish Christian. Brando, is, for the most part, excellent as the latter. With a clipped British accent, outlandish “gentleman’s attire,” and a sardonically snobbish disdain for everything around him, he effectively brings off the metamorphosis from one untouched by the plight of others to the accidental catalyst of the Bounty mutiny to a man forced to come to grips with the principles of right and wrong. Issue can be taken with certain moments when Brando plays too broadly the Englishman of good birth, but overall, and especially from the moment he takes command of the Bounty, Brando delivers a forceful, colorful performance. Howard is a splendid Bligh. No Laughton rehash, he creates a fresh and dynamic delineation. In command for the first time, commissioned by King George III to pick up breadfruit plants at Tahiti, then carry them to Jamaica where this cheap and nourishing food will strengthen the Colonist’s African slaves, Howard is a man possessed. An officer of modest background, he’s fanatically dedicated to discipline and success, regardless of the cost of human lives. As pressures mount during the voyage, Howard presents us with a curious individual slipping totally out of rational control. And yet, when finally forced into the open boat, he leaves no doubt that he will survive the open seas and gain vengeance against the mutineers.

There are excellent portrayals by all members of the large cast, especially Richard Harris, the most rebellious member of the crew; Hugh Griffith, another crewman who becomes an officer after the mutiny; Richard Haydn, the botanist whose job it is to keep the plants alive during the trip to Jamaica; youthful Tim Seely, a junior officer torn between following the rules and sympathy for the mistreated crew, and 19-year-old Tarita, the Tahitian Chief’s daughter whom Brando loves.

Additional kudos to Charles Lederer for a crisp, economical script, Bronislau Kaper for a melodic score, Robert Surtees for his brilliant camera work, A. Arnold Gillespie, Lee LeBlanc and Robert R. Hoag for their stupendous special effects.

The script finds an enraged Brando striking Howard when the latter refuses water to a dying man (the water is being used only for the plants). When Howard orders Brando placed under arrest, the latter takes command of the Bounty. Howard reaches England, is absolved by the court of blame for losing his ship, but censured for the harsh treatment of his men. Brando sails the Bounty back to Tahiti, picks up Tarita and additional natives, then sails on until he spies isolated Pitcairn. When Brando suggests returning to England to tell their story, Harris and others burn and sink the Bounty. Brando dies trying to save the ship.

“Billy Budd”

Business Rating ⭐⭐⭐

Absorbing, exciting screen version of Melville sea classic. Strong campaign will help generally.

Hats off to Peter Ustinov who, as producer (with Ronald Lubin), director, actor and scripter (with Robert Rosen), has done a thoroughly imaginative job in transferring Herman Melville's classic sea tale to the screen. Intellectually stimulating (the script is a tribute to literate dialogue creation), dramatically absorbing and visually exciting, the film is certain to win plaudits from serious moviegoers everywhere. How this Allied Artists release will fare at the boxoffice will depend on handling (it should be specialized), word-of-mouth and critical reception (which should be excellent) and, most important, whether or not this 18th Century tale of good-versus-evil will prove too dated for modern audiences. Of course, a strong campaign will help generally. Regardless of the final financial tally, “Billy Budd” is top-drawer moviemaking, one of those rare films which remains faithful to the original source. Ustinov has given mobility to the drama with splendid shots of the H.M.S. Avenger at sea, shipboard floggings, slave conditions of impressed seamen, talk of mutiny and a climactic battle with a French ship. But first, and foremost, “Billy Budd” is a tale of personal conflicts, and the people here assume greater dimension than they did on Broadway or on TV. Newcomer Terence Stamp is outstanding as the youthful, good and totally innocent Billy, loved by his rough shipmates because of his honesty and lack of fear, guilty of stammering at times of stress, and naively unafraid of Claggart, the sadistic and hated master-at-arms. Robert Ryan is the epitome of evil as the complicated Claggart, and the scene where Stamp offers friendship to this cruel villain is a powerful tour de force of dramatic projection. Ustinov brings subtle complexities to the role of Captain Vere, a moral man, but one who insists that his ship be run according to the Articles of War, and Melvyn Douglas is excellent in the character role of “the Dankser,” an elderly Scandinavian saltmaker. And each supporting British player does justice to this excellent production. The plot finds Ryan falsely denouncing Stamp to Ustinov, Stamp losing his speech, striking and killing Ryan, and Ustinov forced to summon a court martial. Against their humane beliefs, Ustinov and the board find Stamp guilty of a violation of the Articles of War. Stamp, accepting his death and as he has accepted everything in life, goes to the gallows saying, “God bless Captain Vere.”

Allied Artists, 123 minutes. Peter Ustinov, Robert Ryan, Melvyn Douglas, Terence Stamp. Produced and Directed by Ustinov.

“A Kind of Loving”

Business Rating ⭐⭐ Plus

Sensitive, slice-of-life story of young couple’s search for love. British import for art, class houses.

Top prize winner at the Berlin Film Festival, this British import (being released by Governor Films) about the consequences of pre-marital sexual relations will be solidly received in art houses and class situations. Non-sensational in approach, yet bold in its love scenes and frank in its dialogue, “A Kind of Loving” emerges sensitive, thought-provoking slice-of-life entertainment. Young factory draughtsman Alan Bates thinks he’s found his ideal girl in pretty typist June Ritchie. Gradually he realizes his love is merely a physical infatuation. Afraid of losing Bates, Miss Ritchie allows him to make love to her. She becomes pregnant, Bates resentfully marries her and the early months of their marriage, living with Miss Ritchie’s possessive, narrow-minded, TV-worshipping mother (Thora Hird), rapidly assume nightmarish proportions.

AIP, 92 minutes. Pier Angeli, Edmund Purdom, Directed by Silvio Amadio.

“White Slave Ship”

Business Rating ⭐⭐

Sea saga. Lower-half action dualuer. Color.

American International has an exploitable sex-at-sea saga in this dubbed import geared to the tastes of non-discriminating patrons. It has lots of bosomy beauties on exhibit, mutinies galore, bodies piling up on top of bodies, plus a Patha Color, wide-screen mounting. Enter “White Slave Ship” for the lower slot on dual bills in the action-ballyhoo market. Director Silvio Amadio manages to whip up a fair amount of excitement as the 1675 plot finds the English ship “Albatross” heading for the American Continent at the time of the first colonization. On board: women from English jails; male convicts chained in the hold; and a handful of snobbish upper class passengers. Pier Angeli is on hand as the most outspoken of the women prisoners, who helps the male convicts take over the ship; Edmund Purdom is a doctor-political prisoner who falls in love with Miss Angeli; Armand Mestral is the English captain and Ivan Desny, a sadistic convict. The plot finds Desny in charge of the ship and Purdom opposed to the former’s useless killings and drunken orgies. A terrible storm almost destroys the “Albatross,” and then the food and water dwindle. Purdom is made a prisoner alongside of Mestral after objecting to Desny’s scheme of throwing all the women overboard. Purdom manages to attract an English ship and Miss Angeli kills Desny. Mestral obtains a pardon for Purdom and the latter and Miss Angeli plan to marry.

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MUTINY ON THE BOUNTY

METRO GOLDWYN MAYER PRESENTS

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RICHARD HARRIS
AS JOHN MILLS

AN AARON ROSENBERG PRODUCTION

MUTINY ON THE BOUNTY

FILMED IN ULTRA PANAVISION 70® • TECHNICOLOR®
“The Legend of Lobo”  
*Business Rating: 0 0*

Disney live-action adventure in color for kids and dad.

Lobo, a legendary great grey wolf who ravaged the New Mexico territory around the turn of the century, is the hero of this latest Walt Disney live-action, Technicolor feature. His turbulent life, from young pup to leader of a band of renegade wolves, is told through the animal’s point of view via ballad and narration provided by Rex Allen and the Sons of the Pioneers, and played off against the rugged mesa country of Arizona. Informative in the ways of the wolf and pleasantly laced with humor and adventure, “Lobo” figures to attract the youngsters in packs. And dad will find plenty to enthral him too. The film’s neat running time (67 minutes) will allow it to fit snuggly into the dualler slot of double bills. The Dwight Hauser-James Algar screenplay finds pup Lobo becoming a lone wolf after his parents are killed and excelling at avoiding traps set by humans. He joins a new pack, courts a pretty black female, fights and defeats the leader and becomes the new pack head. Lobo now moves into an abandoned Indian cliff dwelling and steps up his hunting to feed his new family. His fame as a wild wolf spreads and a bounty of one thousand dollars is placed on his head. A professional hunter rides into the territory, sets a trap and captures Lobo’s mate. Lobo leads his pack into the hunter’s ranch, stampedes the cattle and liberates his mate. Realizing that humans are moving into the territory, Lobo leads his pack to safer grounds.


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“La Viaccia”  
*Business Rating: 0 0*

Italian import about farm boy and prostitute lacks convincing and sympathetic principals. Fair entry for art houses on strength of names and theme.

The trouble with this Italian import about a young farmer who strikes out on his own in Florence and falls madly in love with a beautiful prostitute is that neither of the leading characters manage to emerge as convincing or sympathetic individuals. The Embassy release has been stylishly mounted to capture the 1880’s atmosphere, but one soon tires of Jean Paul Belmondo’s moping and Claudia Cardinale’s hardness under the heavy-handed direction of Mauro Bolognini. Initial art house returns might be satisfactory on the strength of the names and the theme, but word-of-mouth will not prove favorable. The basic plot concerns a family squabble (Belmondo’s) over ownership of the farm, “La Viaccia”. Supporting roles include Pietro Germi, Belmondo’s father, waiting anxiously to claim the farm, Paul Frankeur, Germi’s rich wine-merchant brother who gets the farm after his father dies, Marcella Valeri, Frankeur’s scheming lifelong servant-mistress, and Gina Sarnarco, the brothel’s madam. Belmondo goes to work in Frankeur’s Florence wine-shop, meets Miss Cardinale and steals from his uncle’s till to visit her. A romance develops while Miss Cardinale continues working in the brothel. Frankeur discovers Belmondo has been robbing him and throws him out. He returns to the brothel as a bouncer, gets into an argument with one of Miss Cardinale’s male visitors and is knifed by the latter. Belmondo escapes from the hospital before his wounds are healed and unsuccessfully searches for Miss Cardinale. He returns home, discovers that Frankeur has died, leaving the farm to Miss Valeri, then dies from his injuries.

Embassy. 103 minutes. Jean Paul Belmondo, Claudia Cardinale, Pietro Germi. Produced by Alfredo Bini; Directed by Mauro Bolognini.

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“The Love of Salammbo”  
*Business Rating: 0 Plus*


This crudely dubbed and edited Italian import being released by 20th Century-Fox will get by as a supporting dualler in the action market. It boasts a DeLuxe Color-CinemaScope mounting, plus a fair amount of battle scenes. A disjointed plot tells about a treacherous Carthaginian who refuses to pay off the Mercenaries hired to defend Carthage during the First Punic War, and the love affair between a Carthaginian priestess and one of the Mercenaries. Jeanne Valérie stars as Salammbo, priestess-daughter of the top Carthaginian General. Jacques Sernas is the Gallic chief she falls in love with, and Edmund Purdom is the villainous Carthaginian who dreams of seizing power. Sergio Grieco has directed with emphasis on costumes, sets and a cast of thousands, but with little regard for plausibility. Supposedly based on a story by Gustave Flaubert, the plot finds Purdom substituting stones for gold and sending it to the Mercenaries, and the latter planning to burn Carthage. Miss Valérie tries to kill him but love wins out. Meanwhile, Miss Valérie’s father leads the Carthaginians to victory over the Mercenaries. Purdom is arrested before he can harm Miss Valérie, Sernas is pardoned for the sacrilege he has committed, and the two lovers plan to marry.


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“The Swindle” ("Il Bidone")  
*Business Rating: 0 Plus*

Old Fellini-directed melodrama will disappoint art fans.

This is a six-year-old film by Italian director Federico Fellini, creator of “La Strada” and “La Dolce Vita.” Released by Astor, it might prove historically interesting to some, and there are moments in this study of three small-fry swindlers (Broderick Crawford, Richard Basehart, Franco Fabrizi) that stand dramatically on their own merits, but “The Swindle” is a disjointed and disappointing minor effort by Fellini. Strictly for the art house trade, word-of-mouth will hurt grosses. The first portion suspensefully depicts the trio duping the poorest and most wretched of their countrymen. Posing as clergymen, they bilk a couple of old peasant women of their life savings through a story of buried treasure. As government housing agents, they allot new apartments to plum dwellers who have been on waiting lists for years in return for money. Another swindle finds gasoline station attendants as the victims. And there is a sizzling New Year’s party hosted by a big time racketeer. But when the focus turns to the personal frustrations of the swindlers, interest begins to wane, since the characters are not developed fully or sensitively enough. Crawford, 48, still dreams of making a big kill. Basehart calls himself a painter, but does not paint. Fabrizi feels he might be a successful singer, but the lure of easy money is more important. Giulietta Masina appears briefly as Basehart’s wife who learns, at the racketeer’s party, what sort of associates her husband has. The climax finds a guilt-stricken Basehart breaking with the others and Crawford, recognized by a man he has swindled, arrested as his teen-age daughter watches. Upon his release, Crawford joins another gang and pulls off another buried treasure swindle. He refuses to hand over the money he hopes to use for his daughter’s education. The gang brutally beat him and leave him to die at the bottom of a hill.


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Captain Vogel—Mariner 1st Class

After the two years of travail, almost $20 million expenditure, and the reams of gossip published about it, the question inevitably must be: was "Mutiny on the Bounty" worth all the trouble?

Scanning the favorable critical comment and the enthusiastic public response attendant to its Broadway premiere, the answer appears to be a resounding yes.

While Marlon Brando's name is emblazoned on the posters as the star of "Mutiny", the real hero of this tumultuous production saga is the president or Metro-Goldwyn-Mayer, Joseph R. Vogel. While the actors were being buffeted by the simulated storms at sea, the man at the company helm was weathering a real sea of trouble. Bearing responsibility for the decision to sink a fortune into this re-make of a former film classic, Joe Vogel was victimized by a series of wildly implausible events that would have shaken a less sturdy man to his boots. The production of the good ship Bounty was late in being completed, storms on the Island of Tahiti prevented shooting for weeks on end, a director walked off the job, and actor Brando arbitrarily assumed the prerogatives of writer, director, producer, causing inerminable delays.

Meanwhile, back in the canyons of Wall Street queries were being made about the mounting budget, and gossip columnists were having a field day about "Hollywood incompetence", more than one swipe being taken at Metro's head man for allegedly letting the production get out of hand.

Joe Vogel had ample reason to smoke more than his usual heavy quota of cigarettes during those trying months, but he never faltered in his faith that the "Bounty" would come in a sound ship. Many times he might have been tempted to turn back and put the project in drydock. But he is that rare entrepreneur, a showman who is at his best when the stakes are highest and the going roughest. It hardly needs repeating that at his company's fiscal nadir, Joe Vogel threw the dice for $15 million and came up with a "Ben Hur" that went on to the all-time boxoffice championship. This is the measure of the man.

The Bounty followed a perilous course from the outset of the voyage to its arrival in port. As much as to any member of its illustrious crew, the honors are due Captain Vogel, a movie mariner of the first order.

New Breed Of 'Angels'

With the thought in mind that they will someday latch on to the movie rights to another "My Fair Lady" for, say, a paltry $100,000, MCA and Seven Arts Productions are industriously going about the business of becoming Broadway "angels".

For Seven Arts, which has been involved in co-production arrangements with top Broadway producers, it is more a matter of widening the range of its interest in the legitimate theatre, both from an artistic and a commercial standpoint. MCA, and its newly-acquired entertainment arms, Decca and Universal, however, are embarking upon the "angel" role for the first time. Although MCA president Lew Wasserman announced his firm's participation would be strictly monetary (the goal, as in the case of Seven Arts, is to obtain the film rights to the plays), there is little doubt that this move will have a far-reaching effect on both Broadway and Hollywood.

It already has the theatre's leading production light, David Merrick, up in arms against what he feels is an invasion of privacy by the movie-makers. MCA's coin is needed, he asserted, "like a hole in the head... Broadway does not need Hollywood money. What we need is material." In fact, he added, financing has been "too easy to obtain." Perhaps, that is the case for Mr. Merrick. But as far as other, somewhat less successful, producers are concerned, Hollywood's entrance into the field can only redound to the ultimate betterment of the stage, and, it is to be hoped, of the cinema.

Mr. Merrick's resentment is understandable; he stands to lose some of the pre-eminence in the field when MCA begins to wave its big dollar and equally out-sized reputation under the noses of theatrical talent. But at least one of his criticisms of the development is not motivated by personal considerations, and as such is worthy of note. The most active producer on Broadway alleges that companies have enjoyed "ample opportunity either to back or to make pre-production deals. But they have rarely done so. My guess is that it's because the theatre is generally way ahead of Hollywood. It's only after a play has become an established hit that film companies show any interest."

True. Hollywood has displayed a disturbing, and uneconomical, lack of imagination and courage in waiting until plays have reached the hit stature—and the price tag is astronomical—to begin bargaining for film rights. But—and the arguments of those cinema purists who say the hope lies in original screen material aside—Hollywood's belated entrance into Broadway is a promising move in the direction of increasing the flow of films, whatever the source. MCA and Seven Arts are the first in what may eventually prove to be a long, and successful, line of Hollywood-based angels.
Allied's 'Black Market' Charge

Bearing for years, and with no small measure of pride, the banner of militancy in its dealings with the film companies, National Allied slowly but surely has developed an open-mindedness in its ranks that allows room for negotiations, conciliations and concessions when they are dictated by good business sense. But last week, at a trade press conference called at the behest of president Marshall Fine, two veteran Allied stalwarts let loose a burst of fire at distribution practices that recalled the organization's palmiest fire-eating days. The stimulus: distribution's releasing practices.

"Almost a black market situation

with millions of dollars going down the drain because of failure to release pictures," was the way Wilbur Snaper, past president of Allied and chairman of the Committee on Industry Relations, and Irving Dollinger, a director and committee alternate, described the prevailing distribution setup. According to Snaper, the situation, which is becoming "more critical all the time," will be covered fully at the National Allied board meeting to be held before the Cleveland convention, Dec. 3-5.

Giving release dates for the New York and New Jersey areas as typical of the national picture, Snaper declared: "We either have a picture for Thanksgiving, Christmas or not at all. Furthermore, the companies are demanding two weeks playing time."

Dollinger charged that distribution, operating with the product shortage as an advantageous wedge, is becoming "bulder and bolder" in asserting its hold on theatres, is "coming closer and closer and closer to illegality." But at the same time they hold bargaining away, the distributors may be chipping away, the distributors may be chipping

Declared Dollinger: "They are coming as close to self-cannibalism as I've ever seen. They are contributing to the destruction of the theatre-going public as far as momentum and continuity are concerned, We don't seem able to impress upon the distributors the need to release in a way which won't cause jams.

From a buyer's viewpoint, said Snaper, they are "nationally finding it more difficult to deal over the top of the table equitably with the film companies. The latter are not interested in equitable deals, and even if they were, the men you're dealing with are not in a position to negotiate because of company policy."

As far as top-level leadership is concerned, the organization has not given up on its policy of negotiation, but last week, at least, some of the old-time militancy slipped out of the mothballs, to spotlight what National Allied feels is still a dismal state of affairs.

A Hopeful View

The same clouds that have been hanging over exhibition for the past several years—lack of product, pay TV, censorship—hovered over Miami Beach, where the Theatre Owners of America was holding its 15th annual convention. But the sun broke through the murk long enough for president John H. Stembler to envision brighter 1963 for the theatre branch of the industry.

"Our major problems are largely the same as those which confronted us last year in New Orleans," said Stembler, but he saw some "encouraging signs." As for quantity of product: "The major film companies will give us only about 204 new pictures in all 1962, the lowest total in our industry's modern history. However, there are signs that 1963 will be somewhat better, although still far short of any really substantial improvement. Our studies show the film companies have already announced some 160 films for 1963 release. This, plus the normal augmentation of imported product and additional film projects undertaken during the year, makes the possibility of as many as 250 releases in 1963 not an unrealistic or unduly optimistic estimate."

The TOA chief pointed also to the burgeoning theatre building and refurbishing throughout the nation as reasons to wax optimistic. An investment of over $300 million in remodeling and renovation of existing houses, and in construction of an additional 250 new theatres, he contended, may not be sufficient grounds for purchase of rose-tinted spectacles, but, by the same token, exhibitors are traditionally hard-nosed businessmen. If they're abuilding, things must be looking up.

Pointing with understandable pride to the Hollywood Preview Engagement program (launched with Warner Bros. 'What Ever Happened to Baby Jane?') sponsored by a special TOA committee in order to move up quality pictures into the normally weak October-November period, Stembler said that this form of distributor-exhibitor co-operation "could have far-reaching effect... If this first engagement is successful, we will be in a position next Winter and next Spring to again go to the film companies to ask for similar relief."

From all subsequent boxoffice indications, the "Baby Jane" engagements have been extremely successful, conceivably paving the way, along with the similarly-tailored United Artists' Premiere Showcase plan, for a new, streamlined method of distributing pictures to theatres.

Exhibitor conventions traditionally are meeting grounds for ye-a-shouting and hosannas of every description. The industry sits patiently for a roseate portrait at the hands of one exuberant speaker after another. But of late, in the face of a dwindling supply of product, the outlook has tended toward the hopefully realistic.

As one exhibitor not usually given to enthusiastic outbursts put it "Darryl Zanuck looks like he's going to get Fox rolling again. MCA should provide a strong flow of product, and we can look for some smart and saleable pictures from Max Youngstein's new ECA." Nothing will be solved overnight, but exhibition, along with the rest of the business, appears headed back to prosperity.
"Young Guns of Texas"
Business Rating 3 3
Young players, color plus factors in routine western.

Three popular last names—Mitchum, Ladd, McCrea—head this DeLuxe Color-Cinemascope western from 20th Century-Fox, but the first names belong to their offspring—James, Alana and Jody. With Mitchum and McCrea bearing strong facial resemblances to their fathers and the emphasis on youth a good draw for teen-agers, "Guns' shapes up an ok dueller for the general market. Although the scenery offers attractive gazing and a vicious fist fight starts things off, patrons seeking something different in shoot-em-up fare will be disappointed. The performances are weak, Maury Dexter's direction (he also produced) lacks suspense and Henry Cross' screenplay is strictly old-hat oaks and Indians. The climax, a thundering encounter between Apaches and whites, loses its impact as a result of obviously injected stock footage. Mitchum portrays a white boy raised by Comanches who secretly marries Miss Ladd, daughter of land baron Robert Lowery. McCrea is the rowdy son of local preacher Chill Wills, while Gary Conway shows up in town as an ex-West Pointer searching for his brother who has run off with Union Funds. The youngsters, plus Wills, set off after Conway's brother, and are joined along the way by Barbara Mansell, a rustler friend of Wills. Lowery and his hands take off after Mitchum. The ending finds both groups thwarting an Apache attack, Mitchum and Lowery killing each other off. Conway coming across the dead body of his brother and recovering the gold, and Conway and Miss Ladd looking forward to a future together.


"Il Grido" ("The Outcry")
Business Rating 3 3 Plus
Italian import for art house fans.

During the past two years, Italian director-writer Michelangelo Antonioni has become one of the leading exponents of critically-praised and controversial motion pictures ("L'Avventura," "La Notte"). Many discriminating moviegoers consider him a master of the film form. With this Astor release, art house patrons will have a chance to study one of Antonioni's earlier works. While not in a class with his later films, "Il Grido" still emerges a fascinating study of man's search for identity in a modern world. The film doesn't figure to break any boxoffice records, but returns in specialty houses will be good. Antonioni proves once again that he's a sensitive director who knows how to evoke a mood of character development against physical surroundings. American actor Steve Cochran is excellent as a former refinery worker wandering through the Po Valley with young daughter Mirna Girardi in search of mental peace. Good female support comes from Alida Valli, his mistress of seven years and mother of Miss Girardi, whose refusal to marry Cochran turns him into a wanderer, and Betsy Blair, Dorian Gray and Lyn Shaw, women he encounters during his journey. Eventually Cochran sends Miss Girardi back to Miss Valli and continues on alone. He finally returns to his former mistress only to learn that she's married and a mother again. Climbing to the top of his old refining tower, Cochran feverishly hears Miss Valli call his name. He tumbles to his death.


"Warriors Five"
Business Rating 5 5
Actionful war drama. Good for general market.

Several cuts above the average war-action drama, this Italian-made, English-dubbed American International release figures to register good returns as a general market attraction. Jack Palance, the only American in the cast, lends some weight to the marque. Focusing on a handful of disillusioned Italian soldiers who escape from prison camp after Italy surrenders to the Allies, their encounters with retreating Germans, and their involvement with American paratrooper Palance, dropped behind enemy lines on a sabotage mission, "Warrior Five" adds up to strong action entertainment. Location lensing generates an air of authenticity and director Leopoldo Savona keeps the bullets flying at a suspenseful and exciting pace. Sex (an additional exploitation factor) appears in strong doses a la fiery Jo-Anne Ralli, a prostitute who attaches herself to the group. The Gino De Sanctis-Savona script finds the Italian quartet boarding a train to rejoin their families. A romance soon develops between Venantino Vanantini and Miss Ralli, one of a small group of prostitutes also fleeing the war. The five survive a German ambush, meet up with Palance and aid him in blowing up an important bridge. The Germans retaliate by placing some young men in a nearby prison. Palance leads a successful but bloody attack on the prison, the hostages are freed, but Vanantini is killed. Now Palance organizes the remaining townspeople, including a grieving Miss Ralli, into a hill-based guerrilla band.


"The Passion of Slow Fire"
Business Rating 3 3 Plus
French psychological drama. For art house patrons.

From France comes this psychological drama based on a novel by Georges Simenon. Dealing with the narrow existence of a timid school teacher and his emotionless wife living in a quiet Swiss town, and what happens to them after their youthful American girl boarder is brutally murdered, this Trans-Lux release will appeal primarily to art house patrons. Director Edouard Molinaro manages to build up a fair amount of suspense, as the obviously innocent husband becomes suspect and hounded, learns that the dead girl has been indiscreet with men and secretly in love with him, and begins examining his life objectively for the first time. But the pacing tends to bog down and the psychological traumas of the husband emerge a bit too pat and obvious. Jean DeSailly as the husband and Monique Melinand as the wife create an interesting portrait of a brittle non-passionate marriage. Jacques Monod is quietly sinister as the law enforcer convinced of DeSailly's guilt and Yvette Etievant is effective as his homely secretary-mistress. Jean Anouilh's sub-titled screenplay finds the town turning against Alex andra Stewart's death. Obsessed with her death and all he has missed in life, DeSailly gets drunk and takes Mlle. Etievant to bed. Moments later, torn by guilt, DeSailly kills her. Ironically he commits the murder at the very moment Miss Stewart killer confesses.

Trans-Lux. 91 minutes. Jean DeSailly, Monique Melinand. Produced by Fran ois Chavane. Directed by Edouard Molinaro.

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Royalty, Glitter, Co-ordination Make Metro-Cinerama's 'West' Bow Shine

Promotion at its glittering, most carefully planned and executed best. That was the order of the evening as Cinerama and Metro-Goldwyn-Mayer showmen combined their efforts to give "How the West Was Won" one of the most spectacular sandsoins in cinema history—a black tie benefit bow at London's Casino Theatre attended by royalty, film and theatre stars, government dignitaries and a highly impressed group of trade press publishers.

The charity premiere for the King George V Sailors' Fund drew such notables as Lord Louis Mountbatten and David K. E. Bruce, U.S. Ambassador to the Court of St. James. Also present were Metro president Joseph R. Vogel and Cinerama chief Nicolas Reisini, as well as stars Henry Fonda, Richard Widmark and George Peppard.

Planning for the gala, and similar premiers slated for Paris, Japan, Belgium, New Zealand, Australia, Sweden and Denmark, was kicked-off in August by Everett Callow, Cinerama's international director of advertising, publicity and exploitation, who made a world tour, contacting representatives of every country and activating an extensive promotional program for "West." Then, as a follow-up, M-G-M advertising manager Clark Ramsey flew to London and other European capitals to co-ordinate further local and international efforts. The upshot was a 21,000 pounds advertising campaign which started in October via newspaper, billboard, subway and bus locations and built to a tremendous pace with the London festivities.

The day before the premiere of "West," Vogel and Reisini entertained the trade press publishers at luncheon. And as one onlooker commented: "From the time they boarded the plane for London, until the time they landed back in New York, the guests had only to snap a finger and a limousine was at the door." That was typical of the red-carpet treatment Metro and Cinerama cooked up for "How the West Was Won."

Map 'Boccaccio' Promotion

Once again, showmanship-conscious Embassy Pictures executives, headed by president Joseph E. Levine, mapped special promotional plans for New York circuit engagements of one of their top attractions, "Boccaccio '70," at a luncheon meeting with Loew's Theatres officers and managers.

Outlining Embassy's plans were Levine; executive vice president Leonard Lightstone; general sales manager Carl Peppercorn; advertising director Robert Weston; publicity chief Harold Rand, and exploitation director Charles Cohen. Arthur Toth, assistant to the president; vice president Ernest Emerling, and general manager Charles Kurtzman were among top-level Loew's executives in attendance.

Fox's Million-Dollar 'Sodom' Push To Sell 'Local Patronage'

Attention, exhibitors! Look for a $1 million campaign from 20th Century-Fox that is more than just another national drive with a bloated budget. This one, on behalf of "Sodom and Gomorrah," is tailored for maximum impact at the local level, to sell "your own local patronage." And from the looks of the promotional avenues being explored, the dough will be shelled out in large doses, too.

As vice president Charles Einfeld told a special merchandising meeting with Metropolitan New York area theatremen, 20th-Fox is applying "21st Century methods" (the reference is to president Darryl F. Zanuck's announced goal upon taking office) in selling this lavish biblical adventure. Said Einfeld: "We can no longer afford to put you in a position where we rush a print from the studio and put it on the screen two days later." In the case of "Sodom," the campaign is ready to roll three months prior to the release date of January 25.

When it's all over and the film is released, he added, "Sodom and Gomorrah" will have had over 1,176,000,000 impressions in the U.S.
Col. Keeps Showman Motors Warm As Planes, People Promote Product

Whether it's via planes or people, Columbia Pictures is making certain that word of its upcoming pictures and campaigns is spread throughout the land. In fact, the company's promotion men were well advised to keep their bags packed and ready, perhaps inscribed with the motto: The Touring Showman.

Always alert to the publicity potential in personal appearance tours, Columbia sends stars and top talent on jaunts to key cities whenever possible. With two of its latest pictures, however, a top-level advertising offensive (for "Diamond Head") and a B-17 Flying Fortress (for "The War Lover") are making all the important stops in an all-out effort to drum up business. Of course, there are the solid standby p.a. visits by stars and producer, too, just to make certain that all the showmanship bases are covered.

John C. Flinn, Columbia studio director of advertising and publicity, recently took a multi-city tour of American cities in behalf of the Jerry D. Marcy production of "Diamond Head." Visiting San Francisco, Chicago, Cleveland, Atlanta and Dallas, he screened the film and outlined promotional plans for top exhibitors and key ad-pub representatives in each city. Flinn presented the broad, overall merchandising campaign for a close, careful inspection by well-schooled sub-thumpers.

Additionally, the studio showman described in detail the "Diamond Head" push for top-level home office executives in New York. Designed to draw lines at the turnstiles are: a nationwide trip (there's that travel bug again) by Holu Kani, the seven-foot tall Hawaiian official greeter, who is being flown in from the Islands for the stateside trek; (He will be accompanied by a Hollywood publicist carrying written material to service editors with enough copy to continue breaking through the release of the picture in each area.) a press preview of the film on a Matson liner steaming between San Francisco and Los Angeles, with attendant national press coverage; a seven-minute featurette, "The Story Behind the Making of "Diamond Head,"" in color, for distribution to theaters and TV stations. Also, a teaser trailer, in addition to the regular color theatrical trailer; three video filmed interviews with stars Charlton Heston, George Chakiris and James Darren, which will be provided free to TV stations, and two one-minute and four 20-second trailers for use on television.

Flinn also spread the word about large-scale national magazine advertising space set in key publications, such as McCalls, Look, Glamour, Seventeen and Ebony, and tailored to attract the attention of the women and teen-age audiences, as well as special interest groups.

The B-17 bomber, among numerous other promotional devices, is selling "The War Lover" for Columbia. Putting the fuse to the exciitngly original campaign for the film version of John Hersey's best-selling novel about the Eighth Air Force in England during World War II was the spectacular, space-grabbing, 25-city, 8,000-mile tour of America by a B-17 Flying Fortress. The three-week bomber ralley reached into almost every important territorial market in the U.S., bringing sharply into focus the drama of the picture. Rehabilitationed to resemble the combat ship that served in World War II, the plane is named "The War Lover," and the title appears across the complete span of the underside of the giant wing in special day-glo paint, easily readable up to an altitude of 2,500 feet. The bomber also carries a special banner featuring the film's title, which streamed from its tail assembly during flights over populated areas across the nation.

Following the line of selling on the road, personal appearance tours in major cities across the country by stars Steve McQueen and Shirley Anne Field, and one by producer Arthur Hornblow paved the way for the initial wave of national openings of "The War Lover." Miss Field participated in a full round of promotional activities on behalf of the film. She visited New York, Cleveland, Detroit, Chicago, the Texas territory and other important domes- tic markets in support of local openings. Horn- blow made p.a.'s in Philadelphia, Washington, D.C., Boston, Pittsburgh and other key cities, meeting in each with representatives of press media and appearing on important radio and TV discussion programs.

Columbia also is stressing the musical aspects of the picture via extensive point-of-sale tie-ins with leading retail and department store outlets across the country. Colpix Records has turned out an album of "Music Inspired by the War Lover," featuring Richard Addiselm's original theme from the film. The artist also has the theme music featured on a Colpix 45 RPM single performed by pianist Bernice Leighton.

A broad, local-level tie-in program utilizing the soft-cover, motion picture edition of "The War Lover," published by Bantam Books, figures importantly, too. Featuring front and back cover art from the film and full credits, it will spearhead the intensive retail-level book drive. Bantam is cooperating on point-of-sale merchandising displays that shine the spotlight on the soft-cover edition of the best-seller.

Schine Circuitmen Beating The Drums for 'Music Man'

Needless to say, a picture like Warner Bros.' "Music Man" offers a host of promotional possibilities for the enterprising exhibitor. The seemingly endless list of publicity openings and exploitation tie-ins—from blaring hometown bands to elaborate record store displays—merely await the energies of local showmen to be translated into boxoffice dollars.

As usual, the Schine circuitmen have been industriously inundating the home office with examples of their merchandising efforts, and, not surprisingly, some of the most inventive have been on behalf of "Music Man."

According to Reel News, the Schine publicity department news organ, managers Ben Geary and Earl Yerrick waged a hard-driving campaign for the tuneful film at the Athena Theatre, Athens, Ohio. Two local music stores devoted full windows to "Music Man" material, including the Webo tape recorder tie-up. Both stores employed their p.a. systems, blasting out the film's sound track. In addition, the local newspaper announced that patrons attending the attraction could turn in their stubs, thereby enabling holders to a $1 discount against the purchase of record albums. The managers also put up 15 window cards in strategically located spots around the city, and a 24-sheet cut-out was mounted on the marquee and played up with a battery of spotlights. The crowning touch was a tie-up with the local high school band, which marched down Main Street on opening night playing "76 Trombones" right up to the front of the theatre.

Abe Cohen and Bill Copley, managers of the Massena Theatre, pulled a showmanship coup by getting the mayor of the town to appear in a "Music Man" costume and holding a trombone. The picture was carried in the local paper with a story stating that the top city official would cut a ribbon in the house lobby to open the film's engagement.

Fox Theatre (Corning, N.Y.) manager Toby Ross succeeded in obtaining the vocal services of the local barbershop quartet on the stage of the theatre. The show received plenty of local newspaper coverage. Additionally, sound track music was played throughout the town from a banded sound track. A tie-in with Webo, featuring a drawing at the movie house for free LP albums, and a local department store window display, also helped put the picture over.

TIME TO TALK OF 'SHIPS.' During recent visit to London, Columbia vice president in charge of advertising and publicity Jonas Rosenfield, Jr., met with Irving Allen, producer of "The Long Ships," c., and Syd Mirkin, Columbia's overseas production-publicity coordinator, to discuss long-range promotional plans for the big-budget film. Rosenfield holds piece of art work slated to help sell the saga dramatizing the days when the Vikings roamed the seas. Film is scheduled to start shooting next Febru- ary in Yugoslavia.
**FINANCIAL REPORT**

**Zanuck 'Optimistic'**

(Continued from Page 6)

Talking at a recent press conference, Zanuck frankly declared: "Nothing can alter the course of this year. We're stuck with the product we have. What we can do is to level off in expenditures, which we have done, so that we can start with a clean slate in 1963." As for resumption of activity at the West Coast studio, he said that it will be reopened when there are enough films to use its facilities: "We will reopen the studio on a full, solid, firm basis."

**Loew's Net 'Off' in '62**

Loew's Theatres, Inc. net profit in the fiscal year ended Aug. 31, was "off" from $2,728,142 ($1.02 per share) in 1961, to $2,045,262 (76c), according to chairman and president Laurence A. Tisch. The '62 figure does not include $7,647,626 ($2.85) net on sale of radio station WMGM.

Tisch said the setback was due to pre-opening costs of new hotels, which come out of current income. As for theatre business, it has been "fair," he said. The firm is "looking for new theatres" of the small, intimate variety that currently are in vogue in urban areas. Loew's recently opened one on New York's East Side, and is planning to open another in Washington, D.C.

Tisch said the firm will consider a cash dividend when it meets its requirements under a debenture debt, "in six months or a year."

**Funds Still Buying Movie Stocks**

While interest "shifted away" from amusement stocks during the third quarter, as selling by investment funds exceeded purchases for the first time since 1958, the accent still was on "buy" for motion picture pictures. (Liquidity in non-movie shares was the primary cause of the amusement reversal.)

According to Arthur Wiesenberger & Co., which made a survey of stock purchases and sales of 28 leading investment companies in the third quarter, American Broadcasting-Paramount Theatres and MCA were fund favorites. Four firms looked favorably on AB-BT, picking up 37,634 shares worth $1.1 million. Financial Industrial Fund made the largest buy, totaling 27,000 shares. There was one seller. Two funds added MCA, Dreyfus acquiring 14,500 shares and Institutional Growth, 8,400. Colonial Fund sold 5,300 shares. Also noted was United Automobile's disposal of 64,000 shares of Stanley Warner Corp.

**Screen Gems Declares 15c Dividend**

Screen Gems declared an initial quarterly dividend of 15c per share on common stock payable Dec. 11 to holders of record on Nov. 23, 1962, president A. Schneider announced.

**M-G-M Profit Explosion in 1963**

(Continued from Page 6)

costly ($20 million), controversial (Marlon Brando's antics prevailed throughout filming, which seemed to take forever) "Mutiny on the Bounty," which opened in New York last week.

Of course, revenue from these three must, of necessity, be slow coming in, since roadshow attractions hopefully play as long as a year or more in one theatre in a city. But, according to the M-G-M spokesman, the climb upward should begin after the current quarter, which closes this month. Then, Metro product, bolstered by an expanded production program of regular-size features, should start flexing its money-making muscles.

**Trans-Lux First 9 Months Up**

Unaudited net profits of Trans-Lux Corp. for the first nine months of the fiscal year ended September 30, 1962, were up from those for the corresponding term in 1961, according to Percival E. Furber, chairman of the board. Net this year was $532,235 (72c per share), compared to $465,815 (63c) a year earlier.

**General Drive-In Net Up in '62**

General Drive-In (OTC) president Richard A. Smith estimated an increase in net earnings for the fiscal year ended Oct. 31, 1962, from the $726,863 (79c per share) in fiscal '61. Gross revenue likewise was up, to about $13 million, from $10.4 million a year earlier.

The pick-up was attributed to the topper to stepped-up construction of theatres in shopping centers, General now has 10 in operation, with 20 more planned by 1965.

**Lucy Buys Desi Out of Desilu**

The Desi was removed from Desilu last week when Desi Arnaz resigned as president and a director of Desilu Productions, succeeded by his former wife, Lucille Ball. The firm recently announced plans to move strongly into motion picture production.

Miss Ball will buy Arnaz's holdings in the firm, totaling over 300,000 Class B common shares, at "considerably in excess" of the present market value (about $7.50). This will give her 600,650 shares of common and Class B common, or 52 per cent ownership.

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**FILM & THEATRE STOCKS**

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(Allied Artists, Cinerama, Screen Gems, Trans-Lux, American Exchange; all others on New York Stock Exchange.)

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**OVER-THE-COUNTER**

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(Quotations courtesy National Assn. Securities Dealers, Inc.)
October

WARRIORS 5 Jack Palance, Jo Anna Rall. Producer Fulvio Lucisano, Director Mario Silvestra. Story of an American G.I. who organized the underground resistance in Italy. 82 min.

November

REPTILICUS Color, Bodil Miller, Carl Ottosen, Producer-Director Sidney Pink. Giant sea monster’s destruction of an entire city. 81 min.

December


January


February


March

SCHIZO Lelicia Roman, John Saxon. Producer-Director Mario Bava. Suspense horror.

April


May

SEAFIGHTERS Frankie Avalon, Tab Hunter, Scott Brady, Jim Backus, Producer-Director Anthony Carras. Submarine war story.

June


July

BEACH PARTY Color, Panavision, Frankie Avalon. Producer Lou Russo, Teenage comedy.

August


September

ANZIO EXPRESS War story.

BIKINI BEACH Color, Panavision, Teenage comedy.


COSTA RICA Color, Panavision.

DUNWICH HORROOR Color, Panavision, Science fiction.

GEXHIS KHAN 77mm roadshow.


October

OUT OF THE TIGER’S MOUTH Loretta Hwang, David Butler, Wesley Ruggles, Jr. Director Tim Whelan, Jr. 81 min.


November


December

CELEBRATED LOVES (Les Amours Celebres) Brigitte Bardot, Simone Signore.

TRIAL, THE The Anthony Perkins, JeAnne Moreau, Director Orion Welles.

WOLF BEGINS AT 6 P.M. Jimmy Durante, Ernest Borgnine, Director Vittorio DeSica.

Coming

OTO, SEPPINO and LA DOLCE VITA Toto, Peppino.

BUENA VISTA

June

BIG RED Technicolor, Walter Pidgeon, Emile Genest, Gilles Payant. Producer Winston Hibler. Director Norman Tokar. Story of a lonely man, a boy and a champion Irish setter photographed in the Canadian wilds. 93 min. 4/30/62.

July

LON VOYAGE Technicolor, Fred MacMurray, Jane Wyman, Deborah Walley, Michael Callas, Producer Walt Disney. Director James Neilson. American family’s adventures during a European holiday. 130 min. 5/14/62.

October

ALMOST ANGELS Color, Peter Ueck, Sean Scully, Vincent Winter, Director Steven Previn. 93 min. 9/3/62.

November

IN SEARCH OF THE CASTAWAYS Technicolor, Maurice Chevalier, Mayce Mills, George Sanders, Producer Walt Disney. Director Robert Stevenson. Based on the Jules Verne story, “Captain Grant’s Children.” 100 min.

December

SON OF FLUBBER Fred MacMurray, Nancy Olson, Kenen Wyn, Comediy. 104 min.

November


August


September


DAMN THE DEFIANT (formerly H.M.S. DEFIANT) Color, Alec Guinness, Dirk Bogarde, Anthony Quayle, Producers John Brabourne, Director David Lean. 90 min. 8/20/62.


Film Bulletin — This is Your Product
July

INFORMATION RECEIVED Sebina Sesselman, William Sylvester, Holmeley, Edward Underdine, Director Robert Low. Thrilling crime drama of an under- world’s double-double-cross! 77 min.

THAT TOUCH OF MINDEDNESS Color, Panavision. Cary Grant, Doris Day, Gig Young, Producers Stanley Shapiro, Martha Palix, Director Muriel Box. Upstaged adult sophisticated comedy, 99 min. 5/14/62.

August


September


October

NO MAN IS AN ISLAND Color, Jeffrey Hunter, Marshall Thompson, Barbara Perez, Paul Edward, Fred Haring, Broadway musical hit musical! 140 min. 1/14/62.

November

IF A MAN ANSWERS Color, Sandra Dee, Bobby Darie, Michelino Prestle, John Lund, Cesar Romero, Stefanie Powers, Producers Pavlik and Henry Lewis. Romantic comedy, 102 min. 9/14/62.

December

CHARADE Color, Panavision. Cary Grant, Audrey Hepburn, Walter Matthau, Producers-Director Stanley Donen. 40 photos of Four Town Trio, Cary Grant, Audrey Hepburn, Phil Silvers. Penny Simpsons, Dwayne Johnson, Stubby Williams, Robert Ives. It's a 19th century English drama! 118 min. 9/14/62.

January

BE CAREFUL HOW YOU WISH Technicolor, Don Knotts, Leslie Caron, Jean Seberg, Dobie Gillis, Director Stanley Donen, Renato Salvatori. Broken hearted young man! 9/14/62.

February

THE MEDITATION Color, Sturges, Cesar Romero, Patricia Neal, John Vivyan, Director Samuel Fuller. New York's tallest building! 95 min. 9/14/62.

March


April

THE FLESH AND THE FEATHER Color, Panavision. Cesar Romero, John Vivyan, Director Philip Dorn. A tale of two worlds! 95 min. 9/14/62.

May

THE SOUL OF THE LION Color, Panavision. Cesar Romero, Madeleine Robinson, Director Philip Dorn. An epic adventure! 95 min. 9/14/62.

June


July

UNIVERSAL INT'L

August

GUNS OF DARKNESS Leslie Caron, David Niven, David Opatoshu, Producer Thomas Clyde, Director Anthony Mann. A look at the 18th century's last days! 95 min. 9/14/62.

September

A TEN DOLLAR BILL will buy you 2 CHANCES TO WIN one of these stunning GOLDEN JUBILEE TRIUMPH SPORTS SIXES.

2 of these imported SPORTS CARS will go to Lucky Winners.

and you'll help the FOUNDATION of the MOTION PICTURE PIONEERS.

drawing at the ANNUAL DINNER of the MOTION PICTURE PIONEERS

AMERICANA HOTEL—Monday, November 19, 1962

Tickets for the drawing available from the FOUNDATION OF THE MOTION PICTURE PIONEERS

1600 Broadway • New York 19, New York

ALL CONTRIBUTIONS ARE TAX DEDUCTIBLE!

YOU DON'T HAVE TO BE PRESENT TO WIN!
Can ‘Art’ Films Ease The Product Famine?

Fighting Feevee—Here and Abroad

Youngstein Ties Up His First Package

Re-appraise Movie Budgets
MORE 'CLEO' SCENES. Darryl F. Zanuck has definitely decided that a few more scenes are needed to complete "Cleopatra" to his satisfaction, it was learned at the weekend. Most of them will involve Richard Burton, who is offering every cooperation to D.F.Z. Prospects now are that the $35 million project will not reach the screen before late Spring or early Summer.

UPBEAT NAT'L GENERAL. A sharp rise in net income for the next fiscal quarter will be shown by National General (National Theatres). The aggressive management policies of president Eugene V. Klein are beginning to pay off for the West Coast theatre chain. Look for the rise to continue.

SHOWCASING SPREADS. All film distributors, as well as exhibitors, are carefully watching developments in United Artists' "Premiere Showcasing" plan, and some are warily undertaking tests of their own. Latest to move in that direction is 20th-Fox, which will depart from the traditional releasing pattern with "The Lion" in Baltimore and Philadelphia. In the former city, seven houses that usually play on a second-run basis will premiere "The Lion" at Christmas. In the Phila. area, five theatres will get the film for pre-release engagements. One factor responsible for leading the distributors into the "showcasing" pattern is the plethora of roadshow films occupying the choice established first-run theatres in most large cities. Rather than take second-rate houses for a downtown first-run, the film men are leaning more and more toward the multiple premiere idea.

‘BEST OF CINERAMA’. The last chore Max Youngstein performed before he departed Cinerama was to whip together a compilation of outstanding scenes from earlier Cinerama film into a Big-C feature to be titled “Best of Cinerama”. This subject will go into some Cinerama houses to bridge the gap between the end of “Brothers Grimm” engagements and the U.S. opening of “How the West Was Won” — which will be late Feb. or March.

ADJUSTMENT PROMISES. Theatremen who have had unhappy experiences with broken promises of adjustments from film distributors will be interested in the following letter sent by veteran exhibitor F. W. Huss, Jr. to the ITP of Ohio, of which he is a member, “In our business as it is today, don’t take any one’s word, don’t take any one’s promises. Because, according to the law of the land, they do not have to be kept. If you sign a 50% contract, by law you will have to pay 50% if the company you bought it from decided it does not want to look. This has been said before, but recently the Cincinnati exhibitor had a sad experience—but we hope are now wiser Mr. A. Gordon Murray of Gordon Murray Productions, Miami, Florida, sold two pictures, ‘Little Angel’ and ‘Santa Claus’, to a number of Cincinnati exhibitors. He made very extravagant claims on the grosses the picture would produce. He asked that a contract be signed for 50%, but if it didn’t perform as promised, he would change the terms accordingly. The first picture, ‘Little Angel’, didn’t produce and it was adjuster. Months later, ‘Santa Claus’ was played and produced no better, or worse results and Mr. Murray refused to do anything; he wouldn’t even make it 49.5%. So the whole group decided to let the case go to court and as stated above, the judge said that any promises Mr. Murray made to induce exhibitors to sign the contracts had no effect, he could repudiate his word, and that did not affect the contract. So the exhibitor paid 50%. Moral: Don’t sign 50% deals unless you expect to pay 50%, especially with independent distributors of Mr. Murray’s status, who may never want to sell you another picture.”
"Only a brave man goes after the lion... only a fool goes after the lion's mate..."

-OLD AFRICAN PROVERB

In the bush country of Kenya, "The Lion" stands for the Male of Males... taking what he wants. This is the story of two such men...fighting for a woman each had loved—and had to possess again...each trying to claim her child—who called them both father!

Based on the novel by

Selected Pre-Release Engagements For CHRISTMAS! Yours For FEBRUARY HOLIDAYS!
Youngstein Ties Up His First Package

The new Entertainment Corporation of America has lost little time in getting down to cases. Max E. (for Enterprising) Youngstein, president of the recently-organized film company, displayed a notable alacrity of purpose in tying up ECA's first package, a four-picture deal with Robert Mitchum's Talbot Productions.

Slated for release over the next three years, two of the quartet of films will star Mitchum, the other pair headlining other top screen personalities. Said Mr. Youngstein, of the agreement: "We place a very high value indeed on our association with Mr. Mitchum and his company. We are, at the present time, examining numerous properties, and the announcement of the specific pictures will be made soon. It is our objective to start our first picture under this agreement by the spring of 1963."

Those who have observed the dynamic Youngstein cut his wide swath across movie business confidently anticipate that the Mitchum deal will be followed by many more important production announcements from ECA.

Ever since he played a starring role in the spectacular success story of United Artists, Mr. Youngstein has been anxious to guide another budding film company to a position of power in the industry. He sensed such an opportunity in Cinerama, but several multi-million-dollar, wide-screen epics were not enough to keep the dynamic showman-entrepreneur as busy as he likes to be. His brand-new ECA, however, promises to keep the famous shirt-sleeves rolled up in readiness. It will be that type of operation.

Exhibitors reaching out in all directions for additional product are excited about the way Mr. Youngstein is organizing the firm. He has announced plans calling for between 10 and 18 pictures a year, and at least on the strength of his reputation for having a "feel" of the market, they figure to be extremely saleable stuff, very likely with built-in exploitation angles to make the job easier.

Cinemaland's newest president has been going about the business of building his manpower with a similar blend of savvy and enthusiasm. He is surrounding himself with a young, but widely experienced and highly skilled, management team (executive vice president Jerome Pickman and general v.p. Charles Simonelli had established reputations with Paramount and Universal, respectively) capable of instilling in the new firm an energy and vitality that will translate know-how into action. And, to add a seasoned flavor to the bubbling brew, Mr. Youngstein announced the election of Arthur Mayer to the board of directors of ECA. Well schooled in production, distribution and exhibition, he will serve as consultant to the company in all phases of its motion picture activities.

Perhaps it was Mr. Mayer, a "veteran with young ideas," according to Mr. Youngstein, who best expressed the excitement engendered by the new firm: "I have been associated with the motion picture industry for a long time—forty-five years to be exact—and in all of that time I cannot recall anything that seemed to me more timely and more exciting than the formation of ECA. What we need today in our industry is more good motion pictures and more young men in positions of authority. All of these needs will be satisfied by this new organization."

Re-appraising The Movie Budget

Jimmy Hoffa never would have stood still for it. Most hard-nosed labor leaders would look askance at any such compromising concession to management. But to the Screen Actors Guild the decision to hold the line on wages in negotiating for a new theatrical picture contract makes good business—and union—sense. It is the only sensible way talent can halt the headlong rush of film production to foreign shores. It is an essential concession to obtain more movie work for the thousands of free-lance performers in Hollywood.

The SAG, at its annual membership meeting, voted to concentrate on methods of providing "more motion picture production and more jobs for actors in this country," when it sits down to bargain collectively for a new pact with producers. It will not, it was clearly stated, ask for any raises in wage rates nor any changes in working conditions that would increase the cost of hiring actors in American films. The Guild's current theatrical contract expires January 31, 1963.

In presenting the no-raise policy to the Guild, SAG president George Chandler declared: "We have arrived at a most carefully weighed and momentous decision. It is a decision that is not only the best course for actors in these times of low employment, but a decision that could set a precedent in our industry—and in all industry. It is our bread and butter position. We believe it to be a position of statesmanship."

So much for the particulars. The foresight displayed by the actors is a first—although small—step toward control of labor and talent costs, which, in harmony with a corresponding show of intelligence in production, could become an opening gun in the resurgence of Hollywood movie-making. Undoubtedly, there will be references to the relative importance of the Guild decision in the overall cost scheme of an industry that pays some of its top-marquee stars as much as one million dollars a picture. But this small start, while it does not figure to convince the luminaries that their salary demands are unrealistic, may serve to jolt some production people to their good economic senses. And it is they, after all, who expend unbelievable sums on the blockbusters.

(Continued on Page 9)
Can Foreign Films Help Ease the Product Famine?

The urgency of the product shortage grows more acute with each passing week. Relentless constriction in American-made output makes it increasingly difficult for thousands of exhibitors to find sufficient new films to keep their theatre doors open day after day. And their problem is compounded by the steady depletion, via sales to TV, of the libraries that once were a source of pictures to fill the playdate gaps.

Until the famine is relieved (as exhibitors ardently hope), some ingenuity and imagination are direly needed to increase the flow of films. In this direction, a bright and feasible idea has been put forward by Melvin L. Gold, chairman of AMPA's Exhibitor Services Division. He suggests that worthwhile foreign "art" films are going to waste, that these could help ease the shortage.

Mr. Gold's plan, which he urged upon the Independent Film Importers and Distributors of America, is to "select their most suitable films, develop strong exploitation campaigns around them, and offer them, as a package (attraction and exploitation combined), to exhibitors who normally play only in the general release pattern."

Of course, not all foreign art pictures are acceptable in the U. S. market, but many that are can be seen by only a minute fraction of the American public. In many cities the theatres that offer such attractions are off the beaten track, and only the avid devotees of art films are drawn to them. Mr. Gold points out to the IFIDA members that many fine imports have never played anywhere but in art houses, but he suffers no delusions that they will succeed in the general market without the backing of strong promotion. This, he says, must be conducted on the local level, since he recognizes that the independent distributors cannot mount national drives.

Joe Levine has already demonstrated what can be done with product of dubious quality when it is supported by aggressive, imaginative showmanship. Some enterprising art film importer is going to adopt Mel Gold's idea, put together a package, promote it on a territory-by-territory basis, and pick up a bushel of dollars.

There is an air almost of desperation in exhibition's ranks about the product shortage, and we see little evidence that the major film companies are presently planning to increase their output. They seem quite content to ride the crest of the current seller's market. It is high time that exhibition made some concrete moves to help itself.

Millions of American moviegoers have never seen an art film. Many of them might be pleasantly surprised by the novelty and intellectual stimulation of a well-made foreign film, and a wide, new audience developed for them.

We urge the two national exhibitor organizations and individual exhibitors to give every encouragement to the idea of art "showmanship packages."

Fighting Feevee Here & Abroad

It becomes increasingly apparent that American theatremen can learn something from their British cousins in warding off the inroads of television, in all forms, against their business.

By closing their ranks and applying the proper pressures in the proper places, exhibitors in the United Kingdom, through the Film Industry Defense Organization, have kept feature films off the TV screens, and they also appear to have convinced British film companies to step lightly in offering aid and comfort to pay-TV over there.

American exhibitors are watching with deep apprehension as some of the distributors furnish new films to RKO General to help promote its pay-TV test in Hartford, Conn. Subsequent-run theatres in that city are finding themselves competing on a day-and-date basis with living-room screens. The film companies which are providing their films to RKO General feeevee insist that they were "forced" to do so by the Department of Justice, a fictitious excuse to get themselves in on the ground floor in case pay-TV turns out to be what its promoters promise.

In England, however, the two leading film production organizations have gone on record with assurances that they will not release films to pay-TV to compete directly with the established theatre market. The British Film Producers Association and the Federation of British Film Makers made it known recently that they will seek in every way possible to protect subsequent-run theatres from the competition of pay-TV.

Despite these assurances, the alert Cinematograph Exhibitors Association in London can be counted on to keep up its guard to ward off any moves that might be made to give the fee promoters an edge over the theatres.
Many objections can be made about the nonsense of Film Festivals. But the main objection to these phony and hypocritical exercises in affectation is that they mean nothing to the waning boxoffices.

The festivals in Europe including the well-publicized ones in Cannes and Venice have not enhanced the commercial values of any one picture as far as American theatres are concerned. Viewed as a spree or holiday, and as ego builders, these balls serve a nice Dionysian purpose and for one do not fault such rites. But the fact remains that the bulk of theatre patronage in this country could not care less.

The same may be said for the San Francisco festival whose entries, generally speaking, would not excite the average movie customer even to the degree of accepting an Annie Oakley.

Mr. Irving M. Levin, who owns the Metro theatre in San Francisco which annually is the citadel for this exhibition of "they-must-be-good" cinematic achievements, has done an heroic job in organizing this assembly and dressing them up so that they resemble a Nieman-Marcus fashion show. He has also succeeded in creating sufficient envy among the Hollywood cult so that the Screen Producers Guild now are agitating for an international festival in this parthenon of frustrations. The American motion picture industry which is Hollywood has managed to maintain a snobbish and snubbing attitude toward Mr. Levin's shindig. Witness the fact there was only one entry of an American motion picture and this one had to its credit the fact that nobody ever heard of it.

The horrible thing is that the proposal of the Screen Producers Guild is being taken seriously, especially by Mr. Levin and the San Francisco press who contend that Hollywood is stealing or kidnapping Mr. Levin's baby.

One has to understand the ambivalence of most Hollywood producers in order to dig their present ambition for their own festival. We all know that producers are only as good as the Price Waterhouse run-down on their last picture or two. But it is clear that these gentlemen are not happy in just making "money" pictures; they also want to vie for the spurious accolades emanating from judges who, in most cases, do not like commercial movies and who also vote while nursing hang-overs and acid indigestion.

The average patron of movie theatres of a film festival which will appeal only to people who are rare moviegoers.

But to get back to Mr. Levin, He ran a good show, but what rapport this had with the man in the street is baffling. My own estimate of the San Francisco festival is that it is a fine tribute to Mr. Levin. He had the zest to put something over all by himself and certainly for this he must be applauded.

We need this kind of drive and dynamic, but it is too bad that the activity is somewhat circumscribed. I, for one, would like to see Mr. Levin get into production. Such energy and talent could be well used down south, as the San Francisco folks patronizingly refer to Los Angeles.

On the occasion of his eightieth birthday, Mr. Samuel Goldwyn expressed the view that the industry would be saved by pay-TV. Certainly at this time it would be premature to take issue with Mr. Goldwyn, except to remind Mr. Goldwyn that for a number of years he was quite vocal with the view that only fewer pictures could save the industry. It will take much more picture making to service pay-TV, and how does Mr. Goldwyn know that these pictures will be any more attractive at home admission prices that they might be in the theatre. As long as its guessing time, I guess that the gregarious nature of homo sapiens will again take over and by the time pay-TV really arrives most of the population will be so bored by television that they won't believe its going to be more interesting with the addition of a coin box.

Mr. Eric Johnston has proposed to the member companies of the Motion Picture Association of America that they should seriously study the present image of the industry. It is Mr. Johnston's feeling that maybe a public relations campaign should be considered to improve the image. I don't know what's wrong with the image, but I do know what's wrong with the MPAA. This organization operates on a ridiculously low budget, and for this reason it indulges in the appointment of many committees to explore so many problems that it has become habituated to polemics rather than to action. I offer two alternative proposals: either bring exhibition into the MPAA, or put Compo into a condition of real financial stability, so that all branches of the industry can pitch in through that organization to solve the industry's problems.
FINANCIAL REPORT

Movie Stocks Keep Climbing Amid Overall Advance

Amid signs of a lessening of tension in the international climate and a generally favorable business outlook, motion picture stocks continued their climb upward. Of the 20 issues covered in the Film BULLETIN chart, 16 were up over the past fortnight, three down and one remained unchanged—thereby matching the snappy pace set by the Dow Jones Industrial Average, which at deadline (21) closed at its highest point since May 21.

Biggest gainer was Disney, up 3 3/4 points despite relatively light trading. MCA and its newly-acquired Decca Records both advanced 2 1/2. The former registered its gains early in the session, then slipped somewhat following announcement of its nine-months profit figures, which were bolstered, on a pooling of interests basis, by a handsome Decca performance over the same span. Decca was up, or remained even on every trading day. Jumping 1 3/4 at the close, Columbia finished 2 1/4 to the good. 20th-Fox, Warner Bros. and Paramount each advanced 2 points.

Once again, Cinerama was the most heavily traded cinema stock, 135,000 shares changing hands, with a fractional rise. M-G-M traded 76,700 shares and moved up 1 3/4 amid president Vogel’s upbeat report to stockholders that accompanied announcement of the expected drop in profits. Of the over-the-counter shares, all but Wometco advanced. Throughout, there were no significant losses.

Short Interest in Movie Stocks Reported

While short interest on the New York Stock Exchange jumped to a record high of 6,785,894 shares in the month ended November 15, according to the exchange, motion picture stocks displayed no definite trend in that direction. Of those cinema issues in which a short position of 5,000 or more shares existed, or in which there was a change in short position of 2,000 or more shares during the month, extremes at both ends were clearly in evidence.

A short sale involves borrowing stock from an owner and selling it, with a seller’s eye toward profiting by buying an equal number of shares later at a lower price to replace the borrowed stock. Short interest is the total amount of stock sold short and not yet covered by subsequent buys.

Biggest increase in movie company short interest was registered by M-G-M, which jumped from 12,369 shares on October 15 to 27,105. Considering the steady rise in M-G-M during the past two weeks, the short sellers face a loss in this issue. Substantial short interest was evident in Loew’s Theatres, too. The latter moved up from 4,537 to 11,517 shares. At the opposite end of the spectrum, traders apparently saw little to encourage short selling in United Artists, in which short interest slid from 3,700 to a mere 350 shares. American Broadcasting-Paramount increased to 5,552 shares from 2,398, while there was no appreciable change in 20th-Fox, which stood at 6,117 last month and 6,037 shares in November.

Dividends Up in October

Beefed up by an increase in the M-G-M dividend from 40c to 50c per share (on a greater number of shares outstanding), film industry dividend payments rose sharply in October, according to the Commerce Department.

Seven corporations declared $1,627,000 in dividends last month, compared to $1,353,000 paid by the same firms in the corresponding month of 1961. For the first ten months of the year, total dividends amounted to $19,480,000, against $20,110,000 for the similar span a year ago.

Klein Increases Nat’l General Holdings

Twelve purchases by president Eugene V. Klein which strengthened his position in National General Corp. highlighted security transactions of officers and directors of film and theatre companies for the period October 11 to November 10, 1962, as reported by the SEC.

In other deals of note, parent MCA continued to buy up Decca Records shares; Nicolas Reisini’s Robin International increased its holdings in Cinerama, and Roger W. Hurlock maintained his moderate, but steady, purchasing pace in Allied Artists.

Klein acquired 14,900 shares of National General to lift his total holdings to 186,579 . . . MCA picked up an additional 9,600 shares of Decca capital stock, raising its total to 1,297,315 . . . Robin International, owned by Cinerama chief Reisini, bought 4,500 shares of Cinerama; it now owns 531,350 . . . Hurlock, a director, made his usual purchases (this time 500 shares) of Allied Artists to bring his holdings to 35,600.

Francis S. Levien, a director, bought 600 shares of 20th Century-Fox, lifting his total to 22,000. Arnold M. Grant, also a director, acquired his first 200 shares in the firm . . . William H. Anderson purchased 555 shares of Walt Disney to give him 2,000 . . . M. B. Silberberg, a director, received a liquidation distribution.

(Continued on Page 10)

FILM & THEATRE STOCKS

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(Allied Artists, Cinerama, Screen Gems, Trans-Lux, American Exchange; all others on New York Stock Exchange.)
The SAG Move

The Screen Actors Guild, in a move which the Wall Street Journal called "a sharp warning to all who persist in ignoring economic lessons," has decided not to ask for higher wages for motion picture actors in negotiating a new contract with theatrical producers. This decision was described by SAG President George Chandler as "not only the best course for actors in these times of low employment, but a decision that could set a precedent in our industry—and in all industry."

Far be it from me to criticize this move. At the same time, far be it from me to over-estimate it. Even if every other union in Hollywood followed the lead of the Screen Actors Guild, the effect on theatrical film production there would very likely be somewhat less than breathtaking.

The elements of cost which are subject to union wage demands in a film production are extensive; but they cannot possibly compare to the fees demanded by top talent, writers and directors as well as performers.

The SAG establishes minimum salaries and working conditions. These are what we call "scale." No producer ever went broke because of scale. It is the above-scale items that make the cost accountants wince.

As for the low budget productions, they would undoubtedly be helped by lower labor scales; but it seems to me that a few energetic and adventurous producers have still managed to turn out successful low budget films. The greatest inflation in Hollywood was undoubtedly started by rises in actors' scale. As scale went up, actors who valued their own importance raised their above-scale demands proportionately. Then they discovered that the tax collector was taking a larger bite out of their paycheck, so they asked for—and received—still more money.

But even with all these things being true, they are not necessarily the reasons for the decline of Hollywood as a theatrical film production center. The trend toward more lavish blockbuster productions has reduced the amount of cash available for everyday film work. The requirements of the wide screen have sent more and more film-makers to authentic foreign locals or to places where huge swarms of extras were infinitely cheaper than in Hollywood. Low budget producers ordinarily don't think in terms of huge swarms of extras; high budget producers, who do think in such terms, have been able to save millions of dollars (which seems to be a ridiculous statement when you consider the cost of some of these overseas productions) by using cheap overseas extras instead of the relatively expensive Hollywoodians.

What caused the exodus of production from California to Europe was no single factor; we can safely say, however, that the favorable tax position of stars working overseas was an important element. So was the ability to use blocked currency. So was the fact that customs barriers and quotas were easier to breach with foreign-made product. So was the breathtakingly picturesque scenery of many foreign climes. And so, too, was the cheap labor.

Now the labor isn't quite as cheap as it used to be. The scenery isn't quite so unusual and unknown to the American audience. Tax considerations have been slightly tightened. Bankers are on the fence with regard to mammoth block-busters. We may be embarking on another era of change. But I am doubtful that Hollywood will recapture past glories. I suppose we will see a volume increase in Hollywood's output of theatrical motion pictures, and I trust that quantity and quality will go hand in hand; but certain hard facts of life must be faced.

In the first place, Hollywood has not cut down its output of film as drastically as the pessimists suggest. When you consider the amount of filmed television shows which are presented each week, you find that Hollywood is making more films than ever. And whereas in the theatrical film field Hollywood has many potent rivals today, the West Coast's dominance in the field of telefilm is gigantic. A few outstanding television shows like 'The Defenders' are filmed in New York. But there are ten Coast productions for every New York entry on the over-all network logs.

The catch is that it does not take as many production day or facilities as theatrical movies—and therein lies the rub. What has happened in Hollywood has been that the mass production technique is no longer used for theatrical films. Television film is mass produced; and television films have achieved such a high state of efficiency and commercial success that they do not require the amount of time or labor which a theatrical film entails. Yet the end product of television filming is often comparable in quality to the output of the theatrical film makers.

Except in the case of the epic film, where so much care must be taken because of the vastness of the project, we have not learned from television that you don't have to take a month or two months or more to shoot a feature film. The idea that 21/2 minutes of screen time completed per working day is good average should no longer apply. Don't regard this as a mere technological revolution. The technology of moviemaking hasn't changed that much. It is more of an artist revolution with sideline technological consequences.

The big question is how to interest the experts who have achieved telefilm success and persuade these men and women to make theatre films as well. How do you lure a man into the big gamble of theatrical low-budget movie making when he is doing fine with television? What is the inducement? It certainly isn't security. Once a television series is sold, it is paid for at a stipulated rate. But a theatrical movie isn't sold to one or two sponsors or one network, or even 250 stations (until it becomes a television movie later on). A theatrical movie has to be sold to thousands of theatres, particularly if it is a low budget entry which won't be playing long runs in few privileged downtown houses. So the theatre film is gamble. A television pilot is a gamble too; but the pilot sells a series, while the theatre film only sells itself.

Perhaps I overstate the case. Certainly there will always be a wide open opportunity in Hollywood or New York or Ron for the theatre film maker with a good idea and enough ingenuity to do it on a slim budget. But the Screen Actors Guild isn't providing positive help by promising not to set any more raises. They are merely preserving the status quo. And the status quo is obviously not all that is needed to stimulate more domestic production.

Phrases like "positive statesmanship" fall easily from the lips. Positive statesmanship is required in Hollywood today, but as far as I can see we have not yet had it. Promising not to set any more damage to existing wage scales doesn't undo past damage. It only promises to avoid further inflation. If SAG really wants to make progress, how about less worry about minimum salaries and more efforts to reduce those milli-dollar maximums?
many blockbusters where production costs have run into astronomical figures at the expense of the rest of their releasing schedules. The rank and file of theatres cannot exist for fifty-two weeks a year on three, four or five so-called blockbusters. Theatres must have a steady flow of good, solid box-office attractions the year around.

"The industry should also embark upon a program of research and development of new mediums of motion picture presentation to further excite the public.

"Research and development of new methods of selling and merchandising motion pictures should also be undertaken. Many of the methods now used are of the 'one sheet' vintage.

"Much facelifting and complete modernization is needed in the nation's theatres if they are to compete with other businesses and activities for the public's leisure time. To a great extent, reluctance to modernize is due to a feeling of uncertainty about the future of the theatre business. Theatres must be encouraged to modernize, and this encouragement can only come through intelligent leadership in providing a steady flow of good product, sensible sales policies, a new and more effective approach in advertising and merchandising methods, and, finally, a harmonious and cooperative effort by all divisions of the business."

Press Association

Producers, distributors, exhibitors, actors, directors, writers, cameramen, publicists and projectionists, among other groups in the motion picture industry, long have been organized in associations, unions, guilds, etc. Now, publishers of the trade press, "motivated by the conviction that they could collectively devise constructive programs for better serving the motion picture industry at large", have joined together in The Film Industry Publishers Association.

A broad range of activities by which the trade press hopes to make its impact felt upon every phase of the industry will be considered at regular meetings to be held by the publishers. Meanwhile, it was decided to withdraw from any official participation in the activities of COMPO. Voicing their "complete sympathy and accord with principles and programs" of the all-industry organization, the publishers felt that no affiliations should be entered into which might restrict the editorial independence of the trade press.

Charter members of FIPA are Charles Alicoate (Film Daily), Jay Emanuel (Motion Picture Exhibitor), Ray Gallo (Greater Amusements), Martin Quigley, Jr. (Motion Picture Herald, Motion Picture Daily), Ben Shlyn (Boxoffice), Morton Sunshine, (Independent Film Journal), Mo Wax (Film Bulletin). Shlyn was named chairman, Quigley, co-chairman, Sunshine, executive director.

Spreading P.A.'s

The exhibitor, who runs a medium-sized theatre in one of the Central states, was referring, with a measure of envy, to the stories about young star Sue Lyon being surrounded by a mob of fans at one of her personal appearances for "Lolita" in the New York area. "You know," he said, "at least two years have gone by since a film personality of any note came to our city to plug a picture. It seems if it's out-

Prescription for Cooperation

Allied Co-existence

In his message to the 33rd annual convention of Allied States Association, board chairman Ben Marcus dons the velvet glove to proclaim that the "new, young and vigorous" leadership of Na-

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from any official participation in the activities of COMPO. Voicing their "complete sympathy and accord with principles and programs" of the all-industry organization, the publishers felt that no affiliations should be entered into which might restrict the editorial independence of the trade press.

Charter members of FIPA are Charles Alicoate (Film Daily), Jay Emanuel (Motion Picture Exhibitor), Ray Gallo (Greater Amusements), Martin Quigley, Jr. (Motion Picture Herald, Motion Picture Daily), Ben Shlyn (Boxoffice), Morton Sunshine, (Independent Film Journal), Mo Wax (Film Bulletin). Shlyn was named chairman, Quigley, co-chairman, Sunshine, executive director.

Spreading P.A.'s

The exhibitor, who runs a medium-sized theatre in one of the Central states, was referring, with a measure of envy, to the stories about young star Sue Lyon being surrounded by a mob of fans at one of her personal appearances for "Lolita" in the New York area. "You know," he said, "at least two years have gone by since a film personality of any note came to our city to plug a picture. It seems if it's out-

Prescription for Cooperation

Allied Co-existence

In his message to the 33rd annual convention of Allied States Association, board chairman Ben Marcus dons the velvet glove to proclaim that the "new, young and vigorous" leadership of Na-
FINANCIAL REPORT

(Continued from Page 7)

Vogel Sees M-G-M Upswing in '63

"We are confident that by the end of the current fiscal year a significant improvement in earnings will be evident and that 1964 will show further improvement over 1963." Thus did Metro-Goldwyn-Mayer president Joseph R. Vogel, report to forwarmed shareholders that earnings for the fiscal year ended Aug. 31, were $2,589,000 ($1.01 per share), after a 15-year record high of $12,677,000 ($5.02) the year before. Likewise, gross revenues were off, to $136,999,000 from $140,540,000.

Although Metro failed to cover its $1.90 dividend payments in fiscal '62, the board declared the regular 50c payment for the first period of 1963, payable Jan. 15 to holders of record Dec. 21.

Vogel said that the '62 earnings from production-distribution were more disappointing than had been anticipated (off from $15,865,000 to $14,081,000), but that all anticipated losses on films released in fiscal '61, as well as all losses anticipated on releases after the fiscal term's end, had been written off. "Many of our pictures scheduled for general release in 1963 have been completed," he added. "These and others now in production will be completed at cost levels which present excellent opportunities for profits."

Vogel also pointed to "Mutiny on the Bounty" and "How the West Was Won," along with "The Wonderful World of the Brothers Grimm" and "Jumbo," as additional factors of significance in the overall Metro outlook.

'Guns' Sparked Columbia's Turnabout

Revenue from the highly successful "Guns of Navarone" and maintenance of control over overhead and operational costs were the keys to Columbia's smart turnaround in the past fiscal year, and will continue to have a profound effect on the firm's financial fortunes in the near future. This was revealed in the message to stockholders by president A. Schneider contained in the annual report.

Gross revenues from all sources hit a record $134,579,670, compared to $130,349,529 a year earlier. (As previously announced, total income and profit from sale of studio properties amounted to $2,654,887, for the year ended June 30, 1962, compared to $211,756 a year ago.)

The report noted that "Guns of Navarone" recorded the second highest total gross in company history (topped only by "The Bridge on the River Kwai")—"a noteworthy achievement in a year in which several other important features failed to attain the business anticipated." And this year, Columbia is banking on "Lawrence of Arabia," "Barabbas" and, on a more modest scale, "The Interns," to carry the fiscal load. As for economy: "During the past year we continued to effect every possible economy. Despite union raises and other increased costs from various sources, many of which were beyond our control, we have held the line and are determined to continue doing so."

'Mcid' Helps AA Show 1st Quarter Profit

Allied Artists' net profit for the first quarter ended Sept. 29, 1962, was $163,000, compared to a net loss of $730,000 for the corresponding period in 1961, it was announced by president Steve Broidy. Gross income totaled $7,986,000 against $2,365,000.

MCA 9-Month Net Bolstered by Decca

Bolstered by its "pooling of interests" with Decca Records, MCA, Inc., reported consolidated unaudited net earnings for the nine months ended Sept. 30, of $9,197,000 ($1.87 per share). Additionally, announced chairman Jules C. Stein, there was a non-recurring item of $2,097,000 (46c), lifting the total per-share to $2.33. Decca's earnings for the same span (including those of subsidiary Universal Pictures) were up substantially to $4.3 million from $1.8 million.

Cinerama Holders To Elect Directors

Stockholders of Cinerama, Inc., will elect six of the firm's seven directors at a special meeting at N.Y.'s Loew's Cinerama Theatre, Dec. 12. The seventh position will remain open, noted the proxy statement, because "management believes it to be in the best interests of the company to await further developments in its operation with the objective of adding to the board of directors a member who may contribute beneficially to these developments."

MPI Loses $4,478 in 1st Half

Although Motion Picture Investors lost $4,478 for the six months ended Sept. 30, chairman Howard E. Jameson and president Walter Reade, Jr., told stockholders that the board "has continued its efforts to bring additional motion picture films to the theatre screens of the United States."

Along these lines, MPI has finalized an agreement to take over distribution of "The Deadly Companions," originally handled by Pathé-America Dist. Co. The picture, in which MPI has a "substantial investment," will enjoy a "completely new advertising and selling approach with the hope that MPI will recoup a substantial portion of the loss on its investment in connection with the production of the film." Additionally the company will provide completion capital, not in excess of $30,000, for the making of "The Checkered Flag."

Filmgroup Gets Partner, $500,000

The Filmgroup has acquired an executive vice president and partner, who brings with him an investment of $500,000 in the firm, it was announced by president Roger Corman.

The investor: Harvey Jackson. The ultimate goal of the growing film firm: development of high-budget product. Jacobson will sink a half million dollars into Filmgroup, $135,000 cash to be expended immediately on operational improvements and story development. The remaining $365,000 will go into production budgets of pictures to be made in the next eight months.

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Oakhurst, N. J.—or call E11ogg 1-1600
Film of Distinction

“How the West Was Won” Greatest Cinerama Show Ever

Business Rating ★★★★

Some of the most exciting, breathtaking movie scenes ever filmed in any process. Surely, the best Cinerama so far. Will rank with all-time boxoffice champions.

“How the West Was Won” unquestionably is the finest motion picture ever produced in the Cinerama process. It holds the potential of ranking with the greatest moneymakers in cinema history. Congratulations to Nicolas Reisini, of Cinerama, and Joseph R. Vogel, of M-G-M, for bringing it to the screen.

Currently being roadshown overseas, while “The Wonderful World of the Brothers Grimm” is playing the Cinerama circuit in the U.S., “West” inevitably will be compared to its counterpart (both were co-produced by Metro-Goldwyn-Mayer and Cinerama). In this reviewer’s opinion, the saga of the pioneer days will far outgrow “Grimm” for several significant reasons: (1) the universality of the story, which will appeal to audiences of both sexes and all ages; (2) its cinematic impact, which exudes excitement and action throughout; (3) one of the most imposing, star-studded casts ever assembled for one film. A powerful promotion push will launch “West” on these shores in 1965, and by the time it finally makes its way into general release, it should be one of the all-time long-run hits on celluloid.

Bernard Smith’s mammoth Technicolor production, of course, custom-tailored for the three-panel process, and as such its thundering adventure rolls out over the audience, who often are awe-struck by the power of it all. Of necessity, the storyline’s chief purpose is to serve as a slim connecting string between the four segments into which the picture is divided. The action overshadows everything else.

Technically speaking—and this consideration must arise in any discussion of a Cinerama presentation—“West” is a far cry from any of its predecessors. Even the wobble and occasional disjointed effect which troubled “Grimm” are practically eliminated. There is hardly any distraction, and only in rare instances are the connecting seams noticeable. With this epic of the West, the Cinerama system has taken long strides toward becoming the most eye-filling and, at the same time, technically faultless cinematic process.

The three directors who guided the two hours, 35 minutes (not including intermission) production—Henry Hathaway, John Ford and George Marshall—all deserve kudos for some truly outstanding sequences, and to their combined credit, the pace never slackens. The picture opens with the very zest and unfailing spirit that characterized the way the West was won, and for this we must thank Hathaway, who contributed at least two of the most breathtaking sequences: a wild ride by a pioneer family on a raft down the rapids, and, later, a train robbery and wreck that sends cars crashing toward a startled audience. Marshall, who directed the railroad portion of the film, provided the buffalo stampede started by the Indians to halt the modernization of the wild country. For sheer vividness, this will stand comparison with the best; the thundering hooves of the ponderous animals, as they roll across the countryside, literally make the audience feel for their safety. If any weakness can be pinpointed, it is in the Civil War segment, directed by Ford. But while it lacks some of the rousing excitement and audience impact of the rest of the picture—it is more devoted to characterization and personal involvement with the participants—this, too, is an admirable piece of moviemaking.

With almost two dozen stars featured, it is to the directorial genius that credit must go for uniformly top-ranking performances—there is no hint of any one being crowded out or allowed to drift without sense of purpose. On the other hand, there is stamped on this reviewer’s memory some excellent portrayals: James Stewart, a fur trapper who is smitten by the charms of Carroll Baker, who, as a young member of the Prescott family of pioneers, turns in the best performance of her career; Debbie Reynolds, as Miss Baker’s sister, who paints a strong and moving portrait of typically sturdy American stock. Karl Malden is marvelous as the head of the Prescott family, who eventually loses his life riding the rapids. John Wayne appears briefly in a typical role, that of General Sherman in the Civil War. Other standout performances are etched by Lee J. Cobb, Henry Fonda, Gregory Peck, Richard Widmark, Eli Wallach and Walter Brennan.

While the narrative, ably handled by Spencer Tracy, who never is seen on screen, serves chiefly as a connecting thread, James Webb’s screenplay tells the pioneer story in inspiring, and, at the same time, realistic, terms. Plot is woven around the Prescotts, one of the adventurous families pushing westward. Daughter Baker falls for Stewart; her romantic intentions are sidetracked when Malden and her mother, Agnes Moorehead, die in the rapids, but eventually she gets her man and settles down on a farm. Miss Reynolds, however, joins a wagon train and heads for St. Louis, where she is wooed and won by Peck, a professional gambler. They, too, domesticate, but distinctively, amid champagne bubbles in San Francisco, George Peppard, as Miss Baker and Stewart’s son, continues the family and the story line as a soldier in the Civil War portion of the film, then as a frontier officer in the U.S. Cavalry and, eventually, as a marshall in the wild West. Climax is hinged to the building of the railroad, which symbolizes the great pioneer push. The closing scene, of today’s West, is a classic cinematic example of what it accomplished.


Debbie Reynolds and Karl Malden try to control the careening raft

Film BULLETIN November 26, 1962 Page 11
"Trial and Error"

Business Rating 1 1 Plus

Good British entry mixes wit and pathos. Superbly played by Sellers and Attenborough. Will please art, class audiences.

An off-beat study of two failures—an incompetent, day-dreaming lawyer getting his first case after 40 years of waiting and a quiet, peace-loving seed merchant driven to murdering his wife—this British-made M-G-M release emerges a curious comedy-drama. Delicately shifting from witty, delightful humor to disturbing flashes of pathos, it proves a good vehicle for two talented character actors, Peter Sellers and Richard Attenborough. The film will fare well in art houses and serve as a good dudler in other class situations. The delineations are top-drawer, with Sellers portraying the out-of-touch-with-reality lawyer and Attenborough, the uneducated, resigned-to-his-fate killer. Because the film, cleverly directed by James Hill, spans time—the present, in Attenborough's cell; the past, depicting early phases of both men's lives; the future, Sellers turning the cell into a courtroom and rehearsing his defense— the stars are given rich opportunities to run through several different roles. Imaginative photography bridging past-present and present-future, plus a delightful background score add splendidly to the mood. Pierre Rove's screenplay, from John Mortimer's play, "The Dock Brief," finds Attenborough freely admitting killing Beryl Reid, his wife, who can never stop laughing. Miss Reid cannot run off with noisy sarge David Lodge, a secret dream of Attenborough's, forces the meek husband to do her in. Sellers refuses to accept Attenborough's admission, appoints the latter as judge and rehearses the case as he plans to present it. The rehearsals end with the prosecution shaken, the jury in tears, and the judge, swayed by Sellers' eloquence, releasing Attenborough. The real trial sees Sellers a tongue-tied fool and Attenborough found guilty. Sellers is further crushed when Attenborough is given a reprieve on the grounds that bumbling Sellers prevented him from having a fair trial. Attenborough congratulates Sellers on saving his life via the latter's "brilliant defense." A happy Sellers decides to stay close to Attenborough, ready to defend him again when he commits his next criminal act.

M-G-M. 92 minutes, Stewart Granger, Sylva Koscina, Christine Kaufmann. Produced by Jacques Bar. Directed by Etienne Perier.

"Two Tickets to Paris"

Business Rating 1 1

Low-budget musical potpourri for teen-age element.

Young romance rides the high seas to the best of the Twis and on board the S.S. France in this low-budget Harry Romm production for Columbia. Geared strictly to the teen-age set, if they haven't tired of this kind of fare, might be willing to hand over their money for 75 minutes of such marshmallow entertainment. The economical running time allows exhibitor to fit it neatly into the supporting dudler slot. Joey Dee and Jeri Lynne Fraser are the romantic leads, an engaged couple enroute to Paris where Dee has a nightclub singing engagement. Kay Medford, as a New York hatchet girl, goes along as a chaperone and turns in the best performance enroute. Also on board: singer Gary Crosby, Lisa James as a Gallic dancer with a temper, Richard Dickens as a youthful French lover, and Nina Paige as a dumb blonde. Director Greg Garrison places the emphasis on lots of singing and dancing, a wise move considering Hal Hackady's almost non-existent script. Miss Fraser outraged by Miss James' attentions showered upon Dee, starts a flirtation with Crosby. A chain of misunderstandings follow all sides, broken only when Crosby tries to seduce Miss Fraser under the guise of painting her portrait. All ends well, even for Miss Paige and Miss Medford.


"Swordsman of Siena"

Business Rating 1 1

Actionful adventure yarn has swordplay aplenty, color, Stewart Granger. OK dudler for action market.

There's plenty of swordplay and derring-do in this Eastman-color-CinemaScope costume adventure being released by M-G-M. A good dudler for the action market, it will reward the kiddies and avid swashbuckler fans. The production values are above-average for this type of fare and director Etienne Perier has kept the plight of an unhappy Italian city "protected" by the Spanish moving at a rapid, colorful pace. The cast is headed by Stewart Granger, as a dashing gentleman adventurer and mocking mercenary. Support is provided by Sylva Koscina, as the daughter of Siena's most influential family about to marry Spanish Governor Riccardo Garrone, Christine Kaufmann, Miss Koscina's young sister who deserts the idea of the impending marriage, and Fausto Tozzi as the heavy, Garrone's sadistic cousin. Michael and Fay Kanin's screenplay has Granger being hired to guard Miss Koscina, escaping assassina-

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"Kill or Cure"

Business Rating 1 1 Plus


This below-par British comedy-mystery finds private investigator Terry-Thomas involved in and suspected of a couple of murders in a health resort hotel. Lacking suspense and containing only a modicum of laughs, "Kill or Cure," which M-G-M is releasing, figures to please only the most devoted fans of the gap-toothed comedian. How unfortunate to see this talent continually wasted in weak properties. Under George Pollock's unimaginative direction, the David Pursall-Jack Seddon screen play has our master sleuth bumping through a series of routines concerning health foods, exposure to the great outdoors and steam room slapstick. Eric Sykes teams up with Terry-Thomas as one of the resort directors with aspirations of becoming an expert criminologist, Lionel Jeffries is the poli inspector, and a collection of dames are on hands as suspects. While Terry-Thomas is investigating the poisoning of a rich widow, the body of hotel director Dennis Price is discovered in the frozen swimming pool. Clutched in his hand is a batto

25 NT Managers Conduct Promotion Sessions in Field

National Theatres has just "signed" 25 clever, hard-hitting showmen as field representatives of the advertising-publicity department, to hold monthly, promotional workshops on selected films in each of the territories of the circuit's 220 theatres. The name of the unusual program is the "Terrific Twelve" (to designate a list of 12 top attractions slated for the heavy sales backing), and the field reps are none other than NT's top house managers, selected by their division and district bosses, on their past record of outstanding promotional activities.

In making the announcement, general manager of theatre operations Robert W. Selig said: "Our stepped-up selling efforts will aim at attracting the maximum gross from a selected list of twelve boxoffice pictures which will play our circuit during the coming months. We have no intention of abandoning promotional and exploitation efforts on other pictures not included in the Terrific Twelve. Our project will be all-points selling on those attractions we think the greatest number of people will want to see—and getting those people to the boxoffice.

Advertising-publicity chief Paul Lyday will supervise the plan, combining his efforts with those of the studio and distribution ad departments. Working with division heads, district managers and the film buying and booking departments, Lyday will conduct extensive selling sessions in each territory, aimed at mapping campaigns that will create long lines at the boxoffice. Each manager in the circuit will figure prominently in the drive, by assignment.

First film picked for the project, which NT topes will put into motion a continuing momentum, month by month, is Walt Disney's "In Search of the Castaways.'"

What makes the project unique is the fact that 25 theatre managers are donning showman hats (something they have done with great success in their own houses) and going out into the field to help build a solid network of promotional wires attuned to high-powered salesmanship that will pay off for the entire circuit.

AIP Peppers TOA Conclave with Papers, Party Pushing Product

TOA delegates coming home from the recently-concluded Miami convention could not help but think a little about American International and some of its upcoming product. Discarding the relaxed sell usually prevalent at exhibitor gatherings, the enterprising film firm bombarded theatremen from opening day with a series of hard-hitting promotional pieces designed to implant in their minds the AIP message.

The product sell was kicked off with full distribution of a special edition of the Miami Daily News on the first day. Under a blaring, eight-column banner headline, "American International Greets TOA Convention Delegates," the edition featured a welcome to conventioners by company toppers James H. Nicholson and Samuel Z. Arkoff, together with a full convention schedule and calendar. Of course, there was a hefty story about AIP's "Big 17 for '63."

Each day following, the delegates received a special newspaper with pictures and stories about forthcoming AIP films and stars. The first of the special tabloids was an eight-pager highlighting "The Seafighters," "Warriors Five," "White Slave Ship," "Reptilicus," "The Young Racers," "Samson and the Seven Miracles of the World" and other films in illustrations and copy. The second tabloid, a four-page edition, covered the stars and personalities set to appear in upcoming AIP pictures, while the third, also a four-pager, was devoted entirely to news and photos of "The Raven."

Climaxing the intensive four-day product push was a luncheon brightened by a string of "hostesses" who staged a twist demonstration and party. To lend a business flavor, there was a screening of an AIP product reel, plus a full-color brochure on "The Raven."

Col. Switches to Greenthal

Look for the possibility of a different style of advertising from Columbia Pictures come next February 1. At that time, the film company switches to the Monroe Greenthal Co., ad agency, it was announced by Jonas Rosenfield, Jr., Columbia vice president in charge of advertising and publicity. The company will terminate its working agreement, by mutual consent, with Donahue & Coe on the same date.

Barababb's Bonus To Make Exhibitors Aim for Capacity

Calling all exhibitors playing "Barabbas" between now and next April 30! Come closer to capacity attendance during your run of the picture than any other theatre, and you'll win a check covering a full week's salary for every one of your employees. Stage the smartest promotional campaign, and you'll take home a thousand dollars. The incentive bonus plan is being offered by producer Dino De Laurentiis; it was announced by Rube Jacker, vice president and general sales manager of Columbia Pictures, the film's distributor.

The nationwide contest offers salary prizes for every employee in the house, from projectionists down to ushers and doormen, with competition divided into two separate categories: houses with over 1,000 seat capacity, and those with under 1,000 seat capacity. In addition, Jacker noted that theatres will be required to fill out special forms; along with a step-by-step outline of their entire merchandising effort. In cases of identical top percentage of attendance, the campaign would be the decider.

The manager and theatre publicist waging the winning showmanship drive will split the one-thousand-dollar prize.

Embassy's 'Journey' to School

Embassy Pictures promotioneers are going back to school—that is, to reach all major colleges and schools in the greater New York area with a specially-designed educational and cultural pitch for "Long Day's Journey into Night." Augmenting the film firm's home-office activity, teams of educational specialists are meeting with faculty members and student-group leaders to disseminate material on the film, based on Eugene O'Neill's Pulitzer Prize-winning play.
"Constantine and the Cross"

Business Rating 0 0 Plus

Dubbed historical-religious spectacle in familiar mold will have to be sold to exhibitors and to public. In color.

Joe Levine will have to back this dubbed historic-religious spectacle with plenty of ballyhoomanship. The ingredients are, by now, very familiar: corruption in the Roman Senate; Christians fed to lions in the arena; bloody battles fought with gusto on horse and on foot; and the non-Christian protagonist (here, Emperor Constantine) eventually siding with the persecuted. Granted, the pulsating battle scenes, filmed in Yugoslavia, have been directed with verve by Lionello de Felice, and the Eastman Color mounting is pleasing to the eye, but only the young and the non-discriminating adventure fans among adults will accept the hollow performances and the unimaginative script. Levine's task will be to steam up exhibitors to go out and sell this off-done item. If it is heavily explored, grosses could go above average in the mass market. Cornel Wilde creates the title role, a fearless general sent to Rome after putting down a Franc uprising and eventually proclaimed Emperor of the West. The late Belinda Lee is the sensuous Roman who becomes his wife, while Christine Kaufmann dons the garb of a pretty Christian girl who wins the love of Centurian Fausto Tozzi. Massimo Serato portrays Miss Lee's evil brother who hates Wilde and the Christians with equal fervor. The script sees Wilde's Roman ideas shaken when he learns that his mother is a Christian. Proclaimed Emperor, he creates an Edict of Tolerance for the Christians. Serato pretends to welcome the news, but secretly conspires to murder Wilde. When this fails, he denounces Wilde in the Senate, declares himself Emperor and renews the persecution of the Christians. In prison, tortured and raped, Miss Kaufmann dies in the arms of a brutally beaten Tozzi. Wilde, preparing to battle Serato, has a vision of a shining cross inscribed, "By This Sign Shall Thou Conquer." He leads his troops to victory, a victory that means freedom of worship for the Christians.


"The Long Absence"

Business Rating 0 0 Plus

Poignant French drama should score well in art markets.

An attempt to open the locked doors to the mind of an amnesia victim is the poignant theme of this French import, Golden Palm winner at Cannes. Honestly approached and developed, sans the happy ending, and splendidly acted by Alida Valli and Georges Wilson, "The Long Absence" will prove rewarding entertainment for discriminating patrons. Most of the action occurs in the cafe of Miss Valli, middle-aged, quietly friendly and retaining much of what once was unquestionable beauty. One day she notices Wilson, a passing vagrant, and becomes convinced he is her husband, who is thought to have died 15 years earlier in a German concentration camp. Wilson is not a tramp in the classical sense of the term. He is decent, sober and gentle. Bag picking, his principal activity, seems to give him peace of mind. Miss Valli tries to make him recognize her, and under the tender, poetic guidance of Henri Colpi, viewers soon become caught up in the tragedy of frustration. Miss Valli follows him through the streets, accompanies him on his pilgrimage to the waste heaps outside the town, and invites him to her cafe for a drink where two of her lost husband's relatives observe Wilson. They leave convinced he is not Miss Valli's one-time husband. And then comes the climactic dinner where Miss Valli and Wilson listen to operatic music and shyly dance together. Wilson struggles to remember, but the darkness never parts. The evening ends with the frightened Wilson running into the night, only to be struck by a passing bus. When Miss Valli is reassured Wilson is not seriously hurt she looks forward to the day he will return, to give him another opportunity to prove to him that he is her husband. Fine support comes from Miss Valli's neighbors and the trucker she live with and then gives up when Wilson enters her life.


"Candide"

Business Rating 0 0

Classic Voltaire satire is colorful French import.

Voltaire's caustic satire is given a 20th Century dressing in this French farce being released by Union Films. While not totally successful, the updating still contains enough wit and spoof to make it acceptable fare for the art houses. Jean-Pierre Cassel is the orphaned and naive Candide who travels from country to country convinced that everything happens for the best in this best of all possible worlds (be it rape, war, or murder). Pierre Brasseur is his mentor, the philosophic Pangloss, and Dahila Lavi is the beautiful innocent Cese loves. Director-poet Norbert Carbonnaux gives the trio a wide range of adventures. Cassel becomes involved with the French army during World War II, German concentration camps, the International Red Cross, Latin American dictator's colonial war in Borneo, the "good life" in Moscow, and guided missiles. In New York he accidentally involves an innocent Negro in a lynching, then briefly marries the daughter of a puritanical clubwoman and her gangster husband. Brasseur pops up in several different roles—as a disease prisoner in a Nazi concentration camp and as a Russian commissar. Miss Lavi's fate: she's reported raped and diabolically embowed by the Prussians; turns up alive and the joint mistress of a black marketeer and a Gestapo officer; is carried off to King Foutak's harem. Some of Carbonnaux's vignettes are truly funny, others emerge rather strained slapstick, and a few border on being in poor taste (the Hungarian massacre at the Negro near lynching do not seem appropriate subjects for ridicule). But discriminating viewers will decide for themselves the merits of these modern-day Candidian adventures. The ending finds Cassel returning to his native land, reunited with Brasseur and the no-longer beautiful Miss Lavi, and starting on his memoirs about this best of all possible worlds.


Film BULLETIN reviews have one aim: to give honest judgment of entertainment merit—and boxoffice value
"7 Capital Sins"

Business Rating

Seven-segment French product explores man's sins in amusing, satiric style. Big art entry. OK dubbed for class markets.

Seven wry, satiric and imaginative looks at the eternal sins of man, with each vignette stylishly unfolded by a leading director of France's "new wave," this Embassy release shapes up as an entertainment delight. It will prove a strong art house attraction and a good dubbed entry for class houses. Solid performances, effective photography and settings (location and studio), plus a continually pleasing Gallic score turn the 113-minutes running time into a most humorous venture into sin. "Anger," written by Eugene Ionesco and directed by Sylvain Dhomme with the emphasis on farce, shows how a fly in auburn's soup can start a chain reaction of anger which ultimately leads to the end of the world. Edouard Molinaro's "Envy" finds Dany Saval, a discontented chambermaid at a fashionable inn, envenoming a pampered movie star. She finally reduces rich industrialist Jean Murat, rises in the world and turns to the inn as a guest. Now she finds herself envenoming the idle-free pleasures of the new chambermaid, "Gluttony," directed by Philippe De Broca ("Love Games"), sees Rabelaisian-type farmer Georges Wilson learning of the death of his aged father, from "indigestion." He and his family set off for the funeral. The twenty-mile trip takes two days because of the numerous "refreshment stops" and they arrive too late for the funeral, but not too late for the banquet that follows it. "Lust," via Jacques Demy, young artists Laurent Terzieff and Jean-Louis Trintignant discuss lust in regard to the drawings of Hieronymus Bosch. However, when one of them tries to pick up a pretty girl, nothing comes of it. Jean-Luc Goddard ("Breathless") reveals "Laziness" when young starlet Nicole firel tries to seduce big star Eddie Constantine, only to find he is not only too lazy to accept her offer. Roger Vadim's "Pride" as Marina Vlady ready to leave husband Jean-Pierre Aumont or her lover. Her pride is hurt when she learns that Aumont is planning to run off with his mistress, so she decides to stay and defend her home against "the other woman." In Claude Chabrol's "Greed," a group of engineering students pool their money and draw lots for expensive call-girl Daniele Baraud, amidst Jacques Charrier wins her, and when he finally confesses ow he was able to afford her, she's so delighted she gives him back his money.

"The Quare Fellow"

Business Rating

Grim, engrossing drama for serious-minded adult audiences. Based on Brendan Behan's play.

Brendan Behan's brooding play about life inside a Dublin prison reaches the screen a somber and compelling film laced with the bitingly humorous dialogue for which its Irish creator has become noted. Filmed in Ireland and being released here by Astor, "The Quare Fellow" will appeal primarily to discriminating adult patrons who respond to raw slice-of-life drama. It seems too grim for general consumption in the U.S. Scripted and strongly directed by Arthur Dreifuss, and effectively aided by the location filming, the film concentrates on two warders: young, green Patrick McGoohan, who believes murderers must in turn be murdered by society, and Walter Macken, whose lifetime in prison has taught him that capital punishment is perhaps worse than the crime. During a traumatic two-week period, while time runs out on the quare fellow (an unseen prisoner waiting to be hanged for murdering his brother), the two men clash verbally. Then McGoohan meets Sylvia Syms, the quare fellow's sensuous wife who has come to Dublin to try and save her husband. As the torturous hours tick by, she finds relief in drink, finally brings McGoohan to her bed. Now he understands the quare fellow's crime—the latter caught his brother in bed with Miss Syms—and McGoohan joins Miss Syms in trying to get a reprieve. But there is no reprieve and the hooded victim is led to the gallows. The one slight ray of hope lies in McGoohan's new and humanitarian approach to crime and punishment. The performances are first-rate, with the support comprising a good cross-section of prison officials, the hangman (a chilling and frightening individual) and prisoners, young and old. Especially powerful scenes include Miss Syms being called a whore inside a pub, the drunken hangman, who comes to Dublin posing as an ex-prisoner identified in a bar and attacked by angry patrons, and the gripping execution. And "The Quare Fellow" offers one thing more—a dramatic indictment against capital punishment, certain to stir up heated controversy among those who see it.

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

**ALLIED ARTISTS**

**July**
- **BRIDGE**, THE Fritz Wepper, Volker Bohmert, Producer Dr. Hermann Schwarm, Director Bernhard Wicki, German school boys pressed into defending a bridge in winning days of World War II, 100 min.
- **BIO COLOR**, Charlton Heston, Sophia Loren, Raf Vallone, Genevieve Page, Producer Samuel Bronston, Director Anthony Mann, Story of the war hero who saved Spain from the Moors, 179 min., 12/1/62.

**October**
- **WARRIORS & SCREAMING MACE**, Jack palance, Jo Anna Ralli, Producer Fulvio Lucchano, Director Mario Silvestro, Story of an American G.I. who organized the underground resistance in Italy, 84 min., 11/12/62.
- **REPLICUS**, Color, Bodil Miller, Carl Otho, Producer-Director Sidney Pink, Giant sea monster's destruction of an entire city, 87 min.
- **SAMSON AND THE 7 MIRACLES OF THE WORLD** [Formerly Galliath and the Warriors of Gungho Kahn], Color, CinemaScope, Gordon Scott, Yoko Tani, Man of extraordinary strength who helped fight off the Mongol invaders, 84 min., 12/3/62.

**November**
- **THE PIT**, Dirk Bogarde, Mary Ure, Science Fiction
- **RAVEN**, THE Color, Panavision, Vincent Price, Peter Lorre, Boris Karloff, Director Roger Corman, Edgar Allan Poe tale
- **SEAFIGHTERS**, Color, Panavision, Ray Milland, Debra Paget, Producer-director Roger Corman
- **WAR OF THE PLANETS**, Color, Science Fiction
- **MOUNTMONTRE**, Color, Panavision, Frank Avalon, Producer-director Roger Corman

**December**
- **SEAFIGHTERS**, Color, Panavision, Ray Milland, Debra Paget, Producer-director Roger Corman
- **WAR OF THE PLANETS**, Color, Science Fiction
- **MOUNTMONTRE**, Color, Panavision, Frank Avalon, Producer-director Roger Corman

**AMERICAN INTERNATIONAL**

**July**
- **POE'S TALES OF TERROR**, Color, Panavision, Vincent Price, Peter Lorre, Basil Rathbone, Debra Paget, Producer-Director Roger Corman, Based on Edgar Allen Poe trilogy, 90 min., 6/16/62

**August**
- **MARCO POLO**, CinemaScope, Color, Rory Calhoun, Yoko Tani, Producers Ermano Donati, Luigi Carpentieri.

**September**
- **SHOOT THE PIANO PLAYER**, Charles Aznavour, Marie Dubois, Producer Pierre Braunberger, Director Francois Truffaut, 85 min., 12/23/62

**COLUMBIA**

**July**
- **BELLE SOMMERS**, Michael Ansara, Polly Bergen, Producer Norman Mauer, Director Edward Bernds, 2 comedy antics in space, 87 min., 8/6/62

**August**
- **INTENDS**, The Cliff Robertson, Michael Callan, S Parker, Nick Adams, James McArthur, Hayar Harlan, Director David Swift, Drama, medical profession, 120 min. 6/11/62

**September**
- **BEST OF ENEMIES**, THE Technicolor, Technirama, DA SOQ, Michael Pate, Joseph Cotten, Producer Robert Cahn, Director David Swift, Drama, medical profession, 120 min. 6/11/62

**BUENA VISTA**

**June**
- **BIG RED**, Technicolor, Walter Pidgeon, Emil Gilels Payant, Producer Winston Hubler, Director Norman Tokar, Story of a lonely man, a boy and a cat, Irish Irish Irish, directed on Irish soil, photographed in the Canadian Will, 93 min., 4/30/62.

**July**
- **BON VOYAGE**, Technicolor, Fred MacMurray, Jean Walman, Deborah Walley, Dean Martin, Polavision, Producer-director Robert Stevenson, Based on Jules Verne story, "Captain Grant's Children," 93 min., 7/1/62

**October**
- **ALMOST ANGELS**, Color, Peter Wusk, Sean Sull, Vincent Winter, Director Steven Previn, 93 min., 9/28/62

**November**

**December**
- **FLUBBER**, Fred MacMurray, Nancy Ol, Keenan Wynn, Comedy, 104 min.

**COLUMBIA**

**July**
- **BELLE SOMMERS**, Michael Ansara, Polly Bergen, Producer Norman Mauer, Director Edward Bernds, 2 comedy antics in space, 87 min., 8/6/62

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- **BEST OF ENEMIES**, THE Technicolor, Technirama, DA SOQ, Michael Pate, Joseph Cotten, Producer Robert Cahn, Director David Swift, Drama, medical profession, 120 min. 6/11/62

**October**
- **OUT OF THE TIGER'S MOUTH**, Loretta Hwong, DA SOQ, Producer-kissley Ruggles, Jr. Director T Whelan, Jr. 81 min.

**November**
- **SWINDLE**, The Broderick Crawford, Giulietta Masina, Producer-director Federico Fellini, Madol, 92 min., 11/12/62

**December**
- **CELEBRATED LOVES** [Les Amours Celebres] Bright Bar RMI, Simone Signoret, Pepe, Directed Orson Welles, WORLD BEGINNS AT 5 A.M., Jimmy Durante, Ernest Bor, en, Director Vittorio DeSica.
A PROSPEROUS EXHIBITOR IS AN INFORMED EXHIBITOR

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The Progressive Theatreman
Reads the Trade Papers – Thoroughly

Film BULLETIN IS PROUD TO SERVE A GREAT INDUSTRY
Balaban Fiddles With Feevee While Paramount Turns Red

Viewpoint

◊ ◊

WHY ADVERTISE WHAT DOESN'T SELL?

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MORE FROM E.C.A. With Robert Mitchum, Bobby Darin and director John Frankenheimer already under its belt, the recently-organized Entertainment Corp. of America is really on the move. President Max E. Youngstein is conferring all over the talent field, and the biggest production deal so far for the fledgling outfit probably will be announced before the year’s end. The other key ECA executives, Jerome Pickman and Charles Simonelli, meanwhile, carrying on negotiations in the financial and distribution areas. Within three months, this outfit will be rolling on all wheels.

FEEVEE IN THEATRES. Trans-Canada Telemeter, operators of the pay-TV experiment in the Toronto suburb, Etobicoke, are hoping to attract more sports events to feevee by bringing them into theatres, as well as to home subscribers. Canadian Football League officials met recently with Eugene Fitzgibbons, Trans-Canada president, to witness a hockey game projected via the Eidophor system in a theatre, and indicated that they were highly impressed. Telemeter has been carrying all 35 of this season’s Toronto Maple Leafs away-from-home hockey games in a theatre and to pay-TV subscribers in Etobicoke. Since the Canadian football games are blacked out on free TV in the home-game areas, Fitzgibbons is seeking to persuade the league’s officials to try closed-circuit theatre showings for next season’s games. Thus far, sports events have proved far and away the strongest attractions offered to pay-TV subscribers up there and Telemeter hopes that more sports offerings will spark the lacking feevee operation. In the U. S., meanwhile, the New York Giants football team is negotiating to line up TV-equipped to present its championship game with the Green Bay Packers.

FOX TO EXPAND ‘SHOWCASING’. Sales executives at 20th-Fox are busy setting up plans for expansion of a multiple first-run policy patterned on United Artists’ “Premiere Showcase”. Following up its recently announced move to showcase “The Lion” simultaneously in several first-runs in Baltimore and Philadelphia, 20th intends to adopt the same policy on most of its future releases on a nationwide scale. First Fox film to get the national showcase treatment will be “Sodom and Gomorrah”, slated for release in mid-January. Details for 20th’s version of the Premiere Showcase plan are being worked out by Bob Conn, assistant sales chief, and Abe Dickstein, eastern division manager, under the guidance of Seymour Poe.

PAY-TV ‘EDUCATION’. The following reached this department’s desk the other day, signed by one Robert G. Foster, who identifies himself as being “not a member of the movie industry, just the personal friend of a theatre circuit operator, in whose office I occasionally have the pleasure of reading Film BULLETIN.” Mr. Foster offers some views on the pay-TV issue which are worth repeating here: “You people in the movie business are expending a lot of energy fighting what you call ‘feyevee’, but I really doubt that you are getting your message across to those who are most vitally interested in keeping television free—the public. In my conversations with friends and business acquaintances, I learn that there is a surprising lack of interest in what is happening until I ask the direct question: ‘Do you want to pay for television shows?’ Invariably. I find that they perk up and start to ask what they will have to pay for. When I say that it is likely—should the pay system ever become widespread—that all television will go over to a pay basis, they almost start to shout their opposition. It seems to me that you movie people should get this fact across to the public, and the stress should be on the fact that pay-television is a ‘grab’, as you have termed it, of the free airwaves. And you should, further, concentrate your attack against this ‘grab’ in the halls of Congress. The politicians will sit up and take notice if you can get the folks in the grassroots of America to vocalize their opposition to being charged for television entertainment. I am convinced, as you are, that nothing better will come to the public via pay-TV than comes from free television. The only difference will be that the shows and sports events will carry a price-tag on them. It is conceivable that the average family will find itself paying bills of $20 to $30 per week for the same stuff that now comes into the home without charge. This is the message you should get across to the public. That kind of education could stop the pay-TV promoters in their tracks.”
FINANCIAL REPORT

Paramount Blames Poor Showing In 3rd Quarter on B.O. Flops

"Extremely unfavorable public reception of several expensive pictures (and) some disappointment in other pictures which . . . have not as yet attained domestic results commensurate with their costs" were the reasons Paramount offered for a dismal third quarter profit statement. And although the firm has been engaged in a continuing attempt to tighten its production belt, and has effected certain reductions in the cost structure, "unless there is some unusually favorable acceptance of the immediate picture product by the public, the management looks forward to profitable but comparatively unsatisfactory earnings from these pictures during the coming months."

For the third period of 1962 Paramount reported estimated consolidated losses of $1,107,000 (66c per share), a severe setback from the profit of $890,000 (53c), plus investment profit of $558,000 (33c) for the similar 1961 span. Earnings for the nine months ended Sept. 29, 1962, including the third-quarter loss, totaled $594,000 (36c), a far, far cry from the $5,310,000 ($3.15), plus an investment profit of $980,000 (58c) earned in the comparable 61 period.

The flops Paramount blamed for its poor showing were "Escape from Zahrain" and "Hell Is for Heroes."

In addition to planning moves aimed at further reducing the cost of film-making "another area of study has involved the distribution costs and efficiency of selling throughout the world." The management sought to reassure shareholders as to the present dividend rate. "It is not expected that any change in the dividend policy will be made in the foreseeable future."

UA Sets 9-Month Net, Gross Records

Record nine-months net and gross income were reported by United Artists Corp. Net for the first three periods of 1962 was $3,103,000 ($1.78 per share), compared to $3,014,000 ($1.73) in the similar 1961 span, according to chairman Robert S. Benjamin. Gross worldwide income in the first nine months amounted to $91,502,000, against $88,310,000 in '61.

Film Shares Continue To Ride Crest of Broad Market Upsweep

The post-Cuban crisis buying splurge continued to push up movie shares in general, despite the fact that the financial news in the film industry at large was not particularly bright. At Film BULLETIN's check-out date (Dec. 6) 16 of our 20 listed issues on the NYSE and American Exchange showed increases of several of them quite substantial. The four declines were relatively minor.

Leading the upsweep was MCA with a whopping 6-point rise, followed by Columbia (3½), and M-G-M and Screen Gems, both up 2½. In the theatre division, American Broadcasting-Paramount showed a 3½ advance. The only two film companies that declined were Disney, down 1½ and Paramount (on the heels of a poor 3rd quarter report), off fractionally.

The volume in most movie issues was above normal for the recorded two weeks period. Cinerama led with 227,200 shares traded and showed a rise of 1⅞, while National General was most active of the theatre outfits, trading 113,200, also up 1⅞.

Nat'l General Earnings Jump

National General Corp.'s earnings for the fourth period ended Sept. 24 rose to an estimated $900,000 (31c per share) from $101,000 (3c) the year before, according to president Eugene V. Klein. Full-year earnings were a little more than $2.8 million, almost $1 per share, compared to $837,431 (30c) in 1961 (a $7.7 million provision for loss on its NTA investment resulted in a consolidated net loss of $6.8 million the year).

Revenues in fiscal '62 were down from $43.8 million to about $43 million, said Klein. But cost-control and higher merchandising profit helped boost operating figures.

Previously, it was revealed that Klein's plan for "construction in areas where mass growth and population have created a need and opportunity for new theatres" is running almost two years ahead of schedule. Seven new theatres have been placed under construction since the announcement for subsidiary.

(Continued on Page 14.)

S & P Predicts Favorable '63 for Movies

On 'Greater Boxoffice Drawing Power'

Prospects for the motion picture industry in 1963 appear favorable, according to the latest Standard & Poor's analysis of the amusement industry, on the basis of an "anticipated increase in and prospective greater boxoffice drawing power of motion pictures scheduled for release during 1963." Profits of the film companies, however, "will continue to be determined by the success of individual products at the boxoffice, as well as by control over production costs."

As for this year, the report declares: "Despite an indicated decline in motion picture releases during 1962, domestic box-office receipts probably will gain moderately on increased attendance (up approximately 2½%, year to year, through October, 1962) and higher admission prices (ahead about 6%, year to year, for August, 1962). Earnings for 1962 of U.S. motion picture companies in foreign markets (which account for about 54% of the industry's gross receipts) are expected to equal those of 1961, despite the increase in competition from television in many parts of the world."

The Standard & Poor's analysis of individual movie companies is summarized as follows:

COLUMBIA PICTURES—"Depending upon the public's response to several potential boxoffice hits, earnings for the fiscal year to end June 30, 1963, could exceed the $1.33 a common share of 1961-62, excluding $0.27 from property sales." WALT DISNEY—"Earnings for the fiscal year ended September 30, 1962, are indicated at a peak $2.90 a share, up from the record $2.75 of 1960-61. Based on the prospective absence of the large carry-over into 1961-62 of unrecorded film income, earnings for 1962-63 will do well to match those of 1961-62." MCA, INC.—"Profits of the merged company (MCA-Decca-Universal) in 1962 are indicated at about $2.50 a common share, up from the pro forma $2.11 of 1961. Further progress in 1963 will depend on the con-

(Continued on Page 14)
Paramount's Red Ink

Most of the film companies in the latter years have become engaged in a variety of diversified activities, the number of such non-movie operations usually reflecting the degree of nervousness with which each management regards the future of its fundamental business, movies. There is nothing wrong, of course, with spreading a company's base of operations to increase income or to hedge against a possible decline in the basic business; the danger is in allowing the established enterprise to languish while trampling in search of greener pastures.

Those who peruse the financial reports of film companies are aware that their profits and losses vary in close ratio to the boxoffice performance of releases in the reported period. In this volatile and uncertain business it is not uncommon for earnings to fluctuate sharply. A run of disappointing pictures can have a devastating impact, and it seems that the income from all auxiliary operations is hardly sufficient to change red ink to black. This implies a conclusion that bears repeating: a motion picture company will prosper or fail by the kind of movies it produces and distributes, and by the enthusiasm with which it exploits and merchandises them. All else is incidental.

This brings us to the present situation of Paramount Pictures Corporation.

For the first time in the dozen years of its operation as a film company without theatre holdings (divorcement took place in 1950), Paramount shows a loss on a financial statement. For the third quarter of the current year, a figure of $1,107,000 appears in red ink, a loss of 66 cents per share. Opposite the profit of $890,000 for the third quarter of the prior year, this represents an adverse shift of approximately $2 million in the company's fortunes for the same 3-months a year apart.

Paramount is one of the most diversified of all movie companies. It is involved in a wide range of enterprises — television production, a television station, records, a music company, electronics, talent, and, most importantly, pay-TV. At the last annual meeting in June, president Barney Balaban informed the shareholders that practically all of the company's diversified operations were showing a profit.

To what avail, one must ask, in view of the fact that the company's ledger for the third quarter is splattered with red ink? The loss of over a million dollars is attributed in large measure to "extremely unfavorable public reception of several expensive pictures, namely, Escape from Labyrinth and Hell Is for Heroes."

We won't quarrel with the questionable accuracy of the statement that Hell Is for Heroes was an "expensive" film, but there can be no question that both of the pictures mentioned turned out to be boxoffice duds. The point to be made here, however, is not merely that Paramount has had more than its share of flops in recent years; rather, that Paramount Pictures Corporation appears to be going downhill as a production-distribution organization ever since president Balaban embarked the company on the pay-TV adventure as a major phase of operations.

Let's look at the financial record. Paramount's earnings in 1959 totalled $7,519,000. Early in 1960, the company's Telemeter subsidiary inaugurated the pay-TV experiment in Etobicoke, Canada; that year the earnings were just about $7 million. The 1961 net income was $5,668,000. This year came the plunge. For the first nine months this year, ended September 29, earnings were only $594,000—compared to over $5 million for the same period last year!

It must be suspected that there is more than an incidental relationship between the fact that Paramount has had very few boxoffice successes in the past couple years and its preoccupation with Telemeter. Since diversifications, and especially pay-TV, started to loom so importantly in Mr. Balaban's calculations, the film product has suffered.

A glance through the past several Paramount financial statements reveals the president devoting an increasing amount of his reports to shareholders to activities other than movies. Since Paramount set out in pursuit of the pay-TV will-o'-the-wisp, one almost gathers the impression that this company is giving up on the business of movies for exhibition in theatres. While sensible economy in a constricted market might be essential, Paramount's theme in regard to its movie operations has been the kind of cut-to-the-bone economy that can destroy a company in an industry that requires flair and enthusiasm like show business does. Paramount has debilitated its production, distribution and promotion capacities to a degree beyond good business judgment. A sharp pencil in a bookkeeper's hand might pare some non-essential expenses, but there is the danger that it might pierce the very heart of the enterprise.

On the brighter side, there are some signs, in recent announcements of enlarged production plans, that president Balaban now realizes he has been taking Paramount down the wrong road. We hope, for the welfare of this whole industry in which our faith abounds, as well as for the future of Paramount, that Mr. Balaban will return with real enthusiasm to the business in which his company has prospered so handsomely in years gone by—motion pictures for theatres.
TRENDS! TRENDS! TRENDS!

In Focus
ADAM WEILER

Your commentator recently bumped into Maurice Bergman, part-time wit and for many years utility outfielder for Universal pictures. Mr. Bergman, who turns a phrase with the agility of a dervish doing a back-flip, is now viewing the film industry scene from a northern California patio and, as he says, this is the most orderly release since Eddie Hyman's logos into the realm of distribution.

It was only natural that I wanted to get from Mr. Bergman, quondom executive, certain opinions about the present state of the industry. For an opening gambit, I asked him how he felt about the new trends in the business. This set him off and, though interruptions were attempted, it was not until the fifth martini had been consumed that he called it a day and signed off. Here's with we record his monologue.

"You have asked me about the new trends in the business. The most significant new trend is that there are many more persons talking about new trends. It used to be that the word 'trend' was only invoked when there was a trend to bigger expense accounts. Those were the days when swindle sheets lived up to the name.

"Today, trends are difficult to discern because there is a new one every day, such as the one announced recently by Michael Callen, a young actor remembered for some brilliant bit parts. It was Mr. Callen's thought that the trend is for young actors to hire their own press agents because, as he pointed out, this was the only way they could get any publicity.

"But let's not quarrel with young Callen. He reads so much about so many trends enunciated by other statesmen of the business that he just couldn't resist expounding his own.

"Then there is the trend to develop young executives, young producers, young directors, young stockholders and young actors. The only trouble with this trend is that it has acquired a stasis since it was first enunciated by Sam Katz when Publix Theatres were flourishing.

"In fact, most of the trends both existent and non-existent at this time have been trending their way for so many years that even those who announced their arrival many years ago and who have forgotten their past trend-pronouncements are again sensing these same trends. So what is really happening is quite simple. The compulsion on the part of trend-sensers to mount the podium and declare there is a new trend creates trends in reverse.

"Let's consider the case of Joe Pasternak. The other day he thought that the trend is definitely to more love and more laughter, that those are the ingredients in pictures that really will save the industry. I concur. I must deny, however, that this will be a trend, because Mr. Pasternak is forgetting that love and laughter are traditional.

"A number of advertising executives are deploring the trend of exhibitors to spend less money for promotion. This also can be called a non-trend. This is a bad habit and a pernicious one.

"One putative trend that always amuses me is the one toward unity, which is generally perceived and articulated when distributors, producers and exhibitors cloister. This trend has a fleeting moment on the stage, then is heard no more until the next conclave.

"There is much talk about the trend to get runaway production to run back to Hollywood. Tony Curtis, who had a meteoric rise to stardom and now has propelled himself to producer status, sees no reason why all of his next six pictures cannot be made in Hollywood. This is a trend which will be applauded by union leader Dick Walsh. However, this is hardly a new trend in view of the fact that Hollywood production has been going on since 1912.

"So when you look at this trend business you start asking yourself a few questions. For example, why not a trend to start making more pictures and at the same time save all this energy being used to discuss trends. And why not, when you hear the next gent spouting off about a new trend, ask him an innocent question: 'Does it sell tickets?'

Mr. Joseph E. Levine, who has added another laurel to his career by being named "producer of the year" by Allied States, may attribute a great deal of his success to his propensity for the sprint.

(Continued on Next Page)
Mr. Levine certainly must have some inhibitions, but luckily they don't impede his acceleration. Where others may fear to tread, he runs—not walks—in.

It seems to me that besides being the "producer of the year" that Mr. Levine is certainly the impulse of the year. His spectrum ranges from Hercules' muscles to Kim Novak's beauty to Boccaccio's tales. His genre is indefinable, but considering his scope there is no telling what he will do next. And that may be his formula for success. His instincts seem to guide him, not so much in a straight line, but elliptically, and therefore he finds plenty of roaming room.

It's too bad that Allied's award contained words of limitation such as the "producer of the year". Actually, Mr. Levine is the entity of the year. It would not be surprising if the Airlines Association named him the ubiquitous man of the year.

There are rumors that his Embassy pictures may go public. This is to be regretted, if it does happen. Mr. Levine, much to his credit, would never be in one place long enough to address a stockholders' meeting.

Both Mr. Levine and Mr. David Susskind have much affection for the medium of motion pictures. Mr. Susskind is unhappy because the industry makes, according to his view, mediocre pictures, and he frequently delivers lectures on this subject. His idiom and vocabulary reflect his Harvard background and on his television program "Open End" he explores, with guest panelists, everything from politics to comedians.

It will be interesting to follow Mr. Susskind's career because, like Mr. Levine, nothing frightens him and he has a degree of chuspah which even Khrushchev found irritating when Susskind interviewed him. Whether Mr. Susskind's ideals can be transmuted into currency remains to be seen. And whether Mr. Levine will use his currency to augment his ideals must also be a matter that the future will decide.

Despite the polarity of the two gentlemen, Levine and Susskind, it seems to me that there is plenty of room for both of them. There must be others like them who "may be born to blush unseen", unless the business scouts around to find them. Joe Levine was an exhibitor. Susskind was a TV producer. Why not look around in both fields for the budding young talent. Let's keep in mind that Adolph Zukor started as an exhibitor (in an old shoe store) and that Lew Wasserman, the keen MCA boss, launched his career as an usher in Cleveland.

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We must write again about Mr. Irving Levin whose San Francisco Film Festival was recently recorded in this space. Shortly after Mr. Levin threw rocks at the Screen Producers' Guild, who announced that they, too, wanted a festival, he woke up one morning to read in his local paper that the honorable Mayor of San Francisco, Mr. George Christopher, was so repelled by what he saw in the S. F. Festival that he announced he would oppose any further subsidy from the city which up to now has granted $20,000 to keep Mr. Levin's affair. It seems that Mr. Christopher, who disliked a Canadian documentary, also felt that the festival did nothing for San Francisco and certainly, in his opinion, brought no tourists except the few from foreign countries whose expenses were defrayed by the festival committee.

Whether or not Mr. Levin again gets the twenty grand is a matter of conjecture. But this incident might serve some purpose for those who believe our industry should receive some subsidy from the government. Can you imagine Congressmen as film critics?

One of the traditions in the industry which really should be re-examined is the World Premiere. With due respect for this type of eye-wash, and even admitting that those who made the picture are entitled to this ego builder, it is questionable what the premiere is worth in terms of free publicity. True, crowds form on the street to see the celebrities, especially in New York and Hollywood. But very little space is collected in the newspapers, mainly because it's difficult to create innovations which might make news.

The real movie fans never get to these functions, just as the real baseball fans never get to the world series. It might be interesting to have a premiere attended by the nation's number one movie fans and to select these distinguished guests by a contest conducted by newspapers in key cities. A pair of such fans could be selected in each exchange center. As for details, I leave this to any good exploitation man who must be just as weary as your correspondent of seeing the same faces at each world premiere.
Fruitful Convention

Allied States Association enjoyed one of the most successful conventions in its 33 year history last week in Cleveland. And it was one of the most constructive. From the opening remarks of executive director Milton H. London, urging theatre men to capitalize “the opportunities for profit that exist”, down to the climatic banquet which acclaimed Joseph E. Levine as “producer of the year”, the Allied confab was a precise, well-prepared, productive affair.

The highlights: exhibitors were urged by Irving Dollinger to beat the product shortage by joining hands to buy up the “best of European output”; he also told them the future of the industry is in exhibition’s hands; Ben Marcus, chairman of the new executive committee called for establishment of buying and booking organizations under Allied auspices in every territory to offset selling policies of the film companies; veteran Northwest Allied leader Benjamin Berger suggested that a fractional portion of all film rentals be put aside for radio and TV promotion in each territory under COMPO sponsorship; appointment of a committee was approved to study the advantages of an Eady plan to stimulate increased production; a research expert recommended continuing studies of public attitudes concerning movies and theatres; M-G-M was scored for its alleged refusal to adjust terms on “King of Kings” where grosses on the film were disappointing.

Changes at 20th

The changing scene at 20th Century-Fox will be marked soon by the departure from the company of its executive promotion chief, vice president Charles Einfeld, and the entrance of a new director of world publicity, Harold Rand.

Einfeld informed president Darryl F. Zanuck of his intention to withdraw from full-time service to the firm by 1963. His contract, however, provides for advisory counsel for a six year period. Einfeld has long been regarded as one of the most accomplished advertising executives in the industry. There is a strong feeling in some quarters that he may reenter independent production, in which he was engaged from 1946 to ‘48.

Rand’s appointment (he assumes the post on Dec. 17) was announced by 20th executive vice president Seymour Poe, who presumably will oversee all phases of the company’s promotion activities.

Also revealed was the retirement of Otto E. Koegel as chief counsel of Fox. He returns to private practice. The new general counsel is Jerome Edwards.

Clutter of Credits

Producer-director Howard Hawks recently assailed the “creeping evil” of clogging up screen credits and particularly advertisements with billing for “people who don’t draw a nickel.” Mr. Hawks says that the ads are all cluttered up.

He doesn’t blame this on the major stars—who obviously deserve their billing—but rather on lesser performers, and particularly their agents. He points out that when an agent can’t get the money his performer wants, the percenter assuages the actor by demanding more prominent billing.

These billing demands are just as inflationary as if the performers demanded more cash — and, incidentally, performers aren’t the only billing problems. With the rise of the independent production setup, everybody now gets into the billing act.

The point is that billings take running time on the screen and precious space in the ads. Every minute of running time and every inch of ad space has to be paid for. It costs somebody money. The nuisance of sitting through seemingly endless lists of technical credits in the theatre is bad enough, but showmen regard as much worse the deleterious effects on newspaper advertisements cluttered with all sorts of unimportant information, lines of type that frequently diminish the impact of ads.

(Continued on Page 9)
(Continued from Page 8)

For instance, a 3-column display advertisement for an important movie in a recent issue of The New York Times listed, in addition to the big name stars, the following: the individual producer, the director, the screenplay writer, the production designer, the music composer (it was not a musical), the stage play writer, the stage producer, the process in which it was filmed, four separate corporations involved in the presentation, the name of the distributing company, and a phrase plugging the sound track record album.

This may sound like an extreme case, but, except for the multiplicity of corporations, there was nothing extreme about the credits. On the very same page in the very same issue of The Times appeared another ad in which space was provided for credits to the director, double credit to the original stage playwright, credit for screenplay writer, the music composer (again, it was not a musical), the two individual producers, and the releasing organization. How many of these listings helped sell the picture?

The number of inches of advertising space consumed by this material or by the undue size of type used for this minor performers’ billing is the cause of added expense to distributors and exhibitors. But even more important is the fact that ads often are messed up by such listings. Any advertising man could attest to the fact that white space would be far more effective. Why advertise, he might logically ask, what doesn’t sell?

Getting back to Mr. Gold’s suggestion, it seems to me that Mr. Gold’s plan has the earmarks of asking the Independent Distributors of foreign made films to make themselves available by more or less guaranteeing the exhibitor a play-date with no risk. A check among exhibitors would show that Mr. Gold’s suggestion is not a new one, nor is it one that has not been attempted by many distributors of foreign made films. I, for one, can call attention to a most outstanding foreign made film which was almost unanimously accepted as a good commercial picture, and yet many of the important circuits who could have helped move this picture gave us no consideration at all. The picture I refer to is “Purple Noon,” which was offered, as Mr. Gold suggested, with proper exploitation and packaged with another picture where necessary.

There are many thousands of words which can be written about the exhibitors failure to support members of the Independent Film Importers and Distributors of America, but I just wanted to get the salient points over.

In closing, may I refer to the one line in your article which is indicative of the entire outlook of the exhibitor in general. In leading off your second paragraph, you say, “Until the famine is relieved”; that is the crux of the whole matter. The Independent Film Importer is to be used “until the famine is relieved”, if he is used at all.

IRVING SOCHIN,
Sales Director
Times Film Corporation
Feevee Smoke Screen

Within a few days recently, two widely disparate items in print suggested that the old feevee smoke screen is getting smudgier than ever.

The Sunday supplement, This Week, ran an editorial article labeled "A Report on Pay TV." I describe this piece as an editorial because it certainly was an expression of opinion, rather than fact. Frankly, to keen observers of the whole record of pay television, this article smacks more of idiocy than anything else. For example, "highlights from a typical schedule" of feevee for a single week were given by the author. This "typical" schedule just happened to include the Patterson-Liston bout in among the movies. Then the magazine proceeded to tell us the six signs of success of pay TV. What were these signs?

1. The first omen was that the Hartford feevee sponsors, Zenith and RKO General, are optimistic. This is a sign of success? Under such circumstances, 20th Century-Fox should be the most successful company in the industry because they are optimistic about "Cleopatra."

2. This Week thinks that feevee must be a success because "practical business firms like Zenith Radio Corporation and RKO General don't throw millions down drains." This is also a really factual reason.

3. Feevee must be a success, says This Week, because the movie companies are selling pictures to it. No mention of the fact that there are legal threats of anti-trust action if the movie companies don't sell the films.

4. This Week thinks feevee must be a success because more plans for other feevee systems have been announced. By the same reasoning, magazines must be successful today because more magazines start up all the time.

5. This Week thinks feevee must be a success because "major network bosses are no longer as belligerent as they once were." No evidence is cited, and indeed, the only quote from a network president in the This Week article happens to be very forthrightly opposed to the whole idea, but the magazine still talks about network non-belligerence.

6. The final sign of success, according to This Week, is "a strong rumor making the show biz rounds that the networks themselves are secretly experimenting with new pay TV systems." Now I ask you.

It just so happens that within a few short days of the publication of the Sunday supplement article, the company which pioneered feevee in this hemisphere, Paramount Pictures Corporation, reported an estimated consolidated loss of $1,107,000 for the third quarter of the current fiscal year. Paramount, which operates the Telemeter experiment in Etobicoke, Canada, had a clear explanation of what caused its losses. Surprisingly, this explanation didn't even mention Telemeter. Instead, Paramount explained that its losses were "largely the result of extremely unfavorable public reception of a couple expensive (sic) pictures, namely 'Escape from Zahrain' and 'Hell is for Heroes.'" But let us look back a little. In the October 17, 1961, issue of the Wall Street Journal, President Barney Balaban of Paramount said that "even when we add the amortization of the plant . . . the current weekly loss is below $7,500" in the Telemeter experiment. This statement was made in answer to the charge of a resigned director of Famous Players Canadian, a Paramount subsidiary, that Telemeter was incurring a weekly loss of $11,000 in Canada.

Accepting Mr. Balaban's 1961 statement, and assuming that the loss with amortization runs to $7,000 a week, we achieve a figure of some $365,000 a year of losses from Telemeter alone. It is conceivable that this figure might have been included in the deficit report by Paramount for the third quarter.

Giving This Week magazine the benefit of the doubt, we must admit that at the time their article was written, the Paramount third quarter statement was not available. Nevertheless, Mr. Balaban's 1961 statement most certainly was available.

There is probably no point in expecting the media which compete with network television for advertising to lean over backwards to be impartial about the prospects of pay television. One can hope, however, that opinions might possibly be labeled as opinions, rather than as questionable statements or questionable "facts".

This points up once again the importance of having available sufficient factual ammunition to demolish the myth statements of feevee adherents. In the case of the Hartford feevee experiment, which operates under a license from the FCC, it might be helpful to accumulate evidence of what is specifically promised and what is specifically delivered to the audience, and it might also be helpful to maintain a file of publicity announcements releases, interviews and so forth as a guide to what the holder of the experimental license are using to lure the public.

Presumably the FCC is not interested solely in the number-game and the size of the audience which may or may not be attracted for feevee, although this is, of course, an important consideration. We would imagine that the FCC, when the time for final decision comes, will also be interested—as it is with renewals of regular station licenses—in determining how well the licensee has lived up to the licensee's own promises to the community and to the FCC.

We would further assume that the licensee of a pay TV channel would have at least the same obligation as the license of a free channel to serve the public convenience and the public interest with news broadcasts, public service programs and the like, and that such broadcasts would occupy as large a portion of the feevee schedule as they do of the feevee schedule.

One final note about the article in This Week magazine. After stating that 80 per cent of those interviewed among subscribers in Hartford have said they will gladly continue with feevee, the supplement's article cited what it described as "few typical reactions." It quoted six people, subscribers who were identified by name and occupation. Of these six, two were completely satisfied and happy. One was quoted as saying that her family wasn't "angry at anything." One was a theater operator, and you know what he said. One was a sales manager who said that he was "disappointed." And the last was the television editor of the local newspaper who really stayed at the fence. His last comment was "if it makes it here, it will be against some stiff competition."

Maybe somebody ought to ask for a recount.
Two for the Seesaw

Robert Mitchum
Shirley MacLaine

Premiere showing
Two for the Seesaw

with
Shirley MacLaine & Robert Mitchum

They Lined Up

They Waited

They Loved It

Luxor

Meadows

Century

Green Acres

Shirley Maclaine
Robert Mitchum

TWO FOR THE SEESAW

The holiday film for which we can give thanks - NY POST.

ENTERING

AND

N. Y.

HEY ALL

SAW

AND

CHEERED

SEESAW"

PICTURES & ROBERT WISE

ROBERT MITCHUM

SHIRLEY MACLAINE in

"TWO FOR THE SEESAW"

Directed by WALTER MIRISCH

Produced by ROBERT WISE

Stage play by ISOBEL LENNART

Direction designed by BORIS LEVEN

Music by ANDRE PREVIN

Based on the stage play by

ROBERT WISE

Produced on the stage by FRED COE

Produced by Mirisch Pictures, Inc. -

Productions, Inc.

Enterprises, Inc.

Productions, Inc.

Produced in association with
"Taras Bulba"

Business Rating 3 3 3 Plus

Rousing, eye-filling spectacle will draw mass audience. Curtis, Brynner head cast of thousands. Color, Panavision.

Action and pageantry spill across the screen in this rousing Panavision-Eastmancolor spectacle based on Nikolai Gogol's classic about the Cossack struggle to free their beloved Steppes from the Poles in the 16th Century. Co-starring Tony Curtis and Yul Brynner, and directed with sweeping strokes on location in Argentina by J. Lee Thompson ("Guns of Navarone"), this Harold Hecht production looms a strong boxoffice attraction guaranteed to attract and thrill action-spectacle fans of all ages. United Artists is backing "Taras Bulba" with a big showmanship campaign that should push it into the big grosser category, especially since it goes into release at Christmas time. There are artistic shortcomings in the story and dialogue department, but it is the kind of large-scale, eye-filling stuff that television cannot match. All the ingredients are present. An explosive opening where the Cossacks ride to the aid of the Polish army, drive the Turks over a sheer cliff and out of the Ukraine forever, then find themselves betrayed by the Poles at a victory toast and, in turn, driven into the hills. Wild dancing-drinking-eating festivities in the Cossack camp, the latter now at peace with the Poles since they are needed as warrior allies; a Cossack test of heroism on horseback over a treacherous gorge; and a climactic Pole-Cossack encounter in front of the walled Polish city of Dubno, a sequence ringing with the clashing of steel and the thunder of cannons. There is probably more stunning footage devoted to galloping horsemen slashing and slaying than in any similar film in recent memory. Then there's the potent marquee inducement of Brynner and Curtis. Brynner pulls out all stops as the fiery Cossack chieftain, Taras Bulba, frantically preparing for the day when he will lead his brave followers to permanent freedom. He takes back talk from no man, friend or foe, and he drinks, dances, struts and fights with equal gusto. Curtis is the pride of Brynner's life, the favorite son sent, with brother Perry Lopez, to the University of Kiev to learn Polish ways. There he falls victim to student jeering (because he's a Cossack) and whippings from the University heads. Christine Kaufmann portrays the lovely daughter of a Polish noble who falls passionately in love with Curtis, even though she knows there's no happy future in sight. Colorful support comes from Sam Wanamaker, Brad Dexter and Vladimir Sokoloff, Brynner's most trusted lieutenants, Guy Rolfe, the treacherous Polish Prince whose hand is slashed off by Brynner, and Ilka Windish, Brynner's war- weary wife. The Waldó Salt-Karl Tunberg script finds Miss Kaufmann's father spiritizing her off to Dubno after learning that she and Curtis are in love. Her brother and his gang attack Curtis and Lopez. Curtis kills the brother, then he and Lopez flee home to the Steppes, where Brynner hosts a wild celebration. Brynner receives word that the King of Poland wants an army of ten thousand Cossacks to be assembled at Dubno by Easter, ready to march to the Baltic wars. Brynner, not to be tricked again by Rolfe, entraps the Poles. The survivors flee into the walled city. The Cossacks besiege Dubno, hoping to starve the army and the inhabitants into surrender. The Black Plague also hits. Frantic at the thought of Miss Kaufmann inside the city, Curtis slips in and is captured. The Poles drag Miss Kaufmann through the streets and prepare to burn her at the stake. To save her, Curtis promises Rolfe to lead the Polish army to raid the Cossack cattle for food. Brynner, shocked at seeing Curtis dressed as a Pole, kills him. Then he leads the Cossacks to victory. As Miss Kaufmann weeps beside the dead Curtis, Brynner orders him to be buried where he is—on Cossack soil.


"Days of Wine and Roses"

Business Rating 3 3 3


Not since "The Lost Weekend" has there been such a powerful and disturbing film about alcoholism. From a boxoffice standpoint, however, two factors must be considered: one, the depressing nature of the story, and two, the original play was seen by millions on TV's "Playhouse 90". It is essential that Warner Bros. and exhibitors back this offering with a strong promotional campaign if it is to realize its audience appeal potential. Highlights of "Days of Wine and Roses" are the electrifying performances by Jack Lemmon and Lee Remick, and the taut direction by Blake Edwards. J. P. Miller's screenplay is a poignant, tragic exploration of a man and a woman, their love for each other, and their submission to the evil of alcohol. Many viewers will be bothered by this downfall of two basically decent people, but they will also find themselves engrossed, involved and, more important, moved. Lemmon's masterful performance makes him a forerunner for the coveted Oscar. He reaches new dramatic heights as the clever, successful public relations man who considers it fun to get high after night, and eventually finds himself a bum and a roaring alcoholic strapped down in a hospital violent ward. The change is frightfully realistic, complete with screaming, sobbing, bodily beating and several unsuccessful attempts to climb on the wagon. It is not easy to forget Lemmon destroying his father in-law's greenhouse while searching for a bottle he had cached there; breaking into a closed liquor store, only to collapse drunkenly in front of the owner, and then have the late sadistically pour the coveted liquid over Lemmon's helpless face; or standing before a meeting of Alcoholics Anonymous hesitating, then proclaiming, "I am an alcoholic." This may be the outstanding male performance of the season. Miss Remick is not far behind with her superb delineation of a fun-loving non-drinker who meets and marries Lemmon, is introduced to her first drink by her husband, becomes a mother and then victim of the bottle. On her road to destruction, Miss Remick provides us with a series of dramatic transformations. Confuse when Lemmon complains that it's hard for him to arrive home feeling jolly only to find her disapprovingly sober; slavish as she takes to the bottle and sits in a stupor in front of a TV cartoon show; terrified in her refusal to admit she's an alcoholic depraved as she starts disappearing for days with strange men. And yet, through it all, Miss Remick is able to convey a tamed young woman struggling with a demon she cannot throw off. It is her finest portrayal to date. Good support comes from Charles Bickford, Miss Remick's dour father; Jack Klulman, a member of AA who works patiently with Lemmon, and Debbie Megowan, the couple's child who watches her parents' deterioration. Phil Lathrop provides moody black-and-white San Francisco lensing and Henry Mancini's score is haunting.

The ending finds an on-the-wagon Lemmon locating a very drunk Miss Remick at a motel. She refuses to go home with him and insists he drink with her. Lemmon finally succumbs and ends up in a hospital again. Off drinking for good, Lemmon moves into a clean apartment with his daughter. Miss Remick returns to Bickford's house where she continues with whisky and men. She finally begs Lemmon to take her back, but he refuses because she will not admit that she's an alcoholic as he did.

Film of Distinction

"Jumbo" — It's Big Entertainment, Big Boxoffice

Business Rating 🌟🌟🌟🌟🌟

Lavish, fun — and song-filled musical show that will delight wide range of moviegoers. Color, Panavision. Doris Day heads big cast. Treat for holiday season and beyond.

Producers Joe Pasternak and Martin Melcher, with Metro-Goldwyn-Mayer at the reins, are posing as Santa Claus this year, or so exhibitors and moviegoers will think once they cast their eyes on this sparkling Christmas package of cheer. Inside the colorful wrapping, is Billy Rose's "Jumbo", a happy-go-lucky, turn-of-the-century circus musical, based on the musical play produced by Rose at the New York Hippodrome. Produced in Panavision and Metrocolor, it stars Doris Day, Stephen Boyd, Jimmy Durante and Martha Raye, and is further enriched by marvelous circus acts performed by the four stars and a collection of international big top names, plus the outstanding music and lyrics of Richard Rogers and Lorenz Hart.

The weather outside may be cold but the temperature inside the cashier's cage will be sizzling. Superb family entertainment, "Jumbo" is going to roll up sock grosses in all situations. Perhaps, some sophisticates may probably find this telling of the struggles of a bankrupt circus owned by Durante and his daughter, Miss Day, a bit too naive, but the masses are going to eat it up.

Bright and breezy, this tremendous hunk of big top entertainment is loaded with showmanship galore. Miss Day, happily returning to musical comedy, and Boyd, of "Ben-Hur" fame, will certainly attract the youthful element, while Durante and Miss Raye, back on the screen after quite a long absence, can be counted on to bring in the older moviegoers. And for the kiddies this will prove to be a feast. There are colorful parades, feats of daring, comic hijinks and Jumbo, unquestionably the most gigantic and brightest elephant ever to lumber across the screen. Jumbo emerges a star in his own right by winking back at Durante, throwing trouble makers off the lot and scaring the very pants off creditors after being egged on by Durante.

Director Charles Walters has handled the personal involvements leisurely, but he turns on the cinematic steam heat elsewhere. Equestrian and aerial acts provide only part of the thrills. There's also a thunderstorm which practically destroys the circus while in performance and a clever love scene between Miss Day and Boyd played high above the center ring. Comedy certainly has its day with Durante doubling as a clown in an extremely funny bit, and the four stars participate in a slap-stick clown act that is certain to have the youngsters rolling in the aisles. Then there's the score, made up of such standards as "My Romance," "The Most Beautiful Girl in the World", "Little Girl Blue" and "This Can't Be Love", plus such foot-tappers as "Over and Over Again" and "Circus On Parade". Each number is attractively and imaginatively dressed up and played off against such varied backgrounds as a carousel,rapes, the raising of the tent and the deserted big top.

The characters and situations, as scripted by Sidney Sheldon and based on the Ben Hecht-Charles MacArthur book, are definitely on the old-fashioned side, but this will matter only to a few viewers. Miss Day portrays a very "hip" showwoman who uses every trick up her pretty little sleeve to keep her beloved circus one jump ahead of the creditors. Boyd is the handsome and robust stranger who shows up one day asking for work, knows so much about circus life that Durante hires him, despite Miss Day's objection to his arrogant attitude, then finds himself falling in love with his pretty boss. What no one knows is that Boyd is actually the son of a rival circus owner who is secretly signing all the circus debts over to his father. Durante is cast as the circus-in-his-blood owner who loves Jumbo like a son, but who cannot stop gambling away all of the hard-earned profits. Miss Raye is his counterpart, Durante's fortune telling fiancée of 14 years, so in love with Durante that she even agrees to let him shoot her out of a cannon (another comic high point). Dean Jagger shows up as Boyd's father, obsessed with owning Jumbo, the greatest attraction of the day.


When Boyd realizes he is in love with Miss Day, he decides to go to Jagger and talk him out of his circus stealing scheme. But Jagger shows up with papers giving him full control. He agrees to let Durante and the others stay on, but they refuse. Miss Day, Durante and Miss Raye take to the road as traveling entertainers. Boyd, having walked out on Jagger, finally catches up with them and produces Jumbo. He promises the struggling trio that with a lot of work, they will one day own the greatest show on earth.

FINANCIAL REPORT

(Continued from Page 4)


With the concentration heavy on locating drive-ins in growing populous areas and hardtop houses in new shopping centers, the firm recently broke ground in San Jose, Cal., for a deluxe, 1,150-car drive-in theatre, according to the president of the 220-house circuit. Blueprinted at a cost of $800,000, it will have a 110 x 55-foot screen and feature the latest in sound and projection equipment.

In addition, the board of directors have approved acquisition of five more theatres and drive-ins in California, New Mexico, Utah and Colorado, all subject to Federal Courts approval. Also included in the program is extensive modernization for many of the circuit’s theatres.

S-W Gross Up, Net Down in ’62

Although gross income of Stanley Warner Corp. hit a new high in the fiscal year ended Aug. 25, 1962, the earnings were “disappointing,” it was announced by president S. H. Fabian. Heavy advertising and promotional expenses involved in introducing new style girdles and other products contributed to the decline in profits, as did theatre admissions, which were "lower, reflecting a shortage of boxoffice attractions released by motion picture producers."

S. & P. Predicts Favorable ’63

(Continued from Page 4)

Continuing success of theatrical film products."

M-G-M—"Based on the company’s strong film release schedule, earnings for the fiscal year to end August 31, 1963, are expected to recover from the sharply reduced $1.01 a share of 1961-62." PARAMOUNT PICTURES—"Profits in 1962 are expected to fall far short of the $4.23 a share of 1961, which included a non-recurring gain of $0.88. Earnings recovery in 1963 will depend on stronger boxoffice drawing-power of theatrical film releases." 20TH-FOX—"A deficit of about $10 a share is indicated for 1962, as compared with a profit of $1.18 in 1961, which included a special credit of $10.21 a share. A return to profitable operations is projected by management for 1963 . . . The shares are a speculation on a significant recovery in film operations, which will depend importantly on the boxoffice success of two high budget releases."

UNITED ARTISTS—"Earnings for 1962 are expected to be at least moderately higher than the improved $2.34 a share of 1961, and further progress is possible for 1963, based on the company’s good record for distributing films well adapted to the public’s taste and on growing television operations."

WARNER BROS.—"Anticipated lower television program production receipts are expected to have held earnings for the fiscal year ended August 31, 1962, below the improved $1.49 a share of fiscal 1960-61 (adjusted for a 4-for-1 split and excluding special income of $0.93) and probably will further penalize net results in fiscal 1962-63."

The only theatre company listed in the survey is American Broadcasting-Paramount, of which S & P has this to say: "Earnings for 1962 are indicated in the area of $2.50 a share, up from the reduced $2.26 of 1961 . . . Further earnings progress is in prospect for 1963."

Universal Declares Extra Dividend

The board of Universal Pictures, enjoying one of the most prosperous fiscal years in its 50-year history, declared a quarter dividend of 25c per share and an extra dividend of 21c per share on the common stock of the company, payable Dec. 27, 1962, to holders of record at the close of business Dec. 14.

FILM & THEATRE STOCKS

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Theatre Companies

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| LOEW’S               | 211/2        | 221/2        | + 1/2  |
| NATIONAL GENERAL     | 61/2         | 7            | + 1/2  |
| STANLEY WARNER       | 211/2        | 211/2        | - 1/4  |
| TRANS-LUX            | 131/4        | 13           | - 1/4  |

(Allied Artists, Cinerama, Screen Gems, Trans-Lux, American Exchange; all others on New York Stock Exchange.)

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(Quotations courtesy National Assn. Securities Dealers, Inc.)
Ind. Showman Draws Youth Trade
With 30 Weeks of Student Matinees

A real showman's ability to sell is limited only by his imagination, energy and resourcefulness. And the really smart showman has another quality: flexibility. This is the story of an exhibitor who knew how to develop a good idea to make it pay off.

Maurice B. Robbins, of Robbins Amusements, Inc., Huntington, Indiana, is the theatreman who demonstrated promotional perseverance in action. The enterprising exhibitor recently outlined for the Allied of Indiana showmanship workshop a clever business-builder aimed at the younger element of patronage, but his large success with the program was merely the final step in a determined step-by-step attack on the box-office blues.

Turning the "if at first you don't succeed..." adage to his advantage, Robbins told how he first employed his idea in 1960 via a kiddie matinee plan. Nothing startlingly new in itself, the scheme was to develop special shows for youngsters with a measure of continuity—selling 12 tickets (one show a week) for $1.25. Having found this to be somewhat less than what he had expected, the theatreman tried a more stepped-up version the following year—two 10-week sessions. But still there was something missing. While the kiddie shows were attracting the tots, the larger portion of the teenage set was drifting away from moviedom. In Robbins' mind, the answer was clear: the matinee idea was basic; but why not embrace the school-agers in the plan, and call it student matinees?

As he proudly put it: "This year the PTA Council requested three 10-week sessions. Gentlemen, 30 weeks of student shows, and what concession business!"

Like most successful showmanship programs, this one was laid on a simple foundation—attributing a particular cinema-going group with special features and a purchase plan that's easy on the pocketbook. Careful planning and diligent execution made it work. To kick it off, Robbins obtained the cooperation of the PTA Council, then submitted a list of pictures to the president, so that the member organizations would be able to select the ones they preferred for their students to see. The theatre followed up by preparing letters or be sent to the parents of each student, stressing a "special student matinee each Saturday afternoon at 2 and 4. Each program will consist of a feature film recommended by the Children's Film Library, Parents Magazine and an A-1 rating with the Legion of Decency." Robbins wisely included the fact that all showings would be supervised by "trained theatre personnel."

The cut-rate price of tickets also received plenty of play in the letter. Instead of paying 35c for each child admission and 75c for each high school student admission, the students (or children) could attend all 10 programs for just one $1.25 ticket. And, as the censorship-conscious showman intelligently pointed out, "All films for these student shows have been chosen by the PTA Council." They included such wholesome items as "Mr. Scoumaster," "Tess of the Storm Country," "Misty" and "Abbott & Costello Meet Captain Kidd."

Robbins had tickets printed, and each school arranged for the sale at its particular locale, under the aegis of the school PTA president. The school then furnished the movie house with a list of names and numbers of tickets sold. The PTA kept 25c from each sale, the theatre $1. But Robbins reaped more than just a profit from the shows. He filled his house with youngsters who looked at not only the films but at trailers, as well. Plenty of the same students have been back for more than just the matinees, and Robbins aims to see that they keep coming back with regularity for some time to come.

**APPOINTMENTS**

**Solomon To Embassy**

Burt Solomon, who recently left Astor Pictures, has rejoined the publicity department of Embassy Pictures. He had previously been with United Artists.

**Schulman Handles Ultra Adv’g**

William Schulman’s Mayfair Graphics, creative art and copy organization, will prepare all advertising material for Ultra Pictures Corp. It was announced by Budd Rogers, head of the newly-formed film company. Schulman also will double as advertising director of Ultra. Blank-Rand Associates, Inc., will handle publicity and public relations for the firm.

**Marion Billings to Continental**

William R. O’Hare, director of Advertising-Publicity for Continental Distributing, announced the appointment of Marion Billings as special press rep. She had been associated with Blowitz, Thomas and Canton, p.r. firm in New York for the past five years. Prior to that post, Miss Billings had been a publicist at M-G-M.
September


DIVORCE—ITALIAN STYLE, Marcello Mastroianni, Daniella Rocca, Stefano Savini, Gino Cervi, Gabriela Fortsetti. Marcell, a sports car dealer, becomes infatuated with Claudia (Claudia Cardinale). 86 min. 10/29/62.

LA VACCIA DI Claudia Cardinale, Jean-Paul Belmondo, Pietro Germi. Producer Alfredo Bini. Director Mauro Bolognini. A drama of the tragic influences of the city upon a young, naive farmer. 103 min. 11/12/62.


October

CRIME DOES NOT PAY Danielle Darrieux, Richard Todd, Pierre Brasseur, Gino Cervi, Gabriela Fortsetti, Jean-Pierre Marielle, Philippe Lemaire, Jean-Rene Barrault. Crime is shown as a never-ending and hopeless strew with corpses. 87 min. 7/7/62.

DECEMBER SUMMARY


DEVIL'S HAND, THE, Linda Christian, Robert Alda, 71 min.

ECLIPSE (Times Films) Alan Delon, Monika Vili, 85 min.

EVA (Times Films) Jeanne Moreau, Stanley Baker.

FEAR NO MORE (Sutton) Jacques Bergerac, Mala Powers, 78 min.

FIRST SPACESHIP ON VENUS Technicolor, Totalvision. Yolanda, directed by Patrick Luke. 84 min.


FIVE FINGERS (Sutton) Johnny Cash, Gay Forester, Pamela Mason, Donald Woods. 86 min.


LA NOTTE BRAVA (Miller Productions Co.) Elsa Martine l, Antonella Lualdi, Jean Claude Brialy, Laurent Terzieff, Producer Sente Chimini. Director Mauro Bolognini. 78 min.

LES PARISIENS (Times Films) Dany Saval, Francine Arnoul, Catherine Hessling. 84 min.

LONG LIVE THE KING (International Films) Alida Valli, Georges Wilson, Director Henri Colpi. Polynesian drama from Tahiti. 93 min. 10/12/62.


NIGHT OF EVIL (Sutton) Luis Gaye, Bill Campbell. 88 min.

NIGHT, THE, (Cotter) Jeanne Moreau, Marcello Mastroianni, Monika Vili, Producer Emmanuelle Cassulo, Director Michelangelo Antonioni. 120 min. 3/24/62.

PARADISE ALLEY (Sutton) Hugo Haas, Corinne Griffith, Billy Gilbert, Carol Morris, Marie Windsor.


SATAN IN HIGH HEELS (Cosmic) Meg Myles, Gay Breckin, Hull, Minna Keera, Producer Leonard M. Burton. Director Jared Intrafelt. 97 min. 5/14/62.

SECRET FILE HOLLYWOOD Jonathan Kidd, Lynn Stet tson, 94 min.


7TH COMMANDMENT, THE, Robert Clarke, Francine York. 85 min.

STANDOUT Bing Russell, Bill Haze, Eve Brent. 81 min.

SUNDAYS AND CYGNETS (Davis-Royal) Hardy Kruger, Nicole Courcel, Patricia Grassi, Producer Roman Pines. Director Serge Bourguignon. 110 min. 11/6/62.

October

SQUIERM FOR A HEAVYWEIGHT Anthony Quinn, Yskie Gleason, Mickey Rooney, Julie Harris. Producer Doris Svedlund. Director John Gilling. Swashbuckling adventure. 83 min. 9/7/62.

NO TICKETS TO PARIS Josee Dea, Gary Croft, Kay Ryan, Joseph Schildkraut, Directed by Greg Garm. Romantic comedy. 75 min. 11/26/62.

November


STORY OF THE UNION SPORTS FEDERATION Joe E. Brown, directed by Lionel Grant. 85 min. 11/24/62.

December


Coming

YE BIRDIE Jane Leighton, Dick Van Dyke, Jason Caron. Producer Fred Kohlmar. Director George Sidney.

Love


September


September

OPERATION SNATCH Terry-Thomas, George Sanders, Noel Jesse, Jacki Lane, producer Jules Dreyfus, Director Robert Day. Story of attempt to perpetuate famous logand. 83 min. 10/15/62.

October

NO DESIRE Color, Maria Schell, Christian Mar lang, Yvonne Furneaux, Producer Agnieszka Deche. Director Alexander Astruc. 91 min.


November

ONELESS OF THE LONG DISTANCE RUNNER, THE, Michael Redgrave, The Courtenay, Avi Bumgare, Producidor Tony Richardson. Explores the attitudes of an ex-athlete who is sent to a reformatory for obserbly. 103 min. 10/21/62.

EMBASSY

July

CRANGERS in the CITY Robert gentle, Kenny Delmar, Producer-Director Rich Carrier. Drama of an improbable family struggling to survive in an unfriendly city. 83 min. 8/31/62.
Which trade paper has the most "DRAG" with exhibitors?
WANT ACTION ON PRODUCTION?

Switch the Funds from ACE to ECA

WHAT IS A STAR — and what is one worth?

Prayer for 1963

Reviews

LAWRENCE OF ARABIA
Film of Distinction

FREUD
40 POUNDS OF TROUBLE
JOSEPH AND HIS BRETHREN
NO SIN OR SPEC

THE DUEL FOR A NATION! Lot against the infamous Prince of Evil!

UNVEILING OF THE MAIDENS! The most beautiful innocents from far-off corners of the known world! "Gifts" for the nobles of the Royal court of

SODOM

"...The men of Sodom were wicked and sinners before the Lord exceedingly..." — GENESIS, XIII, 13

LOT'S WIFE turns into a pillar of salt for violating the commandment of God!

THE VENGEANCE OF THE LORD! Once...only once...in all the ages mankind have the hosts of heaven descended on the cities of earth in chariots of
AN PLEASURES...THEN THE HOUR OF RECKONING! Sins were here invented...so shocking the centuries have never forgotten them!

QUARRY OF SLAVES... Where the beautiful were owned body and soul!

GOMORRAH

STATION OF LOT! He forgets the promises he made to his God!

ATTACK OF THE HELAMITES! ...Savage conquerors... despoil the land!

ULTIMATE TORTURE...in the evil embrace of the man in the iron-spiked coat!

BOOK IT NOW!
National Release
January 25

AND GOMORRAH starring STEWART GRANGER - PIER ANGELI - STANLEY BAKER - ROSSANA PODESTA - RIK BATTAGLIA - GIACOMO ROSSI

ANGUK AIMEE - Produced by GOFFREDO LOMBARDO - Directed by ROBERT ALDRICH - Music by MIKLOS ROZSA - Executive Producer MAURIZIO

Color by DELUXE - A TITANUS PRODUCTION - A GOFFREDO LOMBARDO and JOSEPH E. LEVINE PRESENTATION - Released by 20th CENTURY-FOX
Prayer for 1963

Grant, that the light of wisdom shine upon the statesmen of the world that they may guide Mankind upon the road of Peace. Grant us tranquility in which freedom can flourish and in which men will build, rather than destroy.

Give us the reason to understand what is right and the courage to heed the dictates of our conscience. Grant that the people of the earth may come to know that love is God's blessing upon those who love, hate His curse upon those who hate.

Breathe into our hearts the spirit of Good Will, that we may always and forever do unto others as we would have them do unto us.

Preserve, in Thy infinite wisdom, the bounties with which Thou hast endowed our wonderful land, and, above all else, perpetuate the greatest of these bounties, our Freedom.

Grant unto the people of the motion picture industry an even deeper sense of responsibility in their roles as creators and exhibitors of this wondrous medium of entertainment and enlightenment. Reveal to the makers of motion pictures the ways by which they may pursue their art with good taste and integrity. To those whose theatres provide enchantment upon silver screens, show the way to conduct their business with dignity, yet always in the happy spirit of showmanship.

Grant that the motion picture flourish this new year, while earning applause for the happiness and surcease it brings to the people of the entire world.

Amen.

To All Our Friends and Readers

A Merry Christmas

and

A Happy, Prosperous New Year
MAKE EXHIBITION’S PRODUCTION MONEY TALK

Switch from ACE to ECA

We repeat here the following comments, which appeared on this page, a few months back—with a suggestion which we urgently commend to the consideration of the investors in A.C.E. Films, Inc.

* * *

From the issue of August 20, 1962:

"A wave of hope swept through the ranks of exhibition when the American Congress of Exhibitors was formed more than three and a half years ago. Even the initials by which the organization was known spelled optimism. A.C.E. had plans. A.C.E. had enthusiasm. And before long A.C.E. even had money.

"What has happened?"

"Two years ago A.C.E. said it was well on its way to raising the fourth million dollars for its production kitty. A year ago A.C.E. Films, Inc., was incorporated in Delaware with starting capital of three million dollars. And now, as we approach the fourth year since the start of A.C.E., it is fair to ask: Where are the pictures?"

"What was a symbol of hope in December 1958 is now a symptom of timidity and an apparent lack of vigorous leadership for this essential task. Exhibition cannot criticize any other branch of the movie business now. The exhibitors who were going to help solve the production shortage have instead supplied a shortage of their own—a shortage of effort, or at the very least a lethargy that borders on sleeping sickness.

"The members and leaders of A.C.E. should make up their minds fast that they are going to make pictures, and utilize those millions of dollars raised for the purpose, or they should get out of the way. In the past two years the A.C.E. nest egg could have financed a half dozen pictures, possibly helped develop some new faces—and the returns, even on a break-even basis, would have financed another half-dozen films as well. But you don’t produce motion pictures by holding money in the bank. You produce movies by working at it.

"Maybe it’s too early to close the book on A.C.E. But it is getting late for thousands of theatres that are struggling against a product shortage steadily growing more acute.

"The established film companies are thinking these days almost exclusively in terms of blockbuster attractions. This attitude is conditioned in part by the eye-popping grosses rolled up by the big attraction, and in part by the attitude of the bankers who sit on their boards.

"Despite this leaning toward the fewer-and-bigger policy, there is a wealth of evidence that there is a great audience out there ready to go to the movies more often if a greater variety of films are offered to it. And there is ample evidence to prove that plenty of money can be made with modest budget pictures that can be—and are—given strong exploitation campaigns. This is the type of product one would expect an organization of knowledgeable theatre men to aim for if they went into production.

"Why hasn’t A.C.E. done the job?"

"The need for more product is a consternating malignancy on the exhibition body. We all know the medicine that will cure this, but where is it to be obtained? A.C.E. has the ingredients and the know-how. Why doesn’t it fill the prescription?"

"The product situation is desperate. It calls for bold action.

* * *

We suggest that A.C.E. has a course of bold action open to it.

Our recommendation is that the money now laying dormant in the A.C.E. Films, Inc. bank account be activated by making it available to Max Youngstein’s Entertainment Corp. of America. In a span of mere weeks, this new, aggressive organization has set the wheels of production whirring. Youngstein and his associates, Jerome Pickman and Charles Simonelli, give every indication that they are knowledgeable in the methods of setting up a production company and making it move. E.C.A. apparently has something A.C.E. lacks: the respect of established talent willing to join with it in production enterprises. And in today’s market that is a prerequisite.

A fair prediction is that E.C.A. will move forward without funds from A.C.E., but imagine for a moment what the impact would be on the film production situation if the Youngstein company immediately had at its disposal an additional two or three million dollars, plus the moral support and, more concretely, the booking dates of thousands of exhibitors.

It could revitalize exhibition’s hopes for the future.
What a doll!
Of People and Events

UA: the Company of Product and Promise

No major film company in recent years has matched the consistency—either in planning or performing—of United Artists in the field of production. The astute management of that firm regularly projects its program on a three year basis, allowing, of course, a degree of flexibility to schedule additional projects. For UA itself, this kind of production designing provides the opportunity to lay the groundwork for essential, long-range promotion planning. For exhibition, it offers ever-refreshing confidence that this company, for one, will be a continuing source of product supply—and much of it of top-drawer quality. UA is truly the company of plans, product and promise.

President Arthur B. Krim announced another three-year schedule for United Artists, a minimum total of 70 major features, of which no less than 30 are completed or in final stages of shooting. "Our firmly-committed programs," Krim declared, "can be cited as evidence that United Artists and the many talented independent producers associated with UA are meeting exhibitor requirements for a long-range program of top quality motion picture entertainment."

The list is an impressive one. Among the top pictures on the future schedule are: George Stevens' production of "The Greatest Story Ever Told", being filmed in Cinemarla; Stanley Kramer's "It's A Mad, Mad, Mad, Mad World", also in Cinemarla, and boasting an enormous cast of comic talents; Billy Wilder's "Irma La Douce" (Shirley MacLaine, Jack Lemmon); Kramer's "A Child Is Waiting" (Burt Lancaster, Judy Garland); "Five Miles To Midnight" (Sophia Loren, Anthony Perkins); "The Grand Duke and Mr. Pimm" (Glenn Ford, Hope Lange, Charles Boyer); "The Lonely Stage" (Judy Garland).

President Krim said the 9-month financial statement recently issued indicates that UA 1962 will be the highest grossing year in the company's history.

Exhibition Survives By Good Management

Good news for the entire industry comes with the financial reports recently released by Loew's Theatres and National General Corporation (formerly National Theatres).

Board Chairman Lawrence A. Tisch of Loew's told the annual stockholders' meeting of his corporation that their theatres were operating 95% in the black and that the few marginal houses would be disposed of.

President Eugene V. Klein of National General reported a net income of $2,913,000 for the year ended September 25th, compared to a loss of $6,800,000 last year. He attributed some of the improvement to vending machine operations both within and adjoining theatres and to better cost controls.

Of course, it is easier for a big circuit to keep afloat in a slow market than for a small independent operator—and both Loew's and National are now increasingly diversified operations. Loew's has hotels and National has a burgeoning retail operation. Nevertheless, it appears that on opposite sides of the continent the same healthy glow is returning to the theatre business, if you approach it realistically.

To be realistic, one must recognize that this is a time of decision. Loew's and National recognized that before now; they began pruning their holdings, getting rid of losing and marginal situations, moving into promising new areas. We live in changing times and the movie business must change with them. The industry can't live on hope or sentiment. A theatre which consistently fails to pay its way doesn't deserve to be kept; but every theatre deserves to be given a fair chance. The two circuits under discussion prove the point.

National turned losses into profits by getting extra mileage out of their theatre locations with vending operations, stores tied to theatre traffic and related activities. Loew's disposed of the problem spots (only 5% left) and will get rid of the balance as soon as possible. Both circuits went out and did something. They decided where the effort would do the most good, and then they made the effort.

What this all adds up to is the essential health and vigor of the theatre business. The theatre operator is dependent on the distributor for product, but not for management techniques, additional sources of income, or basic decisions.

A healthy business is one marked by alert management, adaptability and the resources to withstand temporary reverses. Loew's and National are not only healthy themselves; they contribute to the general well-being of the industry. The smaller exhibitor would be well advised to follow their example.

'Eddie's Father' 2nd 'Preview' Choice

The remarkable boxoffice success achieved by "What Ever Happened To Baby Jane", first film introduced under the "Hollywood Preview Engagement" plan has started something new—and mighty useful—in exhibitor-distributor relations. The idea, instituted by Warner Bros. and the Theatre Owners of America, involves agreement by the distributor to release a worthy feature during an off-business period, in exchange for which exhibitors pledge widespread bookings and full-scale promotion backing.

Now a second "Hollywood Preview Engagement" has been set, this one with M-G-M. Originally slated for Easter release, "The Courtship of Eddie's Father" will go into national release, instead, on March 14. A ten-point merchandising program was outlined last week by M-G-M vice president and sales chief Robert Mochrie and Nat D. Fellman, chairman of TOA's product committee.

The "Preview" plan, Mochrie told the press is "on its way to making history" if exhibition gives it the full support of which it is capable.
The View from Outside
by ROLAND PENDARIS

The witching hours 'twixt Christmas and New Year's Day are spent in many ways. Harried parents try to find movies and shows for the vacationing youngsters. Harried retailers mobilize their reserves at the exchange and adjustment counters. Harried theatre managers wonder how long people will be willing to stand in line. I guess maybe only the schoolteachers are relaxed.

But before the New Year dawns, I, too, would like to relax with a few daydreams about the shape of the future. May 1963 fulfill such dreams as:

' A new concept of booking to provide a combination road-show and saturation booking. If reserved seat engagements are good, and the "premiere showcase" idea of saturation first-run bookings is good, why not marry these two techniques? Some really top-drawer attraction could be shown on a hard-ticket engagement simultaneously in say 50 theatres in the New York area, for a limited run that would provide more or at least as many seats as six months or a year at one downtown showcase. Then it could go into further subsequent hard-ticket bookings and, finally, the subsequent runs. The film company would get its money in the till faster, and all the theatres showing it would get a better run for their money.

' Exciting new ideas in theatre architecture and design. If it can happen to museum architecture—as witness the emergence of the Guggenheim Museum as an architectural showpiece—or to airports like Idlewild and Dulles International, it can happen to theatres as well.

' No more double bills, at least not in better class theatres, please. If a feature isn't good enough to play by itself, don't bother making it. You'll attract just as many or more customers with good short subjects. And that brings me to my next dream.

' Good short subjects. I don't know—maybe there are enough such already being produced. All I know is that I don't get to see them. It's rather rare that I see short subjects other than a newsreel or a cartoon—and when a short happens to come my way it is usually an arty or propaganda import. I don't subscribe to the idea that television has permanently killed the market for good American shorts.

' Budget control in production. If the law of diminishing returns has not yet set in for multi-million dollar productions, it is not far away. If there can be a ceiling on the national debt (even though they keep raising it), there should certainly be a ceiling on the costs of any individual production.

' Flat-head hair styles for women. Maybe this isn't an industry concern, but it sure concerns me when I go to the movies. If the ladies' puffy hair-do's rise any higher, I'll need a periscope when I sit behind them.

' More newspapers. In New York City and Cleveland as these lines are being written there aren't any newspapers, and it's hard enough to find out what's playing sometimes even when the papers are being published.

' Less theatre movies on prime time television. Putting old movies on the local late show is one thing and putting not so old movies on in choice network time is something else again. It doesn't make the particular network look especially creative; it doesn't do exhibitors—who are still the distributors' prime customers—any good at all. How the devil can we condemn feebee for showing relatively new movies, when the same kind of programming is offered by a network? The place for theatrical movies is the theatre and later on a local late show; but please, not as a network feature at theatregoing time.

' More parking facilities at my neighborhood theatres. And at most of yours, too.

' More product, please. I yearn for this as a plain ordinary customer. I want more of a selection, so that I can somehow find at least one picture a month that interests both my wife and the kids.

' A long overdue tax break. It certainly is about time that tax reform, of which so much has been written lately, gave justice to the creative people, among whom this once I include the actors. They are certainly entitled to at least as much depreciation allowance as an oil well operator. If the tax writers wanted to make real sense, they would provide for equitable compensation of stars and writers, directing and producing talents without pocket corporations, partial ownership deals and all the rest of the inflationary devices that now have to be employed.

' Shorter pictures. Editing seems to have become a lost art in movie-making. Why should a picture be even longer than the average Broadway play? The usual 1,000-page novel could be told better in 400 pages, and the same holds true of even the best 3-hour movie.

' An occasional word from my local theatre manager. I don't mean a personal phone call or note; but a direct mail advertisement occasionally would be a welcome reminder.

' 3-D, I don't say that I loved wearing the special glasses, and some of the stories were not so much, but the three-dimensional effect was exciting. Maybe it could be used in stories of space exploration to good effect. At any rate, I'd like another chance to enjoy it.

' Re-issues. There are many I am interested in. I may be a minority of one, but I think I have some company. The re-issues I have noticed lately have all been double-billed, and I have yet to find a double bill where I was willing to pay for both films. There might be some good possibilities in re-issuing both a single feature and an accompanying set of short subjects. Early Bing Crosby short subjects, for example, might be of interest—or some of the newsreel compilations of the past, such as the life of FDR or pertinent excerpts from old March of Time films or early cartoons.

' Community events at the theatre. It would be nice if every now and then some local civic group had a special hard-ticket night at the theatre, using the regular screen attraction plus some extra added drawing card with meaning for the community. For instance, we have a strong public school parents' association in our neighborhood. They could easily sell out the local theatre for a benefit performance—with the full standard ticket price going to the theatre and the extra contributions to the P.T.A.—and have as extra added attractions book-stalls in the lobby, a model of the proposed new high school with a diagram of its location and so forth. It would bring many people into the theatre who haven't been there in years.

' My final wish for the New Year is an old motion picture formula: a good beginning and a happy ending.
A GIGANTIC PUBLICITY AND ADVERTISING CAMPAIGN
big-topping them all in the national magazines!
THE GREAT PROMOTION
with this fabulous Quake
including:
A Double-Barrelled Promotion
for kids under 14

Huge inflatable Jumbo and heralded by
Promotion on 'Parade'

Hollywood's Biggest Star
THE PASTERNAK PERSONALIZED PUBLICITY PILGRIMAGE

to 15 cities across the U.S. and Canada with visits to Exhibitors, Newspapers, Radio and TV Stations by Producer Joe Pasternak

and heading the parade
THE MUSIC!

“Billy Rose’s JUMBO” Sound Track Record Album on Columbia Records with:

Wing Display, Doris Day Die-Cut Display, Windo Displays, National Ads in 'Billboard' - 'Time' 'New York Times Magazine' - 'New Yorker' - 'Lif

Ornadel and the Starlight Symphony Play Music from “Billy Rose’s JUMBO” on an M-G-M LP Album

Disc Jockey Promotions & Record Store Promotions
“Lawrence of Arabia” Memorable Adventure Spectacle

Big Oscar contender tells sweeping tale of unusual character. Brilliantly directed and played by top-drawer cast. Visually overpowering. Sure to rank with big grossers of recent years.

Producer Sam Spiegel and director David Lean have created a motion picture masterpiece. Truly unique and memorable, “Lawrence of Arabia” matches and oftentimes exceeds, the excellence of the same team’s “Bridge of the River Kwai”. It unquestionably will rank high on the list of all-time film greats. For more than just a thrilling spectacle, which indeed it is, this magnificent Columbia release emerges a complex portrayal of a fascinating, if enigmatic, individual involved in situations teeming with violence and suspense and unfolded against some of the most breathtaking landscapes ever captured on celluloid. Part puzzle, part adventure at its most romantic level, part tragedy, the film excels on all levels, and its appeal will reach out to embrace viewers of all ages, both sexes, and patrons residing in every corner of our country and throughout the world. It is certain to gather Oscars and roll up grosses of blockbuster measure.

Before recording the film’s many virtues, be it noted that some viewers will find it too lengthy. Sharper editing could have made the story less diffuse and more effective dramatically. Perhaps this will be accomplished before the picture goes into general release.

Several factors will stimulate audience interest for “Lawrence of Arabia”. The film is certain to win wide critical support. It has had an aggressive pre-release promotion campaign to create want-to-see on a broad scale. And it contains that potent boxoffice element—controversy. The screenplay by Robert Bolt (creator of “A Man for All Seasons”) provides a provocative conception of the legendary Englishman. The T. E. Lawrence he has fashioned is the legend itself, Lawrence the non-conformist, scholar, showman, poet, a supreme egotist harboring a destiny complex, a brilliant desert fighter, a man struggling to submerge the horrible blood-lust hidden deep inside him. Some will find Lawrence a man to be cheered, others will consider him an arrogant poseur, an embarrassment to the country he served and the uniform he discarded for the garbs of the desert people. But the controversy about the man is what has made Lawrence’s story so intriguing down through the years, and it will now manifest itself in discussion among those who see the film. The size and scope and vast impact of “Lawrence” warrants the hard-ticket release and it should have a healthy run in all roadshow engagements.

Between director Lean and cameraman F. A. Young the physical aspects are without equal. Audience will see and feel what Lawrence saw and felt: men on camels thundering across rust-colored deserts; blinding sand storms; hypnotic sunrises and sunsets; chilling Arab-Turk battle scenes; train wrecking; blood-baths; inter-tribal conflicts; the habits and mores of Arab life. These images, so magnificently recorded in Super Panavision 70 and Technicolor, are vivid and not soon to be forgotten. Equally impressive are the stunning recreations of Cairo, Damascus and Jerusalem, circa, World War I, the dazzling multi-hued garments of the people of the desert and the rousing music created by Maurice Jarre.

Praise unlimited to the entire cast. There is not one performance that is less than excellent, though some of the personalities appear but briefly. In the difficult title role, Irish-born, Shakespearian actor Peter O’Toole carves for himself a permanent notch in acting annals. Handsome, dashing, adroitly projecting the many paradoxes of Lawrence’s personality, O’Toole, hitherto unknown here, is sure to become a major cinema personality. It is to O’Toole’s credit that he makes Lawrence in spite of his complexities and unorthodox attributes, an heroic and sympathetic individual.

Alec Guinness is simply superb as the sly and cunning Prince Feisal, leader of the Arab revolt; he is an Arab. Anthony Quinn is strong as the proud but brave leader of the Howeitars who eventually swings his tribe behind O’Toole. Jack Hawkins is masterful as tough General Allenby, commander-in-chief of British forces in the Middle East during World War I, Jose Ferrer is sadistically chilling as the homosexual Turkish Bey whose torturing of Lawrence reputedly plunged the desert hero into his personal hell. Anthony Quayle is fine as the British officer who adheres to the code of military duty and obedience and who comes to respect O’Toole in the end, Claude Rains is suave as the devious political advisor to Hawkins, Arthur Kennedy is cynically opportunistic as the American newsman who shapes the Lawrence legend. And finally, but by no means least, Middle Eastern actor Omar Sharif makes an outstanding American debut as Sheik Ali Kharish, O’Toole’s teacher in the ways of the Beduin, O’Toole’s pupil in the ways of Europe.

The film opens with O’Toole’s death while racing a motorcycle at breakneck speed on an English road in 1935. Time returns to 1916 with O’Toole a bored member of the British General Staff in Cairo. He finally receives permission to go into the desert to seek out Guinness and try and win the Arabs to the side of the Allies. The legend begins: O’Toole and the Arabs make an “impossible” trek across the desert and capture, from behind, the Turk stronghold at Aqaba; A’Toole becomes a hero to the Arabs and dreams of uniting them into an Arab League. O’Toole, after sending the Turks into retreat, is tortured and broken by Ferrer (he realizes he is not a superior being); O’Toole is talked out of quitting by Hawkins and leads the Arabs and the Allies to a smashing victory at Damascus; O’Toole, unable to unite the Arabs and plagued by his now insatiable urge to kill, leaves his beloved desert forever.

LAWRENCE OF ARABIA! Lawrence—a pseudonym taken by his nobleman father to cloak the common-law marriage into which the son was born; Arabia—the strange land of a scattered people, without central government, national capital or mapped boundaries. "El Aurens" he was called by the Arabs. Ross and, finally, Shaw were names chosen for anonymity.

Elusive as the name by which he is known to the world, exotic as the name the Arabs gave him, so wrapped in legend as to be almost anonymous, Thomas Edward Lawrence remains standing in the swirling sands of the cruel desert where whatever secret destiny the gods of that harsh place held in store for him was met and turned to myth. And there he will continue to stand for as long as man retains his fascination for the romantic, the adventurous, the poetic and the mysterious.

Any approach, particularly any biographical approach, to such a man must remain faithful to both the man and the myth. For where does one leave off and the other begin? Lawrence, himself, couldn't have said. Indeed, he never tried. To attempt to separate the two is to gain nothing and lose much. From ancient times, the hero has been the one to whom myth clings, easily and naturally, fitting like an old and familiar garment. To destroy the myth is to destroy the hero.

To Sam Spiegel and David Lean, who co-produced the motion picture about this unusual man—the latter also directed the long-awaited film—must go the credit for having sought, as well as having achieved, the subtle balance between biography and the simply adventurous and romantic, which enhances both man and myth, and detracts from neither. In the face of the amount of material on Lawrence, much of it contradictory, some of it produced by both his idolizers and his detractors, such fidelity must have seemed a staggering undertaking, particularly in the early stages of planning. In fact, the challenge to do "Lawrence" had, for one reason or another, never been previously taken up, although the film rights to "Seven Pillars of Wisdom", his autobiography, had long been held.

Another measure of the daring which characterized the approach to the film was the entrusting of the entire script to a newcomer to film writing, Robert Bolt, whose reputation as a dramatist rested mainly on a single stage success, "A Man For All Seasons". But a writer of Bolt's sensitivity to man's internal life was needed if Lawrence, the man, was not to be swallowed up by the story's bloody physical action.

Perhaps the most eloquent testimony of confidence in the ability of the Spiegel-Lean team to create an historically uncorrupted and dramatically gripping
“Lawrence” came from the stars who appear in the film. Sir Alec Guinness asked for the part of Feisal, Jose Ferrar agreed to play the Bey without having read the script, and Anthony Quinn rearranged his heavy schedule to accept the role of Auda abu Tayi, “the greatest fighting man in northern Arabia”.

The list of players, in fact, includes some of the most accomplished, dedicated actors in the business: Jack Hawkins as General Allenby; Claude Rains, as Dryden; Anthony Quayle as Brighton, and Arthur Kennedy as the American reporter Bentley. And an exciting newcomer to the Western screen is Omar Sharif, a major star to Middle East audiences, who has a Cannes Film Festival award to his credit.

The boldness of attempting to film the life of as puzzling and flamboyant a personage as Lawrence is equalled by the unwavering perfectionism of the producers and the director. Three years in the making, the production made unusual demands on those involved equal, or, at least, nearly so, to those Lawrence, a man noted for driving himself to the limit, made upon himself. Aside from the cost—including an item of $300,000 to water the camels—the performers and crew lived for months in tent and trailer defying blistering heat and the hostile desert. No location would do but the one in which Lawrence had operated; the desert must be the desert as he saw it, not some substitute made with an eye to easing the problems.

As production designer John Box put it: “In order to understand Lawrence, the audience must see what Lawrence saw.” To this end all difficulties and hardships had to be subordinate. Entrusted with seeing to it that what was so painfully and diligently pursued got onto the film was veteran British cinematographer, Fred. A. Young, who brought over forty-five years experience to the task.

The careful search for just the right talent extended to France for composer Maurice Jarre, whose score has achieved the rather rare distinction of having been noted by the critics.

“Lawrence of Arabia” has been called by Hollis Alpert of Saturday Review, “the summing up of the aims and aspirations of the ‘big film’ to which so much of the film industry has been devoted of late.” The cheers of other critics in London and New York echo this opinion: “One of the best pictures of all time”—Paul Beckley, New York Herald Tribune; “Vast, awe-inspiring, eye-filling spectacle”—Bosley Crowther, New York Times; “Beyond all praise”—Cecil Wilson, London Daily Mail.

In sum, it seems to have been inevitable—and most likely will prove to be a stroke of boxoffice genius—that the men who fashioned the unforgettable “The Bridge on the River Kwai” chose as their second venture the story of the most glamorous, the most mysterious, the most adventuresome character in all the annals of modern history, Lawrence of Arabia.
I loved you, so I drew these tides of men into my hands and wrote my will across the sky in stars.

To earn you Freedom, the seven pillared worthy house, that your eyes might be shining for me

When we came.

Death seemed my servant on the road, till we were near and saw you waiting:

When you smiled, and in sorrowful envy he outran me and took you apart:

Into his quietness.

Love, the way-weary, groped to your body, our brief wage ours for the moment

Before earth's soft hand explored your shape, and the blind worms grew fat upon

Your substance.

Men prayed me that I set our work, the inviolate house, as a memory of you.

But for fit monument I shattered it, unfinished: and now The little things creep out to patch themselves hovels in the marred shadow

Of your gift.
By CHARLES F. DAVIS

The old game of Hollywood astrology—the worship and propitiation of the stars and prognostications based on their place in the movie heavens—is being played with renewed vigor, both within the film industry and in the nation's press. The main contention seems to be that the relevant astronomical figures, instead of obediently remaining in the outer cosmos, are firmly hooked to a distressingly earth-bound dollar sign. And, also, that the stars are determining the course of earthly events to an extent unknown since Galileo.

And who can forget the witch hunts and heresy trials and the general furor that surrounded and followed Galileo, as man slowly and painfully tried to turn astrology into astronomy; tried, that is, to look at the stars free of the magic with which he had invested them so he could come to see the even greater magic which they contained.

What magic brings an audience to its feet at the opera or the theater or sends the movie-goer rushing to tell his friends, "You must see this film"? What, in other words, creates the best possible publicity, a satisfied customer? Something, we venture, more subtle and more enduring than the invested magic of a public image. That will get people into the theatre, no doubt about it; but it won't guarantee their frame of mind as they leave. It may be, and often is, enough to return a profit—on that picture. But will it guarantee a profit on the next, even though the same names appear on the marquee?

THE 'MANUFACTURED' STAR

It is generally conceded that the day of the "manufactured" star is a thing of the past. Some deplore this situation. Others gloat over it. Both, it would seem, are partly right and largely wrong. That public approval is a peculiar thing, not always based on artistic merit, is a fact of life, but gold paint stardom alone will not continue to satisfy increasingly demanding audiences. And real stardom is a thing without which no entertainment medium could last for long.

Nothing, as yet well defined, has taken the place of the "stable" of stars which used to be the main asset of the large studios of bygone years. Stars still exist—it is the constellations that have disappeared and the stars are seeking to shine individually or in groupings of their own creation and choosing.

The complexity of the situation is reflected in the valiant attempt to explore it undertaken by The Journal of the Screen Producers Guild in its December issue. The nine articles by producers, directors, financial analysts, critics, and stars themselves, show no consensus of opinion that can be called the least definitive of what a star really is. Boiled down to an either-or choice, the question seems to come out, "Is a star one whose name is associated in the public mind with stardom, or is a star a person of genius or great talent who is a performer, producer, director or writer?"

Sometimes both.

A good answer, but, like every truism, it covers only that part of the total situation which is the least of a problem. The dedicated performer who is a star is, generally speaking, the one who tends the least towards the kind of prima donnaism that shoots the cost of a picture to as much as double the original estimate. Generally, though not always.

And this, perhaps, is the implicit tragedy for the stars themselves in the current situation. The independence and tune-calling which is, at best, an attempt at greater artistic honesty and, at worst, sheer adolescent narcissism, contains within it some rather thin benefits, except, perhaps, for the superhumanly honest and dedicated performer. Deprived of the necessity of meeting standards other than his own, or what he considers his own to be, the performer exposes himself to the dangers of decay rather more than in a more disciplined situation. The more his reputation is the product of his publicity agent, or the more he tries to make the part conform to his public image, the thinner the ice on which he skates.

The first, though not the only one, to suffer is the performer who needs the cajoling, the brow beating and the discipline of a good director to rise to the heights of which he is capable. When he begins to think he did it all by himself and wants to get paid accordingly, he is in trouble. And if producers believe him they've no one to blame but themselves. This performer's tragedy is that he could have gone on for years entertaining the public and getting well paid for it. He became a star because he could take direction and, now that he is a star, he thinks he doesn't need it. It is interesting to note that both psychoanalysts and economists refer to this phenomenon as inflation.

ACTORS ARE ACTORS

Some people are so constructed that they can act, write, direct, produce, compose a score, sweep up after the day's shooting and carry the profits to the bank. But they are few. Most fine performers are just that, fine performers. A rare enough thing in itself.

Not only does the good director prevent a performer from over-extending himself beyond his area of competence, he is often able to elicit a better performance than the star can get out of himself. If this does anything, surely it enhances the public image of the star and also gives him the satisfaction of having turned in a better performance. In short, makes him more of a star.

Admittedly, many names are box-office magnets, but the idea that people go to the movies to see Elizabeth Taylor, Rock Hudson, Gregory Peck, or any other person is a myth—patent baloney. They don't even go because of what the stars can do with a part. They go because of what their favorite star does to them during the two hours they are sitting in the theatre, to see the image they attach to the name.

The star's appeal to his fan is not entirely his own, but a combination of many things of which he is the focal

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WHAT IS A STAR?

Search for Solution to Rising Salary Demands

(Continued from Page 19)

point. The fan sees in his favorite star a combination of the star's personality and talent, script, role, direction, photographic skill, movie magazine ballyhoo, gossip, press agentry and, most important, what of himself he projects onto the star, the Walter Mitty in himself.

In trying to exercise some control over more and more of the ingredients that make him a star, the star will eventually come up against the Mitty in the movie-goer, over which he has no control, nor ever will have. This Mitty can be an enthusiastic fan, but its prime loyalty is to itself. It is the most fickle of supports, ready to turn on its hero in an instant when displeased. It turned on Ingrid Bergman for daring to be a woman in her own right. It beatified James Dean once he was safely dead and couldn't, by his actions, challenge its assumptions about him, and it had no small part to play in the tragic death of Marilyn Monroe. In a fit of vicious charity it forgave Debbie and Eddy for failing to live up to the impossible marital standards it had assigned them, provided they never pretended to anything so "noble" again, but lived forever as broken dolls.

THE PUBLIC IMAGE

But the public image is a fact of life (and of livelihood) for the star. Without it he is not a star; with it alone he is a satellite, shining with reflected light.

So the dilemma remains and the star is left with the question of into which basket he shall put his eggs. Will he rely entirely on his talents and personal integrity, not always the most financially useful ingredients, or will he throw himself entirely upon the fickle mercies of the movie-goers, who, rather than the film devotees, pay the bulk of the piper's fee? And if the higher the piper's fee, the greater reliance is placed on this source of revenue, or will he try to seek a balance between these two extremes?

Is it not possible that this search for a balance is one of the things of which the current "star question" is a symptom? Caught between the commercial demands of pleasing sufficiently large numbers of people to support the high cost of film making and the desire for identity, recognition and artistic integrity, the star finds himself desperately trying to shore up both walls.

The question of where the balance lies is one that is occupying the most thoughtful minds in the film industry. This preoccupation is spurred by the fact that the stars, or many of them, are pricing themselves and the films in which they appear, out of the market. As one movie-goer remarked, "It was a big, expensive flop. And I'm not referring to the eight million dollars it cost to make; I mean the two bucks I paid to get in." With boxoffice prices going up and up, this fellow's remark might well be heeded. Most movie-goers (unless films start concentrating entirely on the teenagers) can remember when first run admission prices were around one dollar, a figure which—in spite of a general increase in the price of things—still sticks in their minds. Stars who are so afraid of the short memories of the public that they think second billing is the kiss of death might well ask themselves if this shortness of memory works at the boxoffice, too.

IS THERE A SOLUTION?

A number of suggestions have been put forward by way of solution to the problem of mounting costs. A ceiling price for the services of top stars, with a share of the profits, has been suggested. But what star will take a quarter of a million when he can get a million down the street? Very few—the first time. But if the million just wasn't forthcoming, there'd be no down-the-street to go to. A simple choice of "take it or get your name off the marquee" could be a persuasive argument. Which is the greater sacrifice, particularly after taxes? Obviously, this kind of remedy requires some unity of thought and action on the part of the promotion executives who "buy" talent.

Another solution has been tried by producer Irwin Allen with some success. This is a careful blending of well-known, first-rate performers who "no longer, or not yet, share the rarified atmosphere and the budget-busting salaries of the stars". Allen does this out of financial necessity. It might be equally effective done as a deliberate choice, particularly since foreign films are teaching discriminating audiences—a growing segment—to look for the name of the director when shopping for a film to see and pay less attention to the big name performers.

In fact, foreign films are showing us a number of things. Who ever heard of Rita Tushingham before "A Taste of Honey"? Who stayed away on that account? A lot of people, no doubt, but there were sufficient numbers to give this off-beat British film a respectable play-off and profit in the U.S. Foreign cars forced the compacts onto Detroit. Is there no such influence at work in the world of films? Some of the best film makers in the world never use color, let alone run the screen three times round the theatre with sound to match. And their films make money. Not piles of it, but a reasonable return on the investment of time, talent and capital.

SIZE OF MOVIES NO ANSWER

The film industry is big and Hollywood is its undisputed leader in the production of big movies. But that does not mean that every movie to come out of Hollywood has to be big. Because the industry is so big, there is room for everything, the spectacular, the brash, the star-studded, the small and unpretentious, the big and little screen, the glamorous and the plain, the three-hour epic and the 70-minute gem. At a time when Americans, particularly, are beginning to fuss and grow restive at what they feel are pressures toward increasing conformity, they might welcome a wider choice as to the size and type of picture offered them. "Ben Hur" was a success; so was "Red Ballloon", "Marty" and "The Hustler". And so was "Paths of Glory". It didn't make money, but it made Kubrick. And it didn't hurt Kirk Douglas!

Astronomical salaries have become a prestige factor. But what's that a measure of? Not just the drawing power of the star. Script and role enter in. So do other things. Are the bargaining points by which the stars keep upping the ante really valid or are they based on a complex or real and false assumptions which both star and producer believe? These assumptions are coming in for some close scrutiny. If they get properly sorted out it will be to the benefit of all, the public, the industry and the stars themselves. For the stars, too, are victims of the confusion, even though some of them are, for the moment, profiting by it.
The books are closing on 1962. The motion picture business enters the new year abounding in enthusiasm based mostly on its congenital good nature. And this is surely the way it should be. Crises come and go, but it is my opinion that the Joe Levine school of optimism cannot be quelled.

No matter how it is viewed, the industry is not a mess of dynamics in a vacuum; and out of all the talk emanating from all branches of the business there will be much accomplishment.

The main trouble is to be contemplated, not so much from past experience, but from newly created spectres. If any thought were given to the past, all the problems that are now being anticipated have already happened. It's just a case of living with them and attacking them.

At the Allied States convention attention was focused on the value of research; on the necessity of good theatre maintenance and on the efficacy of good promotion. This was equivalent to saying in simple language that the exhibitor should feel the pulse of the public, keep a nice tidy emporium and indulge in a little shouting...at least equal to that done by the supermarkets.

Why exhibition (and this applies not only to Allied but to all exhibition) should suddenly discover that operating theatres demands some respect for the rudiments is one of the strangest anarchisms.

I am presently living in a small community with two large theatres. When I want to know what's playing, I have to call the theatres or drive up to the marquees. Twice a week I receive in the mail or by hand at least four brochures from the supermarkets—to say nothing of announcements from the hardware store and the butcher. What, I have been asking myself, has happened to the heralds that movie theatres use to distribute?

And when I patronize the theatres, I find no printed announcements of future attractions. Granted that a trailer takes care of the next show, wouldn't it be a good idea to let the patron know that this business is going to last beyond the following week?

This deficiency cannot be corrected with research or by any other pseudo-social investigation. Why don't exhibitors try the ABC's before delving into the alpha omegas. It is my opinion that all this conversation is compensating for the lack of volition to go and do a job.

Research should not be required to tell an exhibitor that once a customer pays his buck he is entitled to view the picture without getting eye squint. And here it could be said that distributors should cease the bad practice of sending prints to theatres that have been worn out.

Another point that requires no research program is the one of manpower. How can young persons be induced to work in the motion picture business, either exhibition or distribution, in view of the comparatively low salaries. When Mr. Seymour Poe announced his executive training program for young men I presume, and hope, he had this in mind. If not, he is going to have a tough time developing the program.

But none of this will mean anything unless we have good attractions. Only one other business has had an equivalent disregard for the customer. That is baseball. But as long as baseball has its Willie Mays and its Stan Musial, the customers seem willing to put up with the bad treatment at the ballpark. But the movie customer, even though he likes the picture, may get fed up with eye strain, cramped leg space, falling into his seat because of poor lighting, or because the theatre reeks of popcorn oil.

What we need, then, is a little regard for simple solutions to simple problems without the complication of trying to make like sociologists and social psychologists. As for all the other jazz about orderly release, let's remember the wise words of Max Youngstein: "How about a little orderly exhibition?"

Among the recent crises, let's not overlook the big blow that was dealt to Hollywood's table-jumping set. I am referring to the closing of Romanoff's restaurant. Mr. Romanoff blames its demise on the new cult in Hollywood which leans to sport clothes; and he also said that the government's intention to probe expense accounts had convinced him that no one could afford to eat in his deluxe joint with his own money.

The passing of this elegant oater should not be brushed off with a shrug and a "so what". Symbols in the movie business are most important, and to the ordinary Joe and Jane places like Romanoff's were the personification of what is thought to be the exciting profligacy and promiscuity of the Hollywood elite. Wouldn't it be terrible if movie stars, due to tax regulations, had to give up the life of Savarin and either eat in drive-ins or cafeterias!

Glamour has many facets. The main attraction of places like Romanoff's was its snob appeal. For years it proved to the folks in the provinces that our movie stars were not just like the boy and girl next door. This is important. Unless the public has an image of life in Hollywood that convinces them the movie colony is whacky, dissolve, and irresponsible, we are in for real trouble. Really now, don't all these good folks envy the stars for doing what they think they do, even if they don't do them? Perhaps the movie studios should subsidize Romanoff to keep his beany in operation as a symbol of glamorous Hollywood.

At one time community singing in some of the larger theatres was quite a thing. In fact, I recall the day when the virtuoso at "the giant Wurlitzer" got bold-face billing. But when the depression came along, exhibitors became sour on this healthy vocal antic and either let the organs remain as ornaments or broke them up to salvage whatever could be salvaged. This was a big mistake. The American public, which indulges in all kinds of exhibitionism, now gets an erset jolly effect by following the popular Mitch Miller on television. With the advent of electronic and small organs, some enterprising gent could inaugurate community singing and, I'm sure, he would add to the theatre's receipts.

Recently, prior to its funeral ceremonies, the Fox theatre in San Francisco did a midnight show consisting of organ, audience singing and silent pictures. The house was packed!
"40 Pounds of Trouble"

**Business Rating 0 0 0**


Cast Tony Curtis as the glib manager of a plush Lake Tahoe, Nevada, gambling establishment, afraid to step into California where his ex-wife is waiting to collect the alimony he refuses to pay, have him suddenly become responsible for a bewitching six-year-old fem fatale as collateral on a gambling debt, pair him up with talented, fast-rising Suzanne Pleshette, surround him with such guys-and-dolls masters as Phil Silvers, Larry Storch and Stubby Kaye, mount everything in lush, luscious Eastman Color, then wrap it up with a chase through Disneyland, and you end up with "40 Pounds of Trouble"—a load of entertainment. Directed with imagination and swiftness by TV's Norman Jewison, and peppered with the bright, snappy dialogue of comedy writer Marion Hargrove, this Universal-International release shapes up as a solid moneymaker with wide mass appeal. Exhibitors can count on this gleeful show selling itself via that important asset—word-of-mouth. Curtis, dressed fit to kill and popping off one breezy line after another, is perfectly cast as the young gambler with a roving eye, while Miss Pleshette brings fire and zing to her role of the singer checked into the club by owner Silvers, her real uncle. Moppet Claire Wilcox, the 40 pounds of trouble, is a charming youngster, certain to find herself in many more films. Gem-like portraits come from Silvers, the explosive, cigar-chewing owner; Storch, Curtis' trusty right-hand man; Kaye, one of the detectives after Curtis for the alimony; Mary Murphy, the ex-wife, and Kevin McCarthy, her lawyer. Curtis grows extremely fond of Miss Wilcox and begins treating her like a doting father. When he learns that her father has been killed in a car crash, he agrees to take her to Disneyland—her burning desire—even though it might turn out to be his alimony battle waterloo. A disguised Curtis, Miss Pleshette and Miss Wilcox end up being chased through Disneyland by the law. Curtis is caught, but he gets the court's permission to adopt Miss Wilcox after he marries Miss Pleshette. 


"Freud"

**Business Rating 0 0 0**

*Rating is for class and art houses only. A boxoffice problem in general market, where this artistic film will need plenty of unusual promotion effort.*

"Freud" is director John Huston's *chef-d'oeuvre.* But exhibitors inevitably will ask immediately: What does it mean in boxoffice terms? Discriminating audiences in metropolitan areas and art film devotees are bound to find this daring, off-beat telling of Freud's initial conception of psychoanalysis a compelling experience and grosses should run well above average in select class situations. In the mass market, however, it poses a commercial problem, and its prospects are far less bright, a fact of which Universal's shrewmen obviously are aware, if one may judge by the specialized, carefully executed promotion campaign they are conducting. Whether or not they will be able to attract a broad audience remains to be seen. It will take a lot of selling. Nevertheless, "Freud" is a brilliant achievement on several scores: the powerful performances of Montgomery Clift as the young Freud and Susannah York, the semi-paralytic obsessed with sexual traumas and tormented by the death of her father; the imaginative, probing direction of Huston, a masterful exercise in mood, suspense and realism vs. fantasy; the literate screenplay of Charles Kaufman and producer Wolfgang Reinhardt; the outstanding photography of Douglas Slocum, highlighting the baroque backgrounds of Vienna and Munich and creating some hair-raising dream sequences. The plot covers five important years in Freud's life (1885-1890), beginning with the 29-year-old Clift's marriage to Susan Kohner, his decision to abandon his career in neurology to concentrate on his theories regarding man's unconscious and his struggle to gain acceptance for his revolutionary concepts—repressed sexuality, the Oedipus Complex and the possibility that a trauma can exist before awakening of the sexual impulse. As presented by Huston, "Freud" emerges a complex puzzle involving the intelligent viewer, but, perhaps, confusing many, about what is happening on the screen. Scene by scene the conflicts of and between Clift and Miss York are unraveled: Clift's belief in the use of hypnosis, his discovery of free association, his slowly revealed hatred of his father: Miss York's hatred of her mother, fanatic love for her dead father, her identification with prostitutes and the final confession that she was seduced by her father when she was little. Clift's brilliant young Freud, deeply convinced of his "heretic" theories, yet shocked by what he uncovers in others as well as himself, will not soon be forgotten. Nor will the magnificent delineation by Miss York, tottering between invalidism and the ability to walk, innocence and decency, serenity and dangerous explosions. Larry Parks, returning to the screen after a long absence, is impressive as Dr. Breuer, Clift's moralistic friend and associate. Miss Kohner is touching as the wife who feels Clift's research is destroying their marriage, while Eric Portman has several strong moments as Dr. Meynert, a strictly orthodox scientist who leads the attack against Freud. After many frustrations and the belief that his theories are wrong, Clift hits upon the truth—reversal. Miss York's father did not seduce her; she desired him. And Clift's hatred for his father is but a cover-up for his love for his mother. Convinced that Miss York will be cured in time, Clift presents his findings at a lecture. Liberated from old bonds of hatred, Clift looks forward with confidence to his work.


"Joseph and His Brethren"

**Business Rating 0 +**

*Low-grade spectacle has color, but little action.*

A sub-standard Biblical import, this Colorama release emerges sluggish entertainment of dubious boxoffice strength. Exhibitors are advised to use it as a lower half dueller, for the lack of action will disappoint audiences attracted to sound-and-fury spectacles. The Old Testament ingredients are there—Joseph sold into bondage in Egypt, the 7 years of plenty followed by the 7 years of famine, the Pharaoh bestowing power over all Egypt on Joseph—and the cast includes such competent performers as Geoffrey Horne (Joseph), Robert Morley (Potiphar, Captain of the Guard) and Finlay Currie (Jacob), but director Irving Rapper, despite attempts to inject elements of spectacle, fails to pump any life or credibility into what is happening on the CineScope-Eastmancolor screen. The plot finds Morley buying Horne and eventually raising him to the position of his confidante. When Horne refuses the advances of Morley's wife, Belinda Lee, she accuses him of having attacked her, and Morley throws him in prison, He's saved from execution after explaining a disturbing dream to the Pharaoh and is named Viceroy, in charge of preventing the 7 years of famine. Egypt is saved from famine and Horne marries Vera Silenti, a minister's daughter. He also defeats attacking Syrians by opening a dam and drowning them. The ending finds Currie and his sons coming to Egypt to buy grain. Horne, unable to restrain his emotions, reveals his identity and pardons his brothers.

HOW TO MEET MEDIA CRISIS

N. Y. Showmen Beat News Strike
With Variety of Promotion Ideas

New York showmen, in the film companies and in exhibition, are meeting the exigencies created by the newspaper strike head-on with a variety of promotion ideas, some new, some tried-and-true.

United Artists, which has relied heavily on newspaper space to break its "Premiere Showcase" attractions throughout the metropolitan area, revamped its entire campaign on "Taras Bulba" at an emergency session under the chairmanship of vice president Fred Goldberg. Funds earmarked for ads in the strick dailies were allotted to a broad promotion attack on various other fronts, from heavy concentration on television to distribution of heralds in local supermarkets in areas near the 15 houses slated to open "Taras Bulba" on Xmas Day.

20th Century-Fox, embarking on its first Premiere Showcase release, "Sodom and Gomorrah", in New York, called representatives of the 17 theatres participating in the engagement to meet with the distributor's promotion staff. A many-faceted local campaign was outlined to the exhibitors, augmenting 20th's giant national drive on behalf of the spectacle.

Columbia's boxoffices held a meeting with executives and managers of Loew's Theatres in the metropolitan area to discuss methods for overcoming the lack of regular press facilities to launch the circuit's run of the Dino De Laurentis production, "Barabbas", opening January 9.

Universal, faced with a tough-to-sell attraction in "Freud", turned to a wide range of seldom-used promotion media to push the John Huston film.

UA, Goldberg explained, had been fortunate in beating the strike with half-page ads on "Taras Bulba" in the comic section of two New York dailies, the Journal-American and Mirror, the weekend before they were struck. Subway posters, already in use by UA for several months, were made more effective by snipping them with a list of the theatres involved in the Showcase engagements. A considerable increase in the budgets allotted to television and radio was agreed upon to augment the campaign, and it was decided to take space in several key magazines widely circulated in New York. Exhibitors, for their part, agreed to increase their use of window cards. The film company also acquired the animated NBC Times Square sign to herald "Taras" during the Xmas-New Year holiday period.

Representing UA at the meeting, in addition to Goldberg, were Gabe Sumner, national promotion director; Mort Hock, Meyer M. Hutner and Al Fisher.

The program adopted by Fox to kick off its "Sodom" campaign for the January 23 opening includes extensive use of a huge float displaying massive pictorial displays of the Titanic production, Harold Rand, director of world publicity for 20th-Fox, told the assembled showmen. "Both the float and the theatres involved will distribute hundreds of thousands of heralds designed to attract as many potential customers as possible." Distribution, he said, will begin two weeks before the Showcase engagement starts, so that each area will be thoroughly saturated prior to opening.

Abe Goodman, 20th ad director, detailed his department's broad national advertising campaign, which, he declared, is designed to be local in its effects. While hopeful that the strike will be ended before "Sodom and Gomorrah" opens, allowing for the huge ad campaign to appear in the dailies, Goodman pointed out that TV and radio will be used extensively. Cross-plug trailers will be made available to all the Showcase theatres approximately a month in advance of opening date.

Columbia's campaign on "Barabbas", outlined by Robert S. Ferguson, national director of promotion, and exploitation manager Richard Kahn, includes trailer, a special 4½ minute featurette titled "A Look Behind the Scenes", which will be employed on TV, for schools and for merchandising tie-ins in neighborhood shop windows, as well as in all the Loew's theatres. Also outlined was a unique letter-writing idea to reach religious organizations, schools and civic leaders.

Philip Gerard, eastern ad director of Universal Pictures, revealed that the far-reaching off-beat promotion effort being extended on behalf of "Freud" includes the use of a number of mobile units—30 posterced trucks, two trailers carrying 24-sheets—as well as intensive utilization of radio and television. A unique facet of the "Freud" campaign is repeated replays of the favorable reviews accorded the film by the New York newspaper critics. While the dailies are not being published the reviews are being aired, and the Universal showmen consider this phase of their campaign highly valuable to attracting the class audience to whom "Freud" has the strongest appeal.

Nat Weiss Joins Kubrick as V.P. of New Production Unit

Concomitant with the organization of more and more independent production units has been the steady flow of promotion people from the major film companies to take up key posts with inde outfits. Latest to make the move is Nat Weiss, who exits 20th Century-Fox shortly after the first of the year to become vice president in charge of advertising and publicity for Polaris Productions, Inc., recently established by Stanley Kubrick.

WEISS

Weiss will serve as promotion liaison between Polaris and the distributors of its product. The new company's first project, "Dr. Strangelove: Or How I Learned To Stop Worrying and Love the Bomb", will be distributed by Columbia. It is slated to start shooting in London late next month. Kubrick, whose directorial credits include "Spartacus" and "Lolita", will produce and direct, with Peter Sellors and George C. Scott already set for leading roles.

For the past three years, Weiss has been publicity manager of 20th-Fox, his most recent assignments having been on "The Longest Day" and "Cleopatra".
FINANCIAL REPORT

Columbia Shareholders Hear Upbeat Reports on Co's Future

The annual stockholders meeting of Columbia Pictures, held December 19, was a lively affair, attended by an unusually large number of shareholders. They heard president A. Schneider say that the outlook for Columbia, in particular, and movie business, in general, is bright, despite the ever-present problem of increasing production costs. They heard treasurer S. H. Malamed say that the company's profit prospects are "far better" than they've been for the past five or six years, largely on the basis of the early boxoffice performance of the new blockbuster release, "Lawrence of Arabia." They heard Sam Spiegel, co-producer of "Lawrence" express the view that the film might turn out to be the greatest grosser of all time. They heard executive vice president Leo Jaffe report that efforts are being made to lick the cost problem by developing a "farm system" for new talent. They heard vice president and promotion chief Jonas Rosenfield, Jr. state that the effects of the New York newspaper strike are being overcome by shrewd use of other media, especially TV and radio, to exploit "Lawrence", and that the picture might actually have benefited by the unusual type of promotion. Answering a shareholder's question about the possibility of a cash dividend, rather than the 2½ percent stock dividend that was declared, Schneider said it is being considered in the light of the company's "very enthusiastic" attitude.

For the first quarter, ended Sept. 30, of the current fiscal year, Columbia's earnings, before taxes, were $1,705,000, compared to $1,688,000 for the same period last year. Net profits in the first quarter were $577,000 (3¼¢ per share), compared to $1,242,000 (76¢) in the prior year. However, the president pointed out, this year the company was required to provide $600,000 for Federal taxes, while it had a tax-loss in the previous year's period.

Year-End Trading Light; Changes Moderate

With year-end trading at its usual low ebb, motion picture industry stocks closed on Dec. 20 showing moderate losses or gains for the two weeks period covered in the Film BULLETIN chart. Eleven of the film and theatre companies covered on the NYSE and the American Exchange were on the down side, seven showed gains, most fractional, and two were unchanged. M-G-M, down 3/8, and Paramount, off 2, headed the decliners, while only Columbia preferred showed a rise of over one point. Cinetama, following an announcement of a $700,000 operating loss for the first nine months this year, sold off 1½ and was the most heavily traded industry issue in the fortnight span reported.

20th-Fox Loss Estimated at $30 Million

With its current roadshow blockbuster, "The Longest Day", playing no role in the year's figures, 20th-Century-Fox now anticipates that the company's loss for 1962 will reach approximately $30,000,000, about $5 million higher than was estimated last summer. This figure is based on the loss from operations of $16,816,241 for the 39 weeks ended September 29, plus estimated last quarter operating losses coupled with year-end write-offs after credit for income tax-loss carrybacks. The comparative loss for the first 39 weeks of last year was $11,544,007.

The $5 million higher loss for 62 than was anticipated earlier is explained by the management as being due to "disappointing grosses of pictures in general release, coupled with a consequent increase in reserves against the expected grosses of such pictures." Twentieth Century's financial picture is expected to brighten sharply in 1963 with the wider distribution of "The Longest Day", the general release of such attractions as "The Lion", "Gigot", "Sodom and Gomorrah", and the initial engagements of the long-awaited "Cleopatra" in early summer.

Higher Admission Prices. Roadshows Seen Continuing B. O. Upswing by Commerce Dep't

While some struggling, product-starved exhibitors might find it hard to swallow the rose-tinted facts, figures and predictions contained in the annual year-end report by the U. S. Department of Commerce, it does afford some comfort even to pessimists in the ranks.

The four-year upswing in boxoffice receipts is expected to continue in 1963, the report declares. Receipts for the coming year are forecast to exceed the $1.45 billion expected for 1962, an estimate topping the $1.37 billion realized in '61, which was the highest figure since pre-TV 1949.

The increase is attributed to higher admission prices for roadshow attractions, as the trend continues toward production of big films which enjoy longer runs. The exhibition of foreign films in the United States is on the increase, with 1963 receipts estimated at between $215 and $220 million for the exhibition of these films.

Production of feature films by U.S. producers for the first 11 months of 1962 dropped to 125 from the 165 to 170 for the same period in 1961, indicative of the trend to the more expensive, higher quality film. This trend is felt by theatre owners as contributing to a shortage of films, particularly in smaller communities where programs must be changed more often. The increase in the consumption of foreign films (about 100 distributors list 1,222 foreign films available) is seen as reflecting this shortage as well as increased acceptance of foreign films by American audiences.

An increase in the construction of new exhibition facilities is an indication of the optimism of the industry. The Bureau of Census reports that 16,354 motion picture theatres were in operation in 1958, including 4,063 drive-ins. In the past 24 months 278 new theatres have been built or are under construction at an estimated cost of $157 million. Of these, only 95 are drive-ins, indicating a reversal of the trend of the past 10 years. This splurge of construction of conventional theatres has been concentrated mainly in new suburban shopping centers.

The optimistic outlook for the coming year, the Commerce Department states, is based on higher attendance, higher admission prices and the anticipated strong boxoffice appeal of several special-run, advanced-price features currently in production or due for release.
FINANCIAL REPORT

$700,000 Loss for Cinerama, Sans 'Grimm'

The announcement of a $700,000 operating loss in the first nine months of 1962 apparently caught Cinerama stockholders by surprise, and resulted in a flurry of selling that caused a temporary halt in trading in the issue that day to allow sell orders to catch up with purchases. When several large blocks were thrown on the market, trading was held up for 27 minutes.

Despite the revelation of the loss by president Nicolas Reisini at the special shareholders meeting, the Cinerama price actually declined a little, 3/4ths to 13¼, and maintained approximately the same price throughout the following week. Traders seemed to be soothed by the disclosure that the nine-months figure did not include receipts from either of the two Cinerama features currently playing, "The Wonderful World of the Brothers Grimm" in the U.S., and "How the West Was Won" in Europe. Vice president and treasurer Frederick E. Koehner informed the stockholders that about $2 million already has accrued to Cinerama from the exhibition of "Grimm".

Answering an inquiry about dividends, Reisini expressed the view that they will be forthcoming, but "when, I don't know."

WB Net Shows Rise on Lower Gross

Warner Bros. reported net income of $7,565,763 for the fiscal year ending August 31, 1962, up from the $7,209,822 of the previous year. The income per share in 1962 was $1.56 as compared to $1.49 in 1961.

Gross revenues from theatrical and television film rentals, sales, etc. were down to $79,866,350 from the previous year's $83,371,306, but this was offset by increases in income from other sources, notably royalties and rents, and decreases in expenses. Profits on the sale of shares of Associated British Picture Corporation Limited, a non-consolidated foreign subsidiary and dividends on those shares prior to sale added to $4,510,817 the 1961 income to bring the figure for that year to $11,720,639.

In his message to the stockholders president Jack L. Warner stated that the policy of the company of "trying to meet the public's requirements for the best in entertainment in every medium both in our own country and abroad" is being maintained. "The production and distribution of theatrical motion pictures remain the center of our activities," he declared, "and during the current year we are offering a varied program of films designed to suit all ages and tastes."

U Foreign Business Up 40%

An increase of some 40 per cent in volume of Universal business in Europe during the nine months from January to September, 1962, is indicative of the firm's dynamic global growth, president Milton R. Rackmil told the last of a series of Continental sales meetings, in Paris. Delving more into the specifics, vice president and foreign general manager Americo Aboaf said that country-by-country increases in total volume of business during the nine-month period ranged up to as high as 55 per cent in some countries.

Both Rackmil and Aboaf attributed the upswing to the European boxoffice success of recent U pictures, and to the widening sphere of the company's sales activity. The topper foresaw equally outstanding results in the fiscal quarter of 1962, when "That Touch of Mink" and "Cape Fear" will begin to make themselves felt on the books. He also predicted a banner '63, based on the quality of upcoming product.

Screen Gems 1st Q. Net Sets Mark

Screen Gems, Inc net earnings soared to a first-quarter record, and all signs point to the highest annual profit in the firm's history in 1963. This roseate growth portrait was painted recently by top company officials at the annual stockholders meeting.

Net for the first session of fiscal '63, ended Sept. 29, totaled $467,717 (18c per share), compared to $341,735 (13c) a year earlier, according to president A. Schneider. Leo Jaffe, chairman of the company's finance committee and first vice president, said he looks for earnings for the balance of the term to "continue the same pattern" of uninterrupted growth—which would point to a new high-water mark in profit for '63 (5G earnings in fiscal '62 were $3,466,294, or $1.37).

Cinerama Revenues Seen on Rise

"A company that seems to be be making progress in an industry weighted with firms that have long since 'arrived.'" That is the way Financial World describes Cinerama in an upbeat discussion of the firm in its November 28 issue.

The article points out that Cinerama's revenue for the first six months of the year totaled in the vicinity of $2.5 million, down slightly from the almost $3 million for the first half of '61. "But this is based on income from the old travelogue films. From this point, company revenues can be expected to rise as receipts from its major films start coming in. As a consequence a change in the profit picture seems in prospect."

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*(Allied Artists, Cinerama, Screen Gems, Trans-Lux, American Exchange; all others on New York Stock Exchange.)*

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*(Quotations courtesy National Ass'n. Securities Dealers, Inc.)*

Film BULLETTIN December 24, 1962 Page 25
All The Vital Details of Current & Coming Features
(Date of Film BULLETIN Review Appears At End of Synopsis)

ALLIED ARTISTS

July
BRIDGE, THE (Frits Wepper, Yoker Bohnet, Producer Dr. Herman Schwierts, Director Bernhard Wicki, German school boys, pressed into defending a bridge in waning days of WWII, 104 min.)

EL CID Color, Charlotte Heston, Sofia Loren, Raf Yaline, Genevieve Page, Producer Samuel Bronston, Director Michael Curtiz, Story of a young lord who saved Spain from the Moors, 179 min, 12/14/61.

FRIGHTENED CITY, THE (Herbert Lom, John Gregson, Sean Connery, Producer John Lamos, Leighton Vance, Director Lemont, Escort racketeers invade big business, 97 min.)

October

November
BILLY BUDD Peter Ustinov, Robert Ryan, Melvyn Douglass, Terence Stamps, Producer-Director Ustinov, Production of Herman Melville's sea classic, 123 min, 11/12/62.

December

Coming


55 DAYS AT PEKING Technicolor, Technicolor, Charlton Heston, David Niven, Ava Gardner, Flora Robson, Harry Andrews, John Ireland, Producer Samuel Bronston, Based on HG Wells novel that has terrified the Southwest, 144 min.

GREAT GUNFIGHTERS, THE Color, Cinemascope, David Janssen, Producer Ben Schwalb. Private detective breaks up outlaw gang that has terrorized the Southest, 116 min.


MAHARAJAH Color, George Marshall, Polan dramatics.


AMERICAN INTERNATIONAL

July

August
MARCO POLO CinemaScope, Color, Rolly Calhoun, Yoko Tani, Producers Ermano Donato, Luigi Carpinteri, Director Hugo Fregonese, Recounting of the famous Venetian adventures. 100 min, 9/17/62.

September
WHITE SLAVE SHIP (Formerly Wild Cargo) CinemaScope, Color, Pier Angeli, Edmund Purdom, Producer Silvio Amadio, Mutiny of prisoners shipped from England in 18th century to America as slaves, 92 min, 11/12/62.

October
WARRIORS 5 Jack Palance, Jo Anne Rall, Producer Fulvio Luciano, Director Mario Silvestra, Story of an American GI who organized the underground resistance in Italy, 82 min, 11/12/62.

November
REPLICUS Color, Carl Ottohase, Ann Smyrner, Producer-director Sidney Pink, Giant sea monster's destruction of an entire city, 81 min.

SAMSON AND THE 7 MIRACLES OF THE WORLD (Formerly Goliath and the Warriors of Gogol) Color, CinemaScope, Gordon Scott, Yoko Tani, Samson helps fight off the Mongol invaders, 107 min.

December


January

February
THE PIT Dick Bogarde, Mary Ure, Science fiction.

March

NIGHT TIDE (Filmgroup) Dennis Hopper, Linda Lawson.

OPERATION BIKINI (Formerly Seafighters) Frankie Avalon, Tab Hunter, Donald Cyburt, Jim Backus, Gary Crosby, Producer-director Anthony Carreras. Submarine war story.

April
TERROR, THE (Filmgroup) Color, Vistascope, Boris Karloff, Horror.

May
NIGHTMARE (Formerly Schizo) Leticia Roman, John Saxon, Producer-director Mario Bava. Suspense horror.

June
HAUNTED VILLAGE Color, Panavision, Vincent Price, Boris Karloff, Debra Paget, Producer-director Roger Corman.

July
BEACH PARTY Color, Panavision, Frankie Avalon, Producer Louis Rusoff, Summer comedy.


August
COMING

September
SON OF FLUBBER Fred MacMurray, Nancy Olson, Kenan Wynn. Comedy, 104 min.

COLUMBIA

August


September


WHORLD BEGINS AT 6 P.M. Jimmy Durante, Ernest Borgnine, Director Vittorio De Sica.

TO TOPEPKINO AND LA DOLCE VITA Toti, Peppino.
September

DEVIL’S wanting, THE, Dors Svedlund, Birgle Malmsten, Producer, Lorens Marmstedt, Director Ingmar Bergman, Bergman on comments on life, death, immortality and the devil, 77 min./6,112.

Divorce—Italian style, Marcello Mastroianni, Dalida, Robert Mitchum, Producer Franco Calvin, Director Pietro Germi, Satirical jabs at the mores of the Mediterranean, 87 min./6,720.

La Viazzia Claudia Cardinale, Jean-Paul Belmondo, Pietro Germi, Producer Alfredo Bini, Director Mauro Bolognini, A French object lesson based on classic crimes, 159 min./6,112.

Long day’s journey into night, Katharine Hepburn, Jason Robards, Jr., Richard Irving, Producer, Elizabeth R. Burton, Producer, George Seaton, British spoof on the traditional haunted house, 87 min./7,720.

October

Crime does not pay, Danielle Darrieux, Richard Todd, Pierre Bressier, Gian Cervi, Gabrielle Forrest, Christian Marquand, Michelle Morgan, Jean Servais, Producer Gilbert Robakowsky, Director Gerard Oury, French object lesson based on classic crimes, 159 min./6,112.

November

Night is my future, Mal Zetterling, Birger Malmsten, Director, Ingmar Bergman, Bergman reflects on the theme of man’s search for human contact and love in a “hostile universe,” 87 min./6,112.

December

Constantine and the cross, Corin Wilde, Christine, Kay, Belinda Lee, Producer, Ferdinando Fellini, Director, Tonio Selwarto, Producer, Jerzy, Directed by Jacek, Romantic drama set in the French Revolution, 104 min./6,112.

January

MADAME, Technirama, 70mm, Technicolor, Sophia Loren, Robert Mitchum, Producer-director Christian-Jaque, Romantic drama set in the French Revolution, 104 min./6,112.

February

Love at twenty, Elenora Rossi-Drago, Barbara Frey, Christian Marquand, Producer, Monte Ely, Production stills, 87 min./6,112.

INDEPENDENTS

Current Releases

Antigonie (Ellis Films), Irene Papas, Manos Katragaki, Producer, IBM, Director Bertrand Tavernier, 88 min./6,112.

Arms and the man, (Casino Films), Lilo Pulver, O. W. Fischer, Elisabethäl, Producer, O. W. Fischer, H. R. Socol, P. Goldberg, Director, Frank Piersa Wirth, 87 min./6,112.

Bernadette of lourdes (Janus Films), Danielle Ajetor Nadine Ali, Robert Arnow, Blanchette Bruno, Producer, O. W. Fischer, 87 min./6,112.


BLOOD LUST, Glenn Graffy, Chayenn Chauvin, 87 min./6,112.

BLOODY BROOK, THE, (Sutton) Peter Falk, Barbara Lord, Jack Betts, 87 min./6,112.

CANDIDE, (Union Films), Jean-Pierre Cassel, Pierre Cardin, John Matha, Producer, Jacques Demy, Director Norbert Corbaut, 87 min./6,112.

Coming out party, A. James Robertson Justice, Leslie Phillips, Stanley Baker, Producer, Julian Wintle Lee, Christine, 87 min./6,112.

Concrete jungle, THE, (Fanfare Films) Stanley Baker, Margot Saam, Sam Wanamaker, Gregory Aslan, Producer Kenneth Greenwood, Director Joseph Lossy, 87 min./6,112.

Connection, THE, Warren Finney, Garry Goodrow, Jerome Rabin, Valerie Wibaux, Producer Lewis Allen, Director Shirley Clarke, Off-beat film about dope addicts, 93 min./6,720.

Dangerous charter, Technicolor, Technicolor, Chris Van Allsburg, Sally Fraser, Richard Fonne, Peter Forster, Producer Roy Breen, 80 min./6,112.

Day the sky exploded, THE, (Excelsior) Paul Hubschmid, Madeline Fischer, Florralla Marti, Ivo Garrani, Carlo Mihichels, Director Paol Fouas, Science fiction, 80 min./6,112.
Bull's-Eye Circulation!

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Film BULLETIN

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